

Mack

Thin *Italic*

Light *Italic*

Regular *Italic*

Semi Bold *Italic*

Bold *Italic*

Black *Italic*

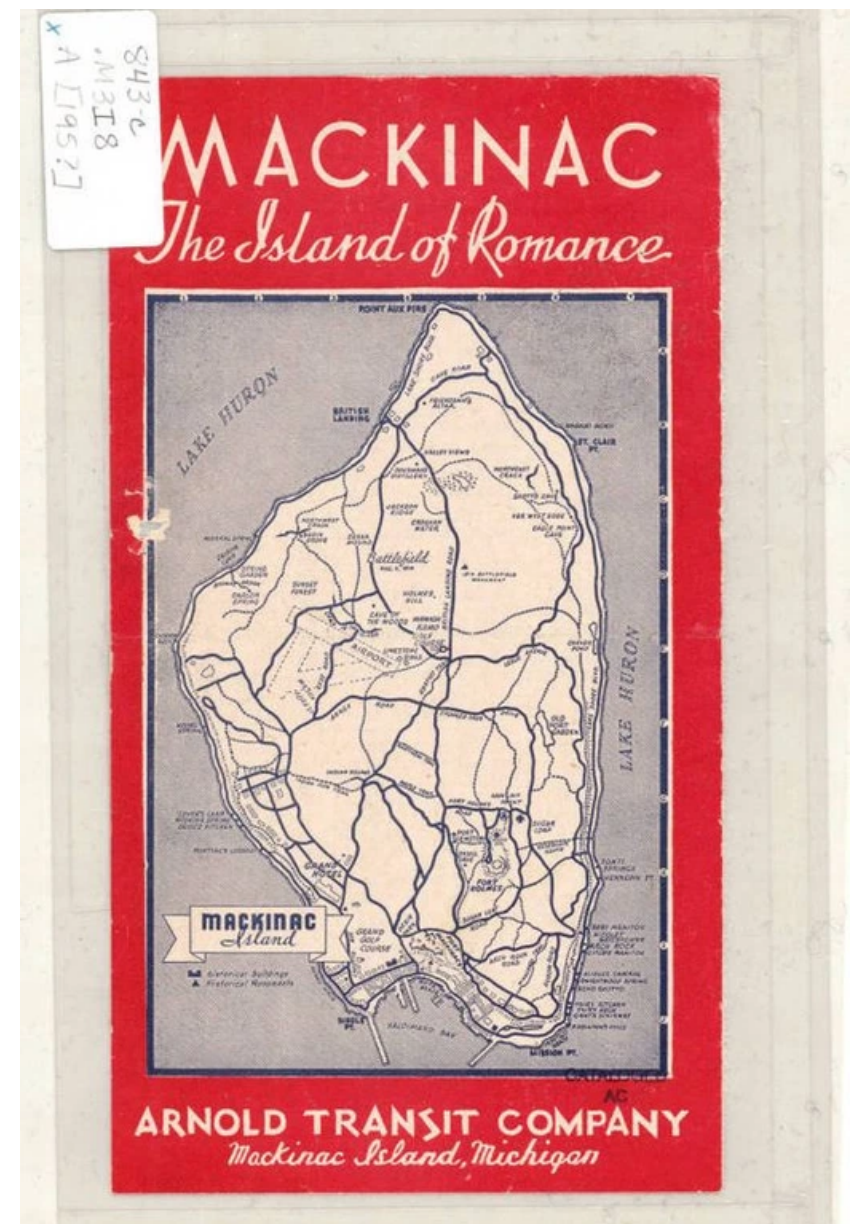
Mack is a humanist sans serif inspired by the natural, brush-made variations of details originally rooted in geometry. The spark for this project came from lettering on a map of Mackinac Island whose angled terminals, pointed peaks, and variation of proportion were all details that set it apart from the strictly geometric forms it appears to reference. Rather than copying the few letters there and extrapolating them into a whole font, Mack is an original design following similar principles. Its structure and contrast resemble those of mid-century geometric typefaces while its curves and terminals are angled to emulate the stroke of a brush.

