

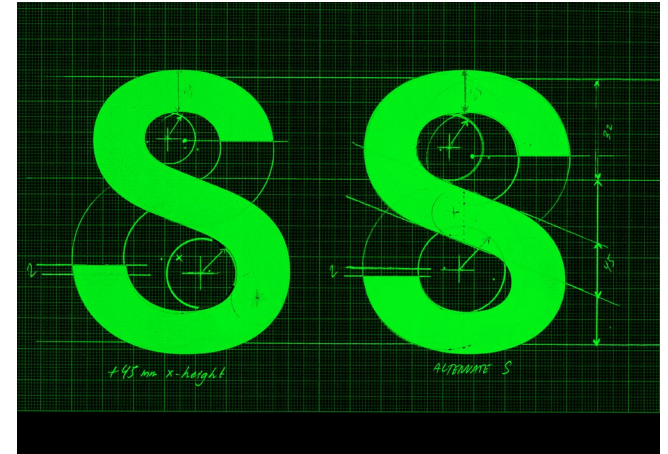
Maligne

Maligne is a highly customisable font family designed by Maximage and Isia Yurovsky. Inspired by the elegance and technical expertise of early 20th-century letter painters, it offers a sensitive, contemporary interpretation of the genre with geometric shapes. Its extensive character—spanning eight weights (ranging from Skeleton to Black) and nine versatile stylistic sets, combined with a large number of accents and ligatures—provide the user with an unprecedented ecosystem to design for an extensive scope of applications. The whole typeface has been refined for screen and print use and thoroughly tested in scenarios ranging from small sizes to larger displays.

Maligne's particularity lies in the extensive number of glyphs and variations provided. The various stylistic sets can be activated to personalise the typeface and make it relevant for a wide range of uses. The first five sets take the typeface in many formal directions: Sharp, Modern, Belle Epoque, Winston and French Futura (a display version of the latter is also available as a standalone file upon request). Other stylistic sets include rounded and geometric punctuation and diacritics, as well as a higher or lower balance of lettershapes. An analogy to this system would be the multi-bit screwdriver or the modular socket set—tools which allow the user to add extensions and finish with the socket or bit of their choice. With its 1,590 glyphs, Maligne is the ultimate multitool. It enables the user to typeset anything from text to elaborate wordmarks.

The inspiration for this wide-ranging, open and content-adaptable harks back to the work of anonymous craftspeople of the first half of the 20th century. Letter painters often learned their trade by producing similar drawings, working from manuals which provided guides on how to construct letter shapes. One of these, Samuel Henchoz's *Types of Letter*—a widespread and trilingual handbook published in 1960 in Vevey—inspired the Maligne specimen. Over time, however, letter painters introduced variety to these stock letter drawings, coming up with shapes that simultaneously exhibited recognisable typologies and demonstrated idiosyncratic qualities. Forms were even sometimes unexpected: letters showing an unusual balance, or even giving the impression of being upside down. Maligne is inspired by all these variations and, like the letter painters of the period, does not hesitate to reinterpret established models.

This approach of mixing the vernacular and the standardised was also taken by foundries, which adapted typefaces to their markets. One noteworthy reference, which gives its name to one of Maligne's cuts, was the version of Futura sold by Deberny & Peignot. Though the French foundry had licensed the original font from Bauer, it modified it for its market by adding longer ascenders and descenders before retailing it under the name 'Europe'. With a somewhat similar attitude, Maximage and Yurovsky referred to a range of sources both colloquial and formal, picking and choosing from early 20th-century France and Switzerland, and making them their own. Rather than trying to focus on the imagined historical purity of a shape, Maligne instead provides a series of personal interpretations—but also a playfulness that becomes evident in some of the OpenType variants, which push ideas of variation and redrawing to their limits.

