

Dada Grotesk

About Dada Grotesk

Dada Grotesk is a typeface designed by deValence for the fabulous exhibition, Dada, which took place in 2005 at the Centre Pompidou in Paris. Its design was based on a typeface called Aurora Grotesk, which was used on third and fourth issues of Dada journal.

Aurora Grotesk's origins can be traced to Wagner & Schmidt, a company specialized in punch-cutting and engraving in Leipzig. The company sold matrices to many European foundries in the early twentieth century, which resulted in the same typeface appearing under multiple names and being distributed by different foundries, such as Edel Grotesk from Ludwig Wagner foundry or Cairoli from Nebiolo foundry. Aurora Grotesk was eventually used by Dada artists in some of their avant-garde publications.

While maintaining the idiosyncracies of the original drawing, deValence developed a contemporary typeface, which is available as a complete family. With its modulated stroke curves—resembling hooks—and terminals finishing at varying angles, this sans-serif typeface presents an interesting warmth and dynamism.

→ Second release in 2025

→ First release in 2007

Designed by deValence

deValence is a creation studio based in Paris. The studio was founded by Alexandre Dimos and Gaél Etienne, in 2001, after meeting at the École régionale des beaux-arts de Valence (ESAD). With a diverse skillset, deValence provides expertise in the fields of graphic design, visual communication, and typography, for both print and digital media. Additionally, the studio has been involved in type design, deValence operates in French and European circles and has worked on projects for cultural institutions, publishing houses, and commercial brands. Since 2008, they have run *Back Cover*, an international magazine about graphic design and typography, and *Éditions B42*, a publishing house specializing in many topics related to design and typography.

Dada Grotesk Medium
240 pt

D a a d

Dada Grotesk Light/Italic
110 pt

Aa Aa

Dada Grotesk Regular/Italic
110 pt

Aa Aa

Dada Grotesk Medium/Italic
110 pt

Aa Aa

Dada Grotesk Bold/Italic
110 pt

Aa Aa

Dada Grotesk Heavy/Italic
110 pt

Aa Aa

Dada Grotesk Black/Italic
110 pt

Aa Aa

Dada Grotesk Super/Italic
110 pt

Aa Aa

Dada Grotesk Family
14 Styles

Dada Grotesk Light
Dada Grotesk Light Italic
Dada Grotesk Regular
Dada Grotesk Italic
Dada Grotesk Medium
Dada Grotesk Medium Italic
Dada Grotesk Bold
Dada Grotesk Bold Italic
Dada Grotesk Heavy
Dada Grotesk Heavy Italic
Dada Grotesk Black
Dada Grotesk Black Italic
Dada Grotesk Super
Dada Grotesk Super Italic

Optimo Latin Extended Character Set

Adobe
· Adobe Latin-1

Apple Macintosh
· MacOS Roman (Standard Latin)
· MacOS Central European Latin
· MacOS Croatian
· MacOS Iceland
· MacOS Romanian
· MacOS Turkish

ISO 8859
· 8859-1 Latin-1 Western European
· 8859-2 Latin-2 Central European
· 8859-3 Latin-3 South European
· 8859-4 Latin-4 North European
· 8859-9 Latin-5 Turkish
· 8859-13 Latin-7 Baltic Rim
· 8859-15 Latin-9
· 8859-16 Latin-10 South-Eastern European

Microsoft Windows
· MS Windows 1250 Central European Latin
· MS Windows 1252 Western (Standard Latin)
· MS Windows 1254 Turkish Latin
· MS Windows 1257 Baltic Latin

Encoded Glyphs
· Basic Latin
· Latin-1 Supplement
· Latin Extended-A
· Latin Extended-B
· Latin Extended Additional

OpenType Features

OFF

ON

AA All Caps [cpsp]

(A Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

All Caps

(278) «Dada»
hi@xyz.ch

H@!|:0[]{}&~i<>«»-----
H←↖↑↗→↘↓↙

ALL CAPS

(278) «DADA»
HI@XYZ.CH

H@!|:0[]{}&~i<>«»-----
H←↖↑↗→↘↓↙

12 Tabular Lining Figures [tnum-lnum]

12 Proportional Lining Figures [pnum-lnum]

This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789
H0123456789

H0 1 2 3 4 5 6 7 8 9
H0123456789

A- Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, sBoldly higher. This feature is usually active by default in Adobe applications.

A-B-C-D 1-2

A-B-C-D 1-2

fi Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

fi fl

fi fl



Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8



Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as 'er' for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1^o, 1^a. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2^a 2^o 1^{er}



Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected text by a slashed form of the zero.

0

0



Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains wiMedium the capital letters height. These glyphs are reduced in size and designed sBoldly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijlmno
Hpqrstuvwxyz()[]

H0123456789+--=
Habcdefghijlmno
Hpqrstuvwxyz.,0[]



Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains wiMedium the base line. These glyphs are reduced in size and designed sBoldly heavier to keep them consistent with the

H0123456789
Habcdefghijlmno
Hpqrstuvwxyz()[]

H0123456789+--=
Habcdefghijlmno
Hpqrstuvwxyz.,0[]



Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set sBoldly above the height of the capital letters. These glyphs are reduced in size and designed sBoldly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijlmno
Hpqrstuvwxyz()[]-+=

H0123456789+--=
Habcdefghijlmnop
Hqrstuvwxyz.,0[]



Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set sBoldly below the baseline. These glyphs are reduced in size and designed sBoldly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijlmno
Hpqrstuvwxyz()[]-+=

H0123456789+--=
Habcdefghijlmnop
Hqrstuvwxyz.,0[]



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

H+±×÷-≈≠¬

4-7×8
up+down

H+±×÷-≈≠¬



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

32×50 cm



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

-> <-

→ ←

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The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed, Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly

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Dada Grotesk Black Italic
60 pt

The car was a boxy late model Ford

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36 pt

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24 pt

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14 pt

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60 pt

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