

*Schmalfette Grotesk* typeface original drawing was designed by Swiss designer Walter F. Haettenschweiler in 1954. This renowned typeface until today was heavily inspired by American wood-types of the end of the nineteenth century before being the well-known photocomposition's icon which many readers and designers fell in love with. In this updated version, this new *Schmalfette Grotesk* refers to Willy Fleckhaus' work for the magazine *Twen* published in western Germany from 1959 to 1971, which featured popular, cultural, glamorous fashion and photographic content. We wanted to pay tribute to the editorial design of the magazine which highlights a bold use of the *Schmalfette Grotesk* in capital letters and a smart use of German diacritics and punctuation. In our new version, we took care to be as close as possible to the vibe of the original drawing —which was only in capital letters— by adding a complete set of glyphs in lowercase that we interpreted with different stylistic sets (diacritic titling, below caps diacritics, 3 sets of punctuation). We had the chance to work with Jean Alessandrini during our research of shapes, as he is an eternal lover of this font that he used a lot as a graphic designer and tried to redraw as well in the 70s. Our alphabet was validated and expertized by the Museum für Gestaltung from Zürich and by the Haettenschweilers family as a respectful revival of the original *Schmalfette Grotesk* by Walter F. Haettenschweiler. Thanks to them. With its tight letter spacing typical of the last mid century, *Schmalfette Grotesk* is ideal for contemporary titling and logotypes of today and tomorrow.

# SCHMALFETTE GROTESK

aa

**A B C D E F G H I J K**

**L M N O P**

**Q R S T U V W X Y**

**Z**

**1 2 3 4 5 6 7 8 9 0**





**Schmalfette Grotesk**

Features

Case Sensitive Forms

(Nature) Cross-century  
¿escapism? info@

(NATURE) CROSS-CENTURY  
¿ESCAPISM? INFO@

Fractions

01234/56789

01234/56789

Ordinals

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>  
1<sup>a</sup> 1<sup>o</sup>

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>  
1<sup>a</sup> 1<sup>o</sup>

Superscript

Mr M<sup>me</sup>

Mr M<sup>me</sup>

Superiors

10<sup>m</sup>2  
10<sup>4</sup>

10<sup>m</sup>2  
10<sup>4</sup>

Inferiors

H<sup>2</sup>OC<sup>4</sup>

H<sup>2</sup>OC<sup>4</sup>

Localized Forms (Catalan)

PEL·LÍCULA  
Pel·lícula

PEL·LÍCULA  
Pel·lícula

Stylistic Sets

01 – Titling Diacritics

Å Ç Đ Ę Ĩ Ő Ű Ź    Å Ç Đ Ę Ĩ Ő Ű Ź

02 – Below Caps Diacritics

Å Ď Ę Ĩ Ő Ű Ź    Å Ď Ę Ĩ Ő Ű Ź

03 – Alt R

R    R

04 – Alt G

G    G

05 – Alt a

a    a

06 – Alt Ampersand

&    &

07 – Twen Symbols

?!    ? ? !

**Schmalfette Grotesk**

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Stylistic Sets

---

09 – Alt TM + Alt SM

**TM SM**

TM SM

10 – Wood Ponctuation

“ ”

“ ”

11 – Straight Ponctuation

“ ”

“ ”

12 – Alt 5

5

5



**MAKE you FALL**  
**in**  **SONG!**

**Wish This Never End,  
Never Before Has  
Someone Been More  
Unforgettable.**

**“Can I see you tonight?”**

**Manhattan**

**NYC 1-212  
708-9400**

**FOREVER**

**MORE**

**in**

**EVERY**

**WAY**

**Unter den  
PFLASTERSTEINEN  
liegt der STRAND**



**BR**

**Call Me,**

**It's hard to look right at you, but here's my number,  
so call me, maybe. Before you came into my life, I missed you so bad.  
I wasn't looking for this but now you're in my way.**

**MAYBE**

LIEBE  
IM  
HOTEL



{EyeDre\$\$}

**Parade**

**ONE**

# Sprechgesang



**MÄRZ**

**Fa** **ll**

BLUMEN  
BLÜH'N IN  
GRAUEN  
STRABEN

Day & Night

Night & Day

**SCHMALFETTE  
GROTESK**

**WALTER F.  
HAETTENSCHWEILER**

**MUSEUM  
FÜR GESTALTUNG  
ZÜRICH**

# דיאָראַמאַטיפּ פאַרשטאַלונג

## Schmalfette Grotesk

### Informations

Design	Walter F. Haettenschweiler (Uppercases and numbers original drawing), 1954 Guillaume Sbalchiero (Diorama Type Partners), 2017-2022	Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansch, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Uzbek, Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni										
Font Development	Alan Madić and Rafael Ribas											
Proofreading	Jean Alessandrini and Museum für Gestaltung Zürich											
Publishing Year	2023											
Version	1.1											
File Formats	.OTF .TTF .WOFF .WOFF2											
Style	Bold Condensed											
Character Set	Latin Extended											
First Apparition	Revue Diorama No.1, Legibility											
Language Coverage	Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bicol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar, Croatian, Czech, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic Kalaallisut, Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese, Jèrriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo,	<table><tr><td>EULA</td><td>End User License Agreement: <a href="http://www.dioramatypepartners.com/EULA">www.dioramatypepartners.com/EULA</a></td></tr><tr><td>Licenses</td><td>Print + Digital, Web and App</td></tr><tr><td>Contact</td><td>Diorama Type Partners <a href="mailto:info@dioramatypepartners.com">info@dioramatypepartners.com</a> <a href="http://www.dioramatypepartners.com">www.dioramatypepartners.com</a></td></tr><tr><td>Copyright</td><td>Diorama Type Partners SAS © 2023</td></tr></table> <p>The typographic work archive of Walter F. Haettenschweiler is available at the Museum für Gestaltung Zürich, Grafiksammlung (Donated by the Haettenschweiler family).</p> <p>Museum für Gestaltung Zürich Toni-Areal, Pfingstweidstrasse 96 CH-8031 Zürich +41 43 446 66 77 <a href="http://www.museum-gestaltung.ch">www.museum-gestaltung.ch</a> <a href="http://www.zhdk.ch">www.zhdk.ch</a></p> <table><tr><td>Specimen Texts</td><td><i>Call Me Maybe</i> - Carly Rae Jepsen, <i>Kiss</i>, 2012 <i>Can I See You Tonight?</i> - Eyedress, <i>Let's Skip to the Wedding</i>, 2020 Twen Magazine, "Liebe in Hotel" Nr.11, 1963 "Unter den Pflastersteinen liegt der Strand", May 1968 <i>Blumen Blüh'n In Grauen Straßen</i> - George Monroe, 1969</td></tr></table>	EULA	End User License Agreement: <a href="http://www.dioramatypepartners.com/EULA">www.dioramatypepartners.com/EULA</a>	Licenses	Print + Digital, Web and App	Contact	Diorama Type Partners <a href="mailto:info@dioramatypepartners.com">info@dioramatypepartners.com</a> <a href="http://www.dioramatypepartners.com">www.dioramatypepartners.com</a>	Copyright	Diorama Type Partners SAS © 2023	Specimen Texts	<i>Call Me Maybe</i> - Carly Rae Jepsen, <i>Kiss</i> , 2012 <i>Can I See You Tonight?</i> - Eyedress, <i>Let's Skip to the Wedding</i> , 2020 Twen Magazine, "Liebe in Hotel" Nr.11, 1963 "Unter den Pflastersteinen liegt der Strand", May 1968 <i>Blumen Blüh'n In Grauen Straßen</i> - George Monroe, 1969
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