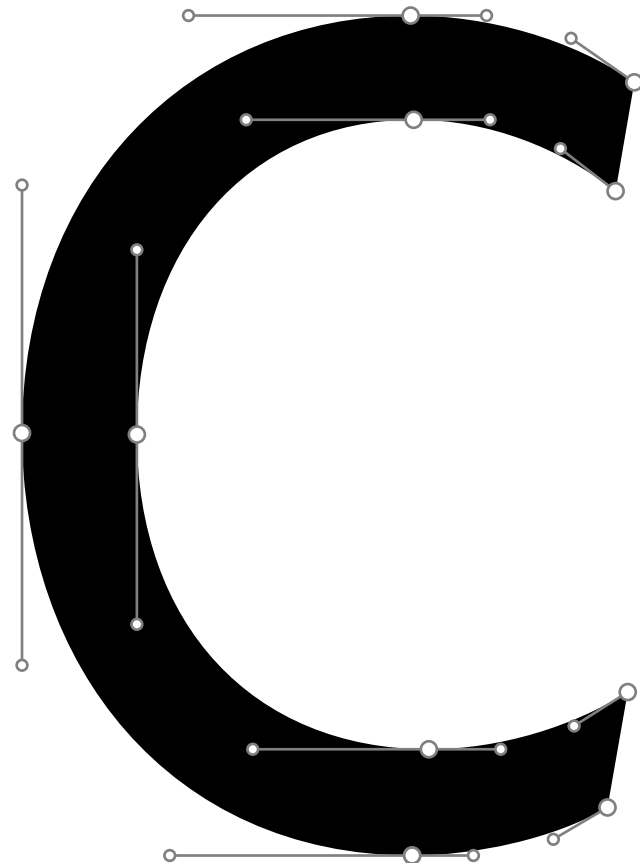
This blending of contrasting sources is rationalized by applying the same set of rules to both the roman and italic fonts. All curved stroke endings share the same 10° angle, while all diagonal strokes snap to an angle slightly off from perpendicular. This creates harmony in the construction, but also the contrast needed to differentiate between the italic and roman fonts. Because the italic angle is set at the same 10°, its vertical strokes become parallel with the terminals changing the fit of letters such as the C, S, and J to become more subtle. Meanwhile, the symmetrical diagonal strokes in characters such as the A, M, V, W, and Y in the roman are more energetic in the italic—becoming distinctly asymmetrical as they snap to their new angles and shoot forward across the page.

Mack performs best at the edges of the typographic scale spectrum. Set in logotypes and headlines, its interlocking terminals and unique angles are attention-grabbing and fun to look at. Set

in running text, these same details paired with its low x-height create a healthy rhythm with enough uniqueness in the forms to keep it legible and readable.

Although indirectly influenced by early geometric fonts, Mack runs the opposite direction of the refined, cold, typefaces that define the genre today. Instead, it builds on the quirks found in those early examples and highlights them in a distinctly human way.





OPEN TYPE FEATURES

OFF

ON

OFF

ON

Fractions

Automatic fractions

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

Automatic fractions

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

Ordinals

No.