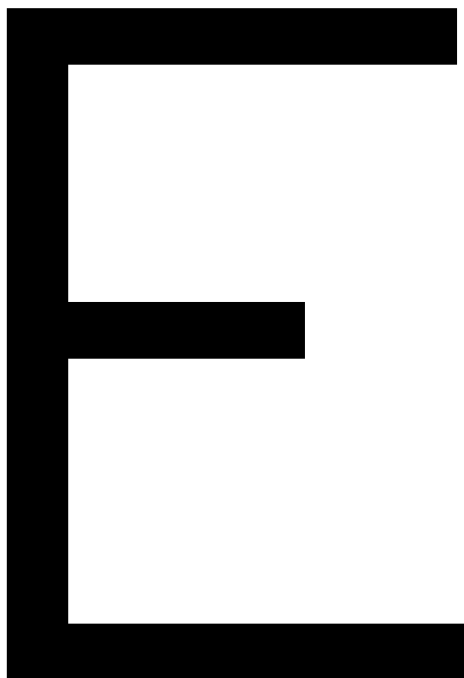


- [1] Maligne alternate drawing, Maximage, Paris, 2023
 [2] Samuel Henchoz *Modèles de Lettres, Schriftformen, Types of Letters*, Vevey, 1960

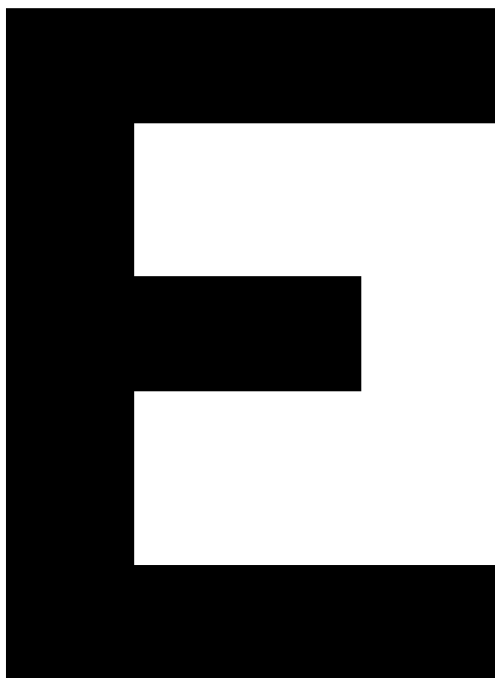
Maligne Skeleton	<i>Italic</i>
Maligne Thin	<i>Italic</i>
Maligne Light	<i>Italic</i>
Maligne Regular	<i>Italic</i>
Maligne Medium	<i>Italic</i>
Maligne Bold	<i>Italic</i>
Maligne Heavy	<i>Italic</i>
Maligne Black	<i>Italic</i>

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
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
(; " # £ ¥ @ ! ? & *)

Maligne

A large, black, uppercase letter 'E' in a light weight. The letter has a thin vertical stem on the left and three horizontal bars of equal thickness extending to the right. The top and bottom bars are slightly longer than the middle bar.

Light

A large, black, uppercase letter 'E' in a medium weight. The letter has a medium-thick vertical stem on the left and three horizontal bars of equal thickness extending to the right. The top and bottom bars are slightly longer than the middle bar.

Medium

A large, black, uppercase letter 'E' in a black weight. The letter has a very thick vertical stem on the left and three horizontal bars of equal thickness extending to the right. The top and bottom bars are significantly longer than the middle bar.

Black

www.maxitype.com

B

B

B

A large, bold, lowercase letter 'a' in a clean, sans-serif typeface. The letter is black and centered within the first column.A large, bold, lowercase letter 'a' in a sans-serif font. It features a decorative, thick, curved arch that starts above the top of the letter and curves over the top of the bowl, ending at the top of the stem.A large, bold, lowercase letter 'a' in a sans-serif font. It features a decorative, thick, curved arch over the top and a small, horizontal tail extending from the right side of the stem.

ODEON PALACE
SAINT-LAZARE
ARGENTEUIL
MONTPARNASSE
PALAIS GARNIER

Saint-Lazare
Ménilmontant
Père-Lachaise
Place Vendôme
Métro Belleville

Rwee &

Mer?

