

Recital

About Recital

While the journey to a recital may be arduous, it is a moment that has been honed to perfection over time. It is a performance that is tirelessly practiced, right up until it is ready to be shared with the world. With Recital, Malte Bentzen shares a carefully orchestrated achievement, an exceptional fusion of references, emotions, and unwavering dedication.

Recital, a contemporary serif typeface, reveals a refreshingly warm personality, skillfully and harmoniously weaving historical influences and shapes together. The evolution of typefaces often takes the form of revivals nested within revivals. Straddling the line between Old-Style and Transitional typefaces, Recital defies traditional classifications and explores the rich and nuanced tapestry of moods embedded within typographic materials produced during the 19th and 20th centuries.

Meticulously crafted, Recital's compelling posture derives from its delving into the heavier end of the weight spectrum. Its substantial serifs and robust stems impart a strong and resolute presence to the text, allowing the ink to satisfyingly saturate the printed page. The typeface maintains slender lowercase proportions, while affording more generous spacing in uppercase characters. The italics are elegantly designed to offer a striking contrast to the upright forms.

Comprised of 5 weights and its italics, this concise font family proves to be extremely versatile and suitable for various text applications. Honoring the legacy of traditional print media, the typeface seamlessly adapts to the demands of the digital world. While distinctly contemporary, Recital's design is bolstered by a commitment to enduring the test of time.

Designed by Malte Bentzen

Originally from Denmark, Malte Bentzen is a type designer who lives and works in Lausanne, Switzerland. Influenced by the strong design and architectural traditions of both countries, Bentzen obtained a Bachelor's in Visual Communication from the Kolding School of Design in Denmark and completed a Master's in Type Design at the École cantonale d'art de Lausanne (ÉCAL).

Since 2020, he has been working at ÉCAL, first as an Assistant Teacher and is currently managing the school's foundry: ÉCAL Typefaces. Throughout Bentzen's diverse professional endeavors, his main focus has been and continues to be developing and releasing his own typefaces in collaboration with Optimo and the newly established AllCaps foundry.

Recital Regular
235 pt

Rec

Recital Regular/Italic
104 pt

Aa Aa

Recital Book/Italic
104 pt

Aa Aa

Recital Medium/Italic
104 pt

Aa Aa

Recital Bold/Italic
104 pt

Aa Aa

Recital Black/Italic
104 pt

Aa Aa

Recital Regular
270 pt

ital

Recital Family
10 Styles

Recital Regular

Recital Italic

Recital Book

Recital Book Italic

Recital Medium

Recital Medium Italic

Recital Bold

Recital Bold Italic

Recital Black

Recital Black Italic

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00123456789()[]{}!@?‘’“”|_/\&€&

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vietnamese, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu


Optimo Latin Extended
Character Set

Adobe <ul style="list-style-type: none">· Adobe Latin-1	ISO 8859 <ul style="list-style-type: none">· 8859-1 Latin-1 Western European· 8859-2 Latin-2 Central European· 8859-3 Latin-3 South European· 8859-4 Latin-4 North European· 8859-9 Latin-5 Turkish· 8859-13 Latin-7 Baltic Rim· 8859-15 Latin-9· 8859-16 Latin-10 South-Eastern European	Microsoft Windows <ul style="list-style-type: none">· MS Windows 1250 Central European Latin· MS Windows 1252 Western (Standard Latin)· MS Windows 1254 Turkish Latin· MS Windows 1257 Baltic Latin
Apple Macintosh <ul style="list-style-type: none">· MacOS Roman (Standard Latin)· MacOS Central European Latin· MacOS Croatian· MacOS Iceland· MacOS Romanian· MacOS Turkish		Encoded Glyphs <ul style="list-style-type: none">· Basic Latin· Latin-1 Supplement· Latin Extended-A· Latin Extended-B· Latin Extended Additional

OpenType Features



All Caps [cpsp]



Case Sensitive Forms [case]

This function formats the text in upper-case and adjusts spacing between all capital letters. It also applies the ‘Case Sensitive Forms’ feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

OFF

ON

All Caps


(278) «Optimo»

H@|'()[]{}¿¡<>«»-—-.