N^o

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
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
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
e	f	g	h	i	j	k	l	m	n	o	p	q	r	s
t	u	v	w	x	y	z	0	1	2	3	4	5	6	7
t	u	v	w	x	y	z	zero	one	two	three	four	five	six	seven
8	9	.	,	Á	Ă	Â	Ä	À	Ā	Ą	Å	Ã	Æ	Ć
eight	nine	period	comma	Aacute	Abreve	Acircumflex	Adieresis	Agrave	Amacron	Aogonek	Aring	Atilde	AE	Cacute
Č	Ç	Ĉ	Đ	Ď	Ď	É	Ě	Ê	Ë	È	È	Ē	Ę	Ğ
Ccaron	Ccedilla	Cdotaccent	Eth	Dcaron	Dcroat	Eacute	Ecaron	Ecircumflex	Ecdieresis	Edotaccent	Egrave	Emacron	Eogonek	Gbreve
Ġ	Ġ	Ĥ	Í	Î	İ	İ	Ì	Ī	Ĵ	Ķ	Í	Ĺ	Ł	Ł
uni0122	Gdotaccent	Hbar	Iacute	Icircumflex	Idieresis	Idotaccent	Igrave	Imacron	Iogonek	uni0136	Lacute	Lcaron	uni013B	Lslash
Ń	Ń	Ń	Ń	Ñ	Ó	Ô	Ö	Ò	Ő	Ō	Ø	Õ	Œ	Ɔ
Nacute	Ncaron	uni0145	Eng	Ntilde	Oacute	Ocircumflex	Odieresis	Ograve	Ohungarumlaut	Omacron	Oslash	Otilde	OE	Thorn
Ŕ	Ř	Ŕ	Ś	Š	Ş	Ş	ß	ƒ	ř	Ţ	Ţ	Ú	Û	Ü
Racute	Rcaron	uni0156	Sacute	Scaron	Scedilla	uni0218	uniE9E	Tbar	Tcaron	uni0162	uni021A	Uacute	Ucircumflex	Udieresis

Ù	Ű	Ū	Ų	Ŭ	Ŵ	Ŷ	Ÿ	Ẁ	Ẏ	Ỳ	Ỵ	Ż	Ž		
Ugrave	Uhungarumlaut	Umacron	Uogonek	Uring	Wacute	Wcircumflex	Wdieresis	Wgrave	Yacute	Ycircumflex	Ydieresis	Ygrave	Zacute	Zcaron	
Ž	á	ă	â	ä	à	ā	ą	å	ã	æ	ć	č	ç	ċ	
Zdotaccent	aacute	abreve	acircumflex	adieresis	agrave	amacron	aogonek	aring	atilde	ae	cacute	ccaron	ccedilla	cdotaccent	
Ǿ	d'	đ	é	ě	ê	ë	è	è	ē	ę	ǧ	ǧ	ǧ	ħ	
eth	dcaron	dcroat	eacute	ecaron	ecircumflex	edieresis	edotaccent	egrave	emacron	eogonek	gbreve	uni0123	gdotaccent	hbar	
ı	í	î	ï	ì	ī	ĵ	Ĵ	ķ	í	ĺ	ļ	ł	ń	ň	
dotlessi	iacute	icircumflex	idieresis	igrave	imacron	iogonek	uni0237	uni0137	lacute	lcaron	uni013C	lslash	ncute	ncaron	
ņ	ŋ	ñ	ó	ô	ö	ò	ő	ō	ø	õ	œ	þ	ř	ř	
uni0146	eng	ntilde	oacute	ocircumflex	odieresis	ograve	ohungarumlaut	omacron	oslash	otilde	oe	thorn	racute	rcaron	
ŕ	ś	š	ș	ș	ß	ţ	ţ	ţ	ţ	ú	û	ü	ù	ű	
uni0157	sacute	scaron	scedilla	uni0219	germandbls	tbar	tcaron	uni0163	uni021B	uacute	ucircumflex	udieresis	ugrave	uhungarumlaut	
ū	ų	ŭ	ŵ	Ŷ	Ÿ	Ẁ	Ẏ	Ỳ	Ỵ	Ỳ	Ỵ	Ż	Ž	ž	/
umacron	uogonek	uring	wacute	wcircumflex	wdieresis	wgrave	yacute	ycircumflex	ydieresis	ygrave	zacute	zcaron	zdotaccent	fraction	
1/2	1/4	3/4	1/8	3/8	5/8	7/8	:	;	...	!	!	?	?	?	.
onehalf	onequarter	threequarters	oneeighth	threeeighths	fiveeighths	seveneighths	colon	semicolon	ellipsis	exclam	exclamdown	question	questiondown	periodcentered	
•	*	#	/	\	()	{	}	[]	-	-	-	-	
bullet	asterisk	numbersign	slash	backslash	parenleft	parenright	braceleft	braceright	bracketleft	bracketright	hyphen	endash	emdash	underscore	