Maligne

Maligne

Maligne Skeleton

Maligne Thin

Maligne Light

Maligne Regular

Maligne Medium

Maligne Bold

Maligne Heavy

Maligne Black

Maligne Display (Stylistic Set 05 — French Futura).

Maligne Display

Maligne Skeleton

Maligne Thin

Maligne Light

Maligne Regular

Maligne Medium

Maligne Bold

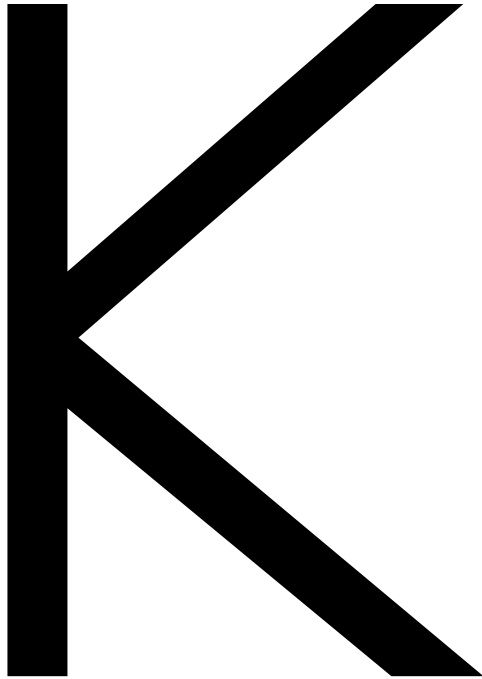
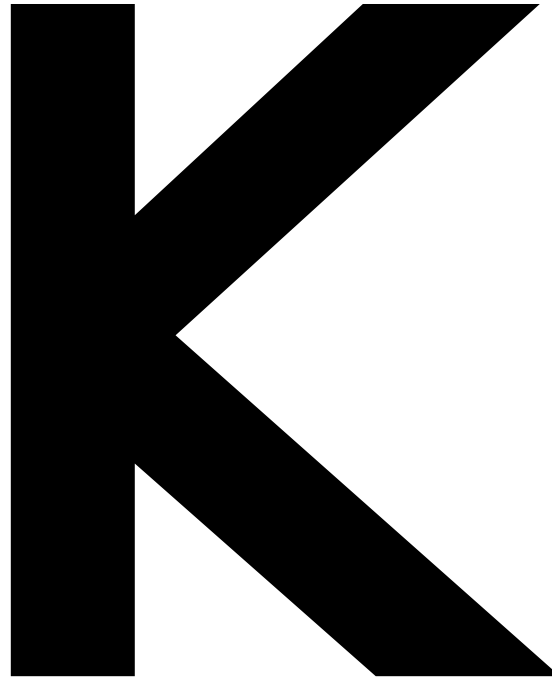
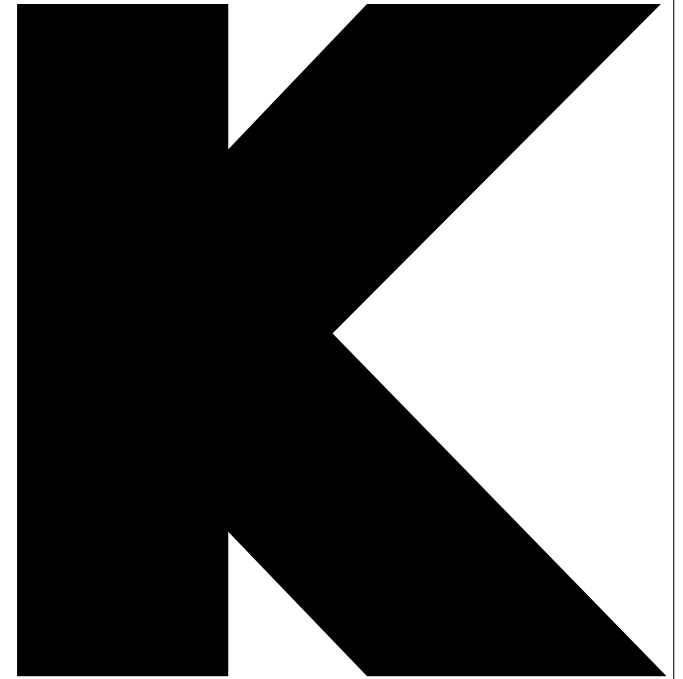
Maligne Heavy

Maligne Black

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
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
(; " # £ ¥ @ ! ? & *)

Maligne
— *French*
Futura?

