

*Typotheque type specimen & OpenType feature specification. Please read before using the fonts.*

# Uni Grotesk

## Uni Grotesk Condensed

OpenType font family supporting Latin based languages with their own small caps, with extensive typographic features.

Lat Łąť

OpenType features in Uni Grotesk

BB aA 1<sup>st</sup> ff ct 7/8 H<sub>2</sub> x<sup>2</sup>  
i-l 00 0 123 123 619 ¥\$ SS 01 SS 02 SS 03 SS 04 SS 05 SS 06

*Produced by Typotheque in 2016, based on the drawings on Universal Grotesk (and Kristall-Grotesk) from 1936.*

*What is OpenType?*

OpenType is a cross-platform font format developed by Adobe and Microsoft. It has a potential to provide advanced typographic features such as multilingual character sets, ligatures, small capitals, various numeral styles, and contextual substitutions.

OpenType, as the new industry standard, supports Unicode, which enables the fonts to contain a large number of characters. While PostScript fonts are a technically limited to a maximum of only 256 characters, OpenType fonts can have more than 65,000 glyphs. This means that a user does not need to have separate fonts for Western, Central European, Baltic, Cyrillic or Greek languages, but could have one single file which supports all these encodings.

OpenType fonts work in all applications, however only some applications take advantage of the advanced OpenType features. Other applications will only use the first 256 characters.



Uni Grotesk Light

*Uni Grotesk Light Italic*

Uni Grotesk Regular

*Uni Grotesk Regular Italic*

Uni Grotesk Medium

*Uni Grotesk Medium Italic*

Uni Grotesk Bold

*Uni Grotesk Bold Italic*

---

#### **About the typeface**

Uni Grotesk is a modern adaptation of the ubiquitous Universal Grotesk, a typeface that dominated communist Czechoslovakia. Uni Grotesk is well suited for contemporary use, with its particularly Central European flavour of early 20th century geometric grotesques. It is a new typeface with a purpose and function, with geometric structure and elementary letterforms, and with flavourful details that lend this sans its unique character.

#### **About the designer**

Peter Biřak was born in Czechoslovakia and lives in the Netherlands. He works in the field of editorial, graphic, and type design, teaches at the Royal Academy of Arts in The Hague. Started Typotheque in 1999, *Dot Dot Dot* in 2000, Indian Type Foundry in 2009, *Works That Work* magazine in 2012, and Fontstand, in 2015.

# Uni Grotesk

a Central-European  
geometric Sans

## AVAILABLE STYLES

---

a a a a a a a a  
*a a a a a a a a*

## STYLISTIC ALTERNATES

---

**a ▶ a b ▶ b f ▶ f t ▶ t u ▶ u**

---

A modern adaptation of the ubiquitous Universal Grotesk, a typeface that dominated communist Czechoslovakia.

A B C

UNI GROTESK  
DISPLAY

---

Loosely based on the  
capitals-only version  
of Kristall-Grotesk  
(lichtfetter Versalien).

5

---

**Uni Grotesk Condensed Bold**

**A**

---

# **Uni Grotesk Condensed Bold Italic**

**Pardubice 130**

**Bratislava 450**

**Praha 75**

**↑ E75**

**TATRAMAT**

**1845 Carl August Scholtz**

**GRAFOTECHNA**

Grafotechna n. p., Závod 5, Výroba písma, mosazných linek a matric

Slévárna písem, česká akciová společnost

Grégrová písmolijna

Jeřábková písmolijna

Písmolijna Státní tiskárny

Písmolijna Politiky

Haasova písmolijna



a

b

g

s

&

a

A

k

z

IT SEEMS TO BE A GOLDEN AGE OF TYPE DESIGN—not only are there more type foundries now than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general interest media are in on the conversation, (if only occasionally). New type design courses are opening regularly, churning out legions of type designers. *And there are now over 150,000 fonts available for direct download.*

In spite of all the attention to type and the unprecedented conditions for type designers, the vast majority of new fonts desperately lack originality. Just as in the music industry, where cover versions and remixes are often more popular than new music, font designers seemingly prefer to exploit successful models from the past rather than strive for new solutions. Scant decades ago, new typefaces underwent a rigorous review procedure to ensure that they met the publisher's artistic and technical criteria. Today, self-publishing has eliminated such processes, and there is little critical review, little effort to add something new to the evolution of the profession. *Mediocrity abounds as quality control dwindles.* Dozens of blogs (as well as the print media) simply republish press releases without distinguishing between marketing and independent reviews, praising uninspired fonts and institutionalising the average. Many design awards do the same, perpetuating a false idea of what constitutes superior quality. We don't need new fonts like this.

