

Protest  
Grotesk®

**Protest Grotesk Black** 250

***Protest Grotesk Black Italic***

**Protest Grotesk Heavy** 220

***Protest Grotesk Heavy Italic***

**Protest Grotesk Bold** 190

***Protest Grotesk Bold Italic***

**Protest Grotesk Medium** 160

***Protest Grotesk Medium Italic***

**Protest Grotesk Book** 130

***Protest Grotesk Book Italic***

**Protest Grotesk Regular** 100

***Protest Grotesk Regular Italic***

**Protest Grotesk Light** 070

***Protest Grotesk Light Italic***

**Protest Grotesk Thin** 040

***Protest Grotesk Thin Italic***

When we began creating Protest Grotesk in 2015, our aim was to base the font on a geometrical skeleton that drew inspiration from designs from pre-war Germany, like Futura (Paul Renner, 1928) or Kabel (Rudolf Koch, 1929). However, we quickly realized that adhering strictly to these formal restrictions was not suitable for modern use-cases. As a result, we made adjustments to Protest Grotesk, achieving a more balanced form while retaining the distinct features of the constructivist era. The result is a well-rounded typeface that is optimized for small text applications as well as eye-catching usages.

In the mid-1880s, when the first sans-serif typefaces were introduced, they were considered unattractive and an insult to the then-renewed graphic design profession. The term »Grotesk« was used to criticize these typefaces. They were controversial, highly disrespected, and had a bad reputation. They represented a protest against all ornamental and historically colored typefaces, and were an uprising against conservative values. Protest Grotesk pays homage to these typefaces. Nowadays, quality in typeface design cannot only be based on formal design decisions. A typeface must rely on a strong technical foundation to provide an advantage to modern-day type users. Protest Grotesk is positioned within this tension field.

## → Credits

Name:	Protest Grotesk
Year:	2023
Design:	Mark Julien Hahn
Mastering:	Stereo Typefaces
Characters:	685
Styles:	16
Variable:	2 Axes (Weight & Italic)

## → Open Type

aalt (Access All Alternates)
ss01 (Alternative a)
ss02 (Alternative g)
ss03 (Alternative @ and ©)
subs (Subscript)
sinf (Scientific Inferiors)
sup (Superscript)
frac (Fractions)
ordn (Ordinals)
pnum (Proportional Figures)
tnum (Tabular Figures)
liga (Standard Ligatures)
zero (Slashed Zero)
calt (Contextual Alternates)
dnom (Denominators)
case (Case-Sensitive Forms)

## → Licensing

Licenses are available according to the Stereo Typefaces licensing terms.  
([stereotypefaces.com/licensing](https://stereotypefaces.com/licensing))

## → 213 Languages

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, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngaymbaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapepe, Yindjibarndi, Zapotec, Zulu, Zuni



→ Standard Ligatures

ff fi fl ffi ffl

→ Figures

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

0 1 2 3 4 5 6 7 8 9 I II III IV V VI VII

VIII IX X XI XII L C D M ① ② ③

④ ⑤ ⑥ ⑦ ⑧ ⑨ ① ② ③ ④ ⑤ ⑥ ⑦

⑧ ⑨ / 1/2 1/3 1/4 3/4 1/5 1/8 3/8 5/8 7/8

→ Slashed Zero

Ø ₀ ⁰

→ Punctuation

, : ; ... ! ; ? ; · · \* # / \ ( ) { }

[ ] - - - \_ , ' ' " " " « » < > "

→ Diacritical Mark

• • • \ / / ^ v u o ~ - -  
/ ˆ ˘

→ Greek

Δ Ω π μ

→ Currency Symbols

£ € \$ ¢ ¥ ß ¤ f

→ Mathematical Symbols

+ · / - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞ ∫ Δ Π

Σ √ ∂ μ % ‰

→ Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⇕ ↻ ↷ ↸ ↹ ↺ ↻

→ Geometric Shapes

● ○ ◊ ■ □

→ Extended Symbols

☺ @ & ¶ § © ® ¢ ° || † ‡ № TYPEFACES

It has been  
said that planetary-  
scale

caused  
"the disappearance"  
according to Parry

→ 90 pt

No One  
"Phone"  
Shower

→ 55 pt

↳ Pagina LCD  
[ EN 47:2001 ]  
Amateur™  
12051 ↔ GbR

→ 30 pt

Criticism is an evaluative or corrective exercise that can be applied to any area of human life. Criticism can therefore the form of criticism

→ 20 pt

Criticism is an evaluative or corrective exercise that can be applied to any area of human life. Criticism can therefore the form of criticism can be highly specialized and technical; it often requires professional knowledge to appreciate the criticism. For

→ 15 pt

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[Tone] Balance\*

07—2023

MONO #stereoTypefaces

102 KHz

+80

GhZ Protest Grotesk™

12051 ←

Kanal MISSING

{Source}

→ Meteorit \$4900

Shower calc

Nº 010 ntsc

Exlusive FACE ®

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“Neon”

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¿QUÉ?

»BONJOUR?«

›ÇA MARCHE?‹

(FOR REAL?)

BRING: FRIEND

[SURE?]

{WANNA GO?}

¿QUÉ?

»BONJOUR!«

›BIEN SURE!‹

(FOR REAL!)

BRING: BANDS

[YES!]

{LET'S GO!}

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Reggae, the mesmerizing genre rooted in Jamaica, resonates with its groovy rhythms and profound lyrics. It gracefully gathers diverse souls, spreading love and igniting a passionate longing. From its vibrant guitar strums to the heartfelt

Vocals, reggae embodies a captivating energy that transcends boundaries and nourishes the soul. Its contagious groove grabs hold, guiding us on a spiritual journey of growth and connection, weaving a rich tapestry of rhythm.

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*FROM ↑ THE ← BOW → AND  
↔ ARROW ⇕ OF ANCIENT ↖  
HUNTERS ↗ TO ↓ THE  
↙ PRECISION ↔ OF ↻ MODERN  
ARCHERY, ↘ ARROWS ↵  
SYMBOLIZE ↪ FOCUS ⇌ AND  
DETERMINATION*

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<b>Name</b>	<b>Amount</b>	<b>Price</b>
<b>Butter</b>	<b>4</b>	<b>1,95</b>
<b>3D Printer</b>	<b>1</b>	<b>1.341,00</b>
<b>BTPA467</b>	<b>51</b>	<b>511,12</b>
<b>Visionmax®</b>	<b>142</b>	<b>7,30</b>
<b>Camera Bag</b>	<b>3</b>	<b>89,95</b>
<b>TOTAL:</b>		<b>1.951,32</b>

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*The most common  
word with the letter  
"g" in the English  
language is "the".*



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**[YOU]** *used*  
*to*

*call* **[ME]** *on*  
*my...*

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glorious\*

glorious

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Inspired by VIII  
{ AEIÖH'S } Öriñal  
© Mêtęöř Şhqwər

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***“In the early 2000s,  
I used to think  $7\frac{3}{4}$  was  
huge, but now  $8\frac{1}{2}$   
seems normal to me.”***

***1 + / + 4 →  $\frac{1}{4}$***

***$\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{3}$   $\frac{1}{5}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$***

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form of criticism can be highly  
specialized and technical;  
it often requires professional  
knowledge to appreciate the  
criticism. For subject-specific  
information, see the Varieties  
of criticism page. How people go  
about criticizing can vary a**

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