Maligne

A large, black, sans-serif uppercase letter 'K' in a light weight. The letter has a thin vertical stem and two diagonal arms that meet at the center of the stem. The top and bottom of the diagonal arms are slightly angled.A large, black, sans-serif uppercase letter 'K' in a medium weight. The letter has a medium-thick vertical stem and two diagonal arms that meet at the center of the stem. The top and bottom of the diagonal arms are slightly angled.A large, black, sans-serif uppercase letter 'K' in a black weight. The letter has a very thick vertical stem and two diagonal arms that meet at the center of the stem. The top and bottom of the diagonal arms are slightly angled.

Light

Medium

Black

www.maxitype.com

PARIS

2048

Time, Möbel

Time, Möbel

Time, Möbel

Métro Ligne 2
Ménilmontant
«Hardbrücke»
'Central Station'
Place Vendôme

**“Saint-Lazare”
Ménilmontant
Père-Lachaise,
▶Hard Brücke◀
Métro Bastille!**

Maligne Drawing

French Futura

Temps Modernes

Place Vendôme

Winston Straight

1312 (34 × 79 cm)

8⁵/₈ № → 48 100%

① ② ⑧ ④ ⑤ ⑫ ⑰

978-456-5471-8

II III IV V VII XI

125€ 140\$ 103£
0.76899 ₿ BITCOIN
43₹ 60¢ 90¢ 50¢
80₪ 80₺ 88₴ 20₰
£ ¥ ₿ ₪ ₩ € ₣ ₧

FERRARI FR LU RR
LESS © COCO OG
QUE BELLEVILLE
MARSEILLE LUBB
Otto Fili Waffles

Maligne Stylistic Sets

Maligne Sharp



Maligne Modern



Maligne Belle Epoque



Maligne Winston



Maligne French Futura



A revolut
Violent?
 and visua
Even dist
invisibly,
as works

A revoluti
Violent?
 and visua
Even dist
invisibly,
as works

PARISIEI

PARIS/IEI

St-Lazar

St-Lazar

Mantes-

Mantes-

Pont-Neu

Pont-Neu

Champs

Champs

MARSEI

MARSEI

QUEST?

QUEST?

MATTEO

MATTEO

SS 24/24

SS 24/24

HELIOO

HELIOO

Mode Qu

Mode Qu

Futura A

Futura A

Winston

Winston

Straight

/straight

TRX8-BS

TRX8-BS

H -> E3

H → E3

(Lower)

(CAPS)

10 x 20 m

10 × 20 m

2 3/4 1/4

2 ¾ ¼ 3¼

3 5/8 in.

3 ⅝ in.

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96

abcdefghijkl

72

abcdefghijklmnop

60

abcdefghijklmnopqr

48

abcdefghijklmnopqrstuv

36

abcdefghijklmnopqrstvwxyz

30

abcdefghijklmnopqrstvwxyz

24

abcdefghijklmnopqrstvwxyz

18

abcdefghijklmnopqrstvwxyz

14

abcdefghijklmnopqrstvwxyz

12

abcdefghijklmnopqrstvwxyz

10

abcdefghijklmnopqrstvwxyz

9

abcdefghijklmnopqrstvwxyz

8

abcdefghijklmnopqrstvwxyz

7

abcdefghijklmnopqrstvwxyz

6

abcdefghijklmnopqrstvwxyz

Maligne Skeleton 18 pt

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Maligne Light 18 pt

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Maligne Regular 18 pt

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Maligne Medium 18 pt

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Maligne Bold 18 pt

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Maligne Thin Italic 15 pt

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Maligne Thin 12 pt

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Maligne Display (ss05) Skeleton 15 pt

