

Mafle Type Grotesque

Designed : Diki Pradipta Tri Atmojo

Glyph Count : 391

Category : Sans-Serif

Styles : 18 Styles

Languge : 258+ Support

Mafle Type Grotesque seamlessly blends geometric shapes' clean, modern elegance with the timeless appeal of Grotesque design principles. Designed for readability and versatility, its proportional width, flat apex, closed aperture, and straight-cut stroke ends enhance its contemporary appeal with a bold and strong personality.

Mafle Type Grotesque includes 18 weights, ranging from Thin to Heavy. OpenType features include Stylistic Alternates, figure variations (fractions, tabular lining, numerator, denominator), and broad Latin language support.

These fonts are crafted to provide clean, modern, and versatile options for designers, marketers, and creatives. Whether you're working on branding, web design, packaging, or editorial layouts, these top-performing fonts offer exceptional readability and aesthetic appeal. From bold and impactful to sleek and minimalist, discover fonts that elevate your creative projects and keep your designs on-trend.

Thin	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Extra Light	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Light	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Regular	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Medium	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Semi Bold	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Bold	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
Extra Bold	Lettertype Studio builds fonts where clarity meets character and beauty serves purpose.
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8px

Lettertype Studio builds clarity from every curve —
from Bandung to the world, shaping timeless letters for bold ideas.

10px

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12px

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14px

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16px

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18px

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24px

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36px

Lettertype Studio builds
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48px

Lettertype Studio
builds clarity from
every curve —

60px

Lettertype
Studio builds
clarity from

72px

Lettertype
Studio
builds

Thin	Gedung Sate remains one of Bandung's architectural trésors — a blend of Dutch Indo-Deco detail and local élan. Built in 1920, it served as Gouvernements Bedrijven, and today it houses the Governor's office of Jawa Barat. Its façades, corridors, & central tower reflect a harmony of culture and structure, where tropical light meets European precision — a monument of	<i>The crater of Tangkuban Parahu, lying north of Bandung, tells the légende of Sangkuriang and Dayang Sumbi — a tale of love, pride, and destiny. Mist drifts through the pines, while traders sell warm sérabi and kopi tubruk nearby. Visitors from Göteborg, Zürich, and São Paulo marvel at the mountain's calm symmetry, its curved rim echoing nature's own typographic rhythm.</i>
Extra Light	Once called La Rue Braga, this street was the cœur of Bandung's Art Déco movement. Painters, poets, and musicians gathered at cafés beneath neon façades. Today, you can still feel that énergie — modern scooters rush past retro arcades, where typography once adorned every shop window. Braga's contrasts, from brutalist corners to curved balconies, mirror the dualité of old and new Bandung.	<i>In Ciwidey's cool highlands, Kawah Putih glows a soft turquoise under changing skies. The air smells of soufre and wild mint, as travellers from Malmö, Łódź, and Montréal take photos by the crater's edge. The color shifts from émeraude to pale gray with each passing cloud — a moment of design by nature itself, silent yet spectaculaire.</i>
Light	Near Leles, Garut, lies Candi Cangkuang — the only Hindu temple in West Java. Surrounded by a tranquil lac and bamboo groves, it stands as a mémoire of Sundanese spirituality. Locals row small perahu across the lake, offering flowers and prayers. Its stones whisper with time, like letters carved in basalt, each form shaped with respect and précision.	<i>Established in 1920 as Technische Hoogeschool te Bandoeng, ITB became the cradle of modern Indonesian ingénieurs and créateurs. Its rationalist façades and leafy courtyards inspire order and imagination alike. Within these halls, equations meet sketches, science meets art — a perfect alignment of logic and beauté, much like well-drawn typography.</i>
Regular	South of Bandung lies Situ Patenggang, a lake of légendes and soft lumière. Couples visit Pulau Asmara believing their love endures when they sail around it. The water mirrors pine hills and moving clouds, forming shapes as gentle as handwriting. Calm, clear, and émotionally warm — a natural design in perpetual motion.	<i>Once a quiet military town, Cimahi grew around railways and red-brick factories built in the early 1900s. The old centrale électrique still stands beside narrow streets lined with workshops and cafés. Engineers, artists, and craftsmen share the same rhythm — from machinery to melody. Today, the district breathes a new énergie, transforming its industrial soul into creative space.</i>
Medium	In the eastern side of Bandung, Saung Angklung Udjo celebrates music, wood, and wonder. Children play angklung in perfect harmoni, laughter echoing through bamboo halls. The air smells of kopi and lacquer. Tourists from Genève, Oslo, and Montréal clap along, smiling at the sound of Sundanese tradition reborn. It's heritage turned into performance — simple, joyous, and très humain.	<i>Perched above the city, Dago was once a mountain retreat for colonial voyageurs seeking cool air. The road still winds past art déco villas and cafés serving old recipes — gâteau pisang, chocolat chaud, and kopi tubruk. From here, the view reveals Bandung's labyrinth of roofs and rivers. A quiet place where mémoire, design, and light coexist in balance.</i>

Semi Bold

South of the city lies Majalaya, once the “Manchester of Java.” Looms and cotton mills shaped its heartbeat for decades. The air carried the hum of spinning threads — *filature et couleur*, work and patience intertwined. Even now, the legacy lives on in woven patterns sold across Asia, each fabric a symbol of endurance and art. It’s tradition in motion, stitched with *précision*.

Built in 1884, Stasiun Hall was once the gateway between Batavia and the highlands. The hall still holds its vintage signage and ticket booths in carved teak. Trains whistle from dawn till dusk — carrying students, merchants, and rêveurs to their next chapter. Names flash on the board: Cirebon, Yogyakarta, Surabaya, Zürich. A journey in motion, guided by design and order.

Bold

Hidden between green valleys, Kampung Naga keeps the soul of Sunda alive. The roofs of *ijuk* shimmer after rain, and families gather under oil lamps. There is no electricity, yet light feels warmer here. Words like *sérén*, *légende*, and *mémoire* still matter — they remind us that simplicity can be sophisticated, and tradition can outlast technology.

Villa Isola stands like a sculpture on the northern hills of Bandung. Built in 1933 for Dutch magnate Dominique Berretty, it fuses modernist geometry with tropical ornament. From its terrace, the city unfolds like a typographic grid — lines, rhythm, repetition. At dusk, the façade glows with soft lumière, whispering of time, travel, and proportion.

Extra Bold

The rolling tea fields of Ciwidey shimmer under pale sun. Workers move gracefully, baskets on their backs, picking leaves with precise motion — almost like drawing accents on paper. The scent of fresh *thé*, humid earth, and eucalyptus blends into peace. Among these hills, clarity feels natural, geometry feels human, and design grows quietly.

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Black

Once called La Rue Braga, this street was the *cœur* of Bandung’s Art Déco movement. Painters, poets, and musicians gathered at cafés beneath neon façades. Today, you can still feel that *énergie* — modern scooters rush past retro arcades, where typography once adorned every shop window. Braga’s contrasts, from brutalist corners to curved balconies, mirror the *dualité* of old and new Bandung.

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[illegible]

[illegible]

*This typeface is dedicated
to everyone who believes
letters can carry emotion.*

*For the hands that draw,
and the eyes that see
beauty in balance.*

*– Diki Pradipta Tri Atmojo
Lettertype Studio*