

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 Cairolì 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 Gaël Etienne & deValence

Gaël Etienne lives and works in Paris. After graduating in 1999 from ESAD Valence (France), he co-founded the creative studio deValence together with Alexandre Dimos in 2001, where he predominately worked in the fields of publishing and type design. Since 2013 Gaël continued his career as an independent graphic designer and as a musician/producer.

Founded in Paris in 2001, deValence is now run by Alexandre Dimos and Ghislain Triboulet. The studio focuses on graphic design, art direction and type design commissions, operating in the multidisciplinary fields of architecture, visual arts, design, performing arts and luxury. Alongside, in 2008 Alexandre Dimos created the publishing house B42, devoted to books about design, architecture, humanities and visual arts.

Dada Grotesk Medium
240 pt

Dad

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	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
Apple Macintosh · MacOS Roman (Standard Latin) · MacOS Central European Latin · MacOS Croatian · MacOS Iceland · MacOS Romanian · MacOS Turkish		Encoded Glyphs · Basic Latin · Latin-1 Supplement · Latin Extended-A · Latin Extended-B · Latin Extended Additional

OpenType Features

 All Caps [cpsp]

 Case Sensitive Forms [case]

This function formats the text in upper-case 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.

OFF

ON

All Caps

[278] «Dada»
hi@xyz.ch

H@!|0[]{}&i<>«»---.
H←↵↑↗→↘↓↙

ALL CAPS

[278] «DADA»
HI@XYZ.CH

H@!|0[]{}&i<>«»---.
H←↵↑↗→↘↓↙

 Tabular Lining Figures [tnum–lnum]

 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

H0123456789
H0123456789

 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

 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 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2ª 2º 1er

 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
Habcdefghijklmno
Hpqrstuvwxyz()[]

H0123456789+--=
Habcdefghijklmno
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

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

 Superscript/Superscripts [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
Habcdefghijklmno
Hpqrstuvwxyz()[]-+=

H0123456789+--=
Habcdefghijklmnop
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
Habcdefghijklmno
Hpqrstuvwxyz()[]-+=

H0123456789+--=
Habcdefghijklmnop
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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peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings, Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer, Riverdale had no center, just Main Street, Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that—well, for one, I don't even remember the event, It's a blank: a white slate, a black hole, I was able to date the occasion with complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood

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60 pt

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Dada Grotesk Super
36 pt

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