ALL CAPS

(278) «OPTIMO»


H@|'()[]{}¿¡<>«»-—-.




Tabular Lining Figures [tnum–Inum]



Proportional Lining Figures [pnum–Inum]



Tabular Oldstyle Figures [tnum–Inum]



Proportional Oldstyle Figures [pnum–Inum]

This typeface includes lining and oldstyle figures available in tabular or proportional spacing formats. Lining figures have an invariable height comparatively to oldstyle figures who have varying ascenders, descenders and x-height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789


H0123456789

H0123456789

H0123456789

H0 1 2 3 4 5 6 7 8 9

H0i 1 2 3 4 5 6 7 8 9




Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, sBookly higher. This feature is usually active by default in Adobe applications.

A-B C–D 1—2

A-B C–D 1—2




Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

fi fl ff ffi ffi


fi fl ff ffi ffi

 Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

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


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

 Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as ‘er’ for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals ‘a,’ ‘o’ for 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a 2o 1er


2ª 2º 1^{er}

 Slashed Zero [zero]

Originally created to avoid the confusion between the ‘0’ and the ‘O’, this feature substitutes all zeros in a selected text by a slashed form of the

0 o


0 0

 Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmnopqrstuvwxyz.,()[]


H⁰123456789–+=
H^abcdefghijklmno
H^pqrstuvwxyz.,()[]

 Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmnopqrstuvwxyz.,()[]


H₀123456789–+=
H_abcdefghijklmno
H_pqrstuvwxyz.,()[]

 Superscript/Supersiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set sBookly above the height of the capital letters. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmnopqrstuvwxyz.,()[]


H⁰123456789–+=
H^abcdefghijklmno
H^pqrstuvwxyz.,()[]

 Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set sBookly below the baseline. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmnopqrstuvwxyz.,()[]


H₀123456789–+=
H_abcdefghijklmno
H_pqrstuvwxyz.,()[]

Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

fk fj fh fb ffk Th
-> <-


fk fj fh fb ffk Th
→ ←

Stylistic Set 1 [ss01]

This feature replaces glyph(s) with stylistic alternate(s).

O


O

Alternate k [ss02]
italics only

This feature replaces glyph(s) with stylistic alternate(s).

kḱḱ


kḱḱ

Alternate v w [ss03]
italics only

This feature replaces glyph(s) with stylistic alternate(s).

v w
ù ú û ü^w ^w _w


v w
ù ú û ü^w ^w _w

Alternate ampersand [ss04]
italics only

This feature replaces glyph(s) with stylistic alternate(s).

&


&

Alternate ampersand [ss05]
italics only

This feature replaces glyph(s) with stylistic alternate(s).

&

&

Stylistic Set 6 [ss06]


This feature activates alternate lowercase positioning of mathematical symbols.

4–7×8
up+down

4–7×8
up+down

H+±×÷–=≈≠≤≥¬∞


H+±×÷–=≈≠≤≥¬∞


Stylistic Set 20 [ss20]

This feature substitutes the letter “x” into the multiplication sign.

32x50 cm

32×50 cm

Small Caps [smcp]

All Small Caps [c2sc]

This feature formats the text from lowercase or uppercase to small caps. It uses alternate characters for punctuation which are lowered and adjusted to small caps. Depending on the software used, lowercase may be affected only when a word starts with a capital.

Small Capital
ALL SMALL

SMALL CAPITAL
ALL SMALL CAPITAL

abcdefghijklmnopqr
stuvwxyz 00123456789
()[]{}!;?‘’“””’/|\\&

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ 00123456789
()[]{}!;?‘’“””’/|\\&

Recital Regular
60 pt

The car was a boxy late model Ford

Recital Regular
36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

Recital Regular
24 pt

The car was a boxy late model Ford sedan, whifite over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big

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14 pt

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Recital Regular
8 pt

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