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Maligne Display (ss05) Light 15 pt

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Maligne Display (ss05) Regular 15 pt

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Maligne Display (ss05) Medium 15 pt

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Maligne Display (ss05) Bold 15 pt

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Maligne Display (ss05) Heavy 15 pt

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Maligne Display (ss05) Thin 10 pt

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pleasing typeface that works invisibly, without distractin
reader from the message. One of the primary goals of t
raphy is to achieve an even distribution of typeset mate
means that the text is arranged in such a way as to min
distractions and anomalies. The ultimate goal is to crea
and transparency, allowing the reader to focus on the r
and content of the text rather than the form. The choic
face(s) is the primary aspect of text typography. Both M
and Swiss typography emphasized the importance of t
in effective communication. They recognized that typog
plays a crucial role in shaping the reader's experience
standing of the text. For example, the Maxitype typefac
and simple design made it easier for readers to focus o
content of the text without distractions, while Swiss typc

Maligne Display (ss05) Medium 10 pt

**Traditionally, text has been composed to serve as a ve
the written word. It is a medium that can carry ideas c
thoughts, expressing them with clarity and precision.
this goal, text typography aims to create a readable, c
and visually pleasing typeface that works invisibly, wi
distracting the reader from the message. One of the p
goals of text typography is to achieve an even distribu
typeset material. This means that the text is arranged
way as to minimize distractions and anomalies. The ul
goal is to create clarity and transparency, allowing th
focus on the meaning and content of the text rather th
form. The choice of typeface(s) is the primary aspect
typography. Both Maxitype and Swiss typography em
the importance of typography in effective communic
recognized that typography plays a crucial role in she
reader's experience and understanding of the text. Fo
the Maxitype typeface's clean and simple design ma
for readers to focus on the content of the text without**

Maligne Display (ss05) Light 10 pt

Traditionally, text has been composed to serve as a ve
written word. It is a medium that can carry ideas and th
expressing them with clarity and precision. To achieve t
text typography aims to create a readable, coherent, a
pleasing typeface that works invisibly, without distracti
reader from the message. One of the primary goals of of
raphy is to achieve an even distribution of typeset mat
means that the text is arranged in such a way as to min
distractions and anomalies. The ultimate goal is to crea
and transparency, allowing the reader to focus on the
and content of the text rather than the form. The choic
face(s) is the primary aspect of text typography. Both M
and Swiss typography emphasized the importance of t
in effective communication. They recognized that typog
plays a crucial role in shaping the reader's experience
understanding of the text. For example, the Maxitype ty
clean and simple design made it easier for readers to f
the content of the text without distractions, while Swiss

Maligne Display (ss05) Bold 10 pt

**Traditionally, text has been composed to serve as a v
the written word. It is a medium that can carry ideas c
thoughts, expressing them with clarity and precision.
this goal, text typography aims to create a readable,
and visually pleasing typeface that works invisibly, w
distracting the reader from the message. One of the p
goals of text typography is to achieve an even distribu
typeset material. This means that the text is arranged
way as to minimize distractions and anomalies. The u
goal is to create clarity and transparency, allowing th
to focus on the meaning and content of the text rathe
form. The choice of typeface(s) is the primary aspect
typography. Both Maxitype and Swiss typography en
the importance of typography in effective communic
recognized that typography plays a crucial role in sh
reader's experience and understanding of the text. Fo
the Maxitype typeface's clean and simple design ma
for readers to focus on the content of the text without**