CHARACTER SET

“	”	‘	’	«	»	<	>	"	'	¢	\$	€	£	¥
quotedblleft	quotedblright	quoteleft	quoteright	guillemotleft	guillemotright	guilsinglleft	guilsinglright	quotedbl	quotesingle	cent	dollar	Euro	sterling	yen
+	-	×	÷	=	>	<	~	^	%	↑	↗	→	↘	↓
plus	minus	multiply	divide	equal	greater	less	asciitilde	asciicircum	percent	arrowup	uni2197	arrowright	uni2198	arrowdown
↙	←	↖	@	&	¶	§	©	®	™	°		†	‡	№
uni2199	arrowleft	uni2196	at	ampersand	paragraph	section	copyright	registered	trademark	degree	bar	dagger	daggerdbl	uni2116
••	•	˘	˙	¨	^	v	˘	◦	~	-	‘			
uni0308	uni0307	gravecomb	acutecomb	uni030B	uni0302	uni030C	uni0306	uni030A	tildecomb	uni0304	uni0312	uni0326	uni0327	uni0328
-	/													
uni0335	uni0337													

ABOUT

FONT FAMILY TECHNICAL SPECIFICATIONS

LANGUAGES

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

FORMATS AVAILABLE

Desktop: OTF
Web: WOFF2, WOFF, EOT
App: OTF
Variable: GX

DESIGNED BY

Nathan Metzler
Blaze Type

YEAR OF RELEASE

2021

LICENSING

Our licensing system covers all uses:
Print, Web, App, Broadcast
Once a font is purchased you will receive all font formats needed for your design.

MANIFESTO

Blaze Type (BLZT) is an independent French type design foundry. Our focus is to design, produce and distribute beautiful typefaces which will age gracefully and provide incredible functionality over their years of use.

CONTACT

<https://blazetype.eu>

hello@blazetype.eu

[@blazetype](#)

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fast, on account of their vivacity and freshness of tone. It is this tendency, which the consumer partakes of even while complaining of it, that the textile manufacturers ought to seek to combat. How often have I heard the greatest manufacturers of Alsace deplore the obligation which they felt that they were under of printing their tissues by means of colors so fugacious and so little resistant as those composed from aniline. We must hope, then, in the interest of that industry, that while adopting the marvellous discoveries which science is everyday making, there shall be made a less general application of them, and that we shall return to the fabrication of the styles which necessitate the more constant employment of coloring materials.—less brilliant, it is true, but more adherent to the tissues, and less altered by air and light. It seems to me, also, that that would lose nothing, and that printed stuffs,

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MACK BOLD ITALIC 6 PT

***The value of indigo as a dyeing material is
due to the great stability of the blue color,
and the derivatives from blue, which it gives
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***Mulhouse, in one of a series of articles
furnished to the Annales du génie Civil, 1864:
"So high are the properties of resistance and
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perhaps to be regretted for the art of the
dyer and manufacturer of printed calicoes,
that the use of indigo becomes more and
more rare, and that the recent discoveries
which modern science has placed at the
service of industry are daily eliminating it
from our factories. I have observed that
whenever we have to dye stuffs of a high
price, it is indigo which always serves as a
base for the foundation of all the blue colors,
or of those which are derived from blue. It is
the same for the fabrication of printed tissues,
whose colors should have great stability
without much increase of cost. But of late
years, especially, we find a tendency to
employ colors of little stability, and to prefer***

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their vivacity and freshness of tone. It is this
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manufacturers ought to seek to combat. He
often have I heard the greatest
manufacturers of Alsace deplore the
obligation which they felt that they were
under of printing their tissues by means of
colors so fugacious and so little resistant as
those composed from aniline. We must hope
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MACK BOLD ITALIC 90 PT

Harmonious

MACK BOLD ITALIC 45 PT

It seems to me, also, that taste would lose nothing; and that printed stuffs.

MACK BOLD ITALIC 27 PT

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MACK BLACK ITALIC 60 PT

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MACK BLACK ITALIC 30 PT

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MACK BLACK ITALIC 18 PT

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MACK BLACK ITALIC 13 PT

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MACK BLACK ITALIC 10 PT

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MACK BLACK ITALIC 6 PT

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**STRAIGHT
FROM
THE
BLAZE**