**UNI GROTESK REGULAR, 20PT**

**It seems to be a golden age of type design—not only are there more type foundries now than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general interest media are in on the conversation.** New type design courses are opening regularly, churning out legions of type designers. And there are now over 150,000 fonts available for direct download.

In spite of all the attention to type and the unprecedented conditions for type designers, the vast majority of new fonts desperately lack originality. Just as in the music industry, where cover versions and remixes are often more popular than new music, font designers seemingly prefer to exploit successful models from the past rather than strive for new solutions. Scant decades ago, new typefaces underwent a rigorous review procedure to ensure that they met the publisher's artistic and technical criteria. Today, self-publishing has eliminated such processes, and there is little critical review, little effort to add something new to the evolution of the profession. Mediocrity abounds as quality control dwindles. Dozens of blogs (as well as the print media) simply republish press releases without distinguishing between

**UNI GROTESK CONDENSED, 26PT**

**Cellechowitz**  
Feldkretschen  
**Böhmisch-Budweis**  
Geppersdorf in Mähren  
**Gröschelmauth**  
**Hinterglöckelberg**

# OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

ı̇ab?! (dh-ehg) ▶ i̇AB?! (DH-EHG)

**i-f** Case Sensitive forms (CASE)  
When function 'change to caps' is applied from within an application (not when text is typed in caps) appropriate case-sensitive forms are automatically applied. Regular brackets, parenthesis, dashes and hyphens are replaced with their capital forms.

Small Caps ▶ SMALL CAPS <sup>fig.1</sup>  
All Small Caps ▶ ALL SMALL CAPS <sup>fig.2</sup>

**aA** Small Capitals & All Small Caps (SMCP & C2SC)  
In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (o#H) fig. 1 replaces only lower case letters with small caps. The second method, All Small Caps, fig. 2 replaces also capital letters with small capitals, and replaces regular quotation marks, exclamation points and question marks, slashes and asterisk with lowered small caps variations.

012345 ▶ 0̇12345  
0̇12345 ▶ 0̇12345

**00** Slashed Zero (ZERO)  
Because in some circumstances '0', can be mistaken for an 'O', alternative forms of 'slashed zero' are available for all styles of figures

21/2 31/3 ▶ 2½ 3⅓

**7/8** Arbitrary Fractions (FRAC)  
Typotheque OpenType fonts already include a number of pre-designed fractions. Other arbitrary fractions are easily made by using the fraction feature.

{{[012-3456-789]}}  
{{[o12-3456-789]}}  
({[o12-3456-789]})  
({[012-3456-789]})

**123** Tabular Lining Figures (TNUM+LNUM)  
**123** Tabular Oldstyle Figures (TNUM+ONUM)  
**123** Proportional Oldstyle Figures (PNUM\_ONUM)  
**619** Proportional Lining Figures (PNUM+LNUM)  
Changes figures to any selected style: Lining figures which fit better with all-capital text, old-style figures, for use in a flow of lowercase and upper case text, or tabular (fixed width) versions.

--> -^ ^- (1) ▶ → ↑ ↓ ①

**g-g** Discretionary Ligatures (DLIG)  
The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). It also creates enclosed numerals when you type numerals inside parenthesis, and inverse enclosed numerals when you type numerals inside brackets. Discretionary ligatures are off by default in Adobe applications.

a à ä å ▶ ȧ à̇ ä̇ å̇

**SS 01** Stylistic Set 01 (SS01)  
Stylistic Set 1 will replace standard 'a' for an alternative form of the letter.

b ▶ ḃ

**SS 02** Stylistic Set 02 (SS02)  
Stylistic Set 2 will replace standard 'b' for an alternative form of the letter.

f fi fl ffi ▶ ḟ fi̇ fl̇ ffi̇

**SS 03** Stylistic Set 03 (SS03)  
Stylistic Set 3 will replace standard 'f' for an alternative form of the letter with a descender.

t ṫ ṫ ṫ ▶ ṫ ṫ ṫ ṫ

**SS 04** Stylistic Set 04 (SS04)  
Stylistic Set 4 will replace standard 't' for an alternative form of the letter, more true to the original Universal Grotesk.

H123 ▶ Ḣ123

**SS 05** Stylistic Set 05 (SS05)  
Stylistic Set 5 will replace standard numerals by taller numbers matching the height of capitals.

u ù ü ú ▶ u̇ ù̇ ü̇ ú̇

**SS 06** Stylistic Set 06 (SS06)  
Stylistic Set 6 will replace standard 'u' for an alternative form of the letter.