Maligne Display (ss05) Regular 10 pt

Traditionally, text has been composed to serve as a ve
written word. It is a medium that can carry ideas and t
expressing them with clarity and precision. To achieve
text typography aims to create a readable, coherent, c
pleasing typeface that works invisibly, without distrac
reader from the message. One of the primary goals of of
typography is to achieve an even distribution of types
This means that the text is arranged in such a way as
distractions and anomalies. The ultimate goal is to cre
and transparency, allowing the reader to focus on the
and content of the text rather than the form. The choic
typeface(s) is the primary aspect of text typography. B
Maxitype and Swiss typography emphasized the impo
typography in effective communication. They recogniz
typography plays a crucial role in shaping the reader
ence and understanding of the text. For example, the /
typeface's clean and simple design made it easier for
focus on the content of the text without distractions, w

Maligne Display (ss05) Heavy 10 pt

**Traditionally, text has been composed to serve as a v
the written word. It is a medium that can carry ideas
thoughts, expressing them with clarity and precision
achieve this goal, text typography aims to create a r
coherent, and visually pleasing typeface that works
without distracting the reader from the message. Or
primary goals of text typography is to achieve an eve
tion of typeset material. This means that the text is c
such a way as to minimize distractions and anomalie
ultimate goal is to create clarity and transparency, c
the reader to focus on the meaning and content of th
rather than the form. The choice of typeface(s) is the
aspect of text typography. Both Maxitype and Swiss
phy emphasized the importance of typography in eff
communication. They recognized that typography pl
crucial role in shaping the reader's experience and u
standing of the text. For example, the Maxitype type
clean and simple design made it easier for readers t**

Stylistic Set 03 – Belle Epoque

A B E F G I O S a g j t t t s t 3 8 e

Stylistic Set 04 – Winston

N Q R / T U W 2 4 ™

Stylistic Set 05 – French Futura

**A K M N R V W Z i j k t v w z fl 2 4 7
., : ; ? ! a à ë ê é ö ü ú " " ' ' () () ...**

Stylistic Set 06 – Round Punctuation

., : ; ? ! à ä ë ê é ö ü ú i " " ' ' () () ...

Stylistic Set 07 – Geometric Punctuation

. ; ; ; ? ! à ä ë ê é ö ü i " " ' ' > < ...

Stylistic Set 08 – Balance UP

3 8 B S

Stylistic Set 09 – Balance MIDDLE

3 8 B S

Stylistic Set 10 – Balance DOWN

3 8 B S

Stylistic Set 11 – Two-storey a

a

Stylistic Set 12 – Two-storey a [tail]

a

Stylistic Set 13 – R [straight]

R

Stylistic Set 14 – M [wide]

M ™

Stylistic Set 15 – Lowercase Math symbols

+ < = > ~ ¬ ± × ÷ − ∞ ≈ ≠ ≤ ≥

Circled Figures

0	1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26	27
28	29	30	31	32	33	34	35	36	37	38	39	40	41
42	43	44	45	46	47	48	49	50	0	1	2	3	4
5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46
47	48	49	50										

Font Specification

Name: Maligne
Designer: Maximage & Isia Yurovsky
Year: 2011-2024
Styles: 16 styles, 2 packages
Features: 15 stylistic sets
Glyphs: 1,636
Kerning Pairs: 62,506
Formats: OTF, TTF, WOFF, WOFF2
Variable Font (beta version)
Mastering: Office for Typography
Type Foundry: Maxitype

OpenType Features

Access All Alternates
Contextual Alternates
Case-Sensitive Forms
Denominators
Discretionary Ligatures
Full Widths
Fractions
Glyph Composition/Decomposition
Localised Forms
Numerators
Oldstyle Figures
Ordinals
Proportional Figures
Stylistic Alternates
Scientific Inferiors
Slashed Zero
Standard Ligatures
Stylistic Set 01 – 15
Subscript
Superscript
Tabular Figures

Unicode

Basic Latin
Latin-1 Supplement
Latin Extended-A
Combining Diacritical Marks
General Punctuation
Superscripts And Subscripts
Currency Symbols
Number Forms
Arrows
Enclosed Alphanumerics
Enclosed CJK Letters And Months
Private Use Area (plane 0)

Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

Maxitype

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CH-1201 Geneva
Switzerland

Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

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