

Ritmica

About Ritmica

Unfolding with personality and clarity, Ritmica immediately feels essential and authentic. Its character draws from an early modernist candor, expressed through subtle, potent features rather than overt display. Ritmica's paced recurrence of forms create a hypnotic, almost magnetic, texture.

Aligned with mid-century grotesque traditions through its horizontal terminals and straightforward stance, Ritmica reveals a unique personality beneath its seemingly plain forms. It is distinguished by a series of idiosyncratic details, most notably the unusually almost-sealed negative spaces in the a, e, and s, forming a clasp-like relationship between letterforms and counterforms. This sensory tension between positive and negative spaces is further reinforced by short descenders that compress the g, alongside the horizontal tail terminals of the y and t.

Drawing on his expertise, François Rappo once again demonstrates a mastery of pacing and proximity. He brings nuance and precision together to define a genuine character. Ritmica is a warm modernist typeface that balances legibility with personality.

→ Released in 2026

Designed by François Rappo

François Rappo lives and works in Lausanne, Switzerland. Rappo studied graphic design in the early 1980s at the École cantonale des beaux arts (ECBA) in Lausanne, where he specialized in typography. After years of graphic design practice in both the cultural and the corporate fields, he became active in design education.

Since the mid-1990s, he teaches editorial and type design at the École cantonale d'art de Lausanne (ECAL), where he established the art direction master's degree program in 2009, which became the type design master's degree program in 2016. Additionally, Rappo frequently lectures about his typographic practice in Europe, Russia, and the USA.

From 2001 to 2007, he was the president of the jury for The Most Beautiful Swiss Books competition. He was awarded the prestigious Jan Tschichold Prize in 2013 for his outstanding achievement in editorial design through his influential typeface designs.

Ritmica Bold
230 pt

Ritrm

Ritmica Light/Light Italic
105 pt

Aa Aa

Ritmica Regular/Italic
105 pt

Aa Aa

Ritmica Bold/Bold Italic
105 pt

Aa Aa

Ritmica Bold/Bold Italic
105 pt

Aa Aa

Ritmica Bold/Bold Italic
105 pt

Aa Aa

Ritmica Family
10 Styles

Ritmica Light
Ritmica Regular
Ritmica Medium
Ritmica Semibold
Ritmica Bold

Ritmica Light Italic
Ritmica Italic
Ritmica Medium Italic
Ritmica Semibold Italic
Ritmica Bold Italic

Optimo Latin Extended
Character SetAdobe
· Adobe Latin-1Apple Macintosh
· MacOS Roman (Standard Latin)
· MacOS Central European Latin
· MacOS Croatian
· MacOS Iceland
· MacOS Romanian
· MacOS TurkishISO 8859
· 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
EuropeanMicrosoft Windows
· MS Windows 1250 Central European Latin
· MS Windows 1252 Western (Standard Latin)
· MS Windows 1254 Turkish Latin
· MS Windows 1257 Baltic LatinEncoded Glyphs
· Basic Latin
· Latin-1 Supplement
· Latin Extended-A
· Latin Extended-B
· Latin Extended Additional

OpenType Features

OFF

ON

 All Caps [cpsp] Case Sensitive Forms [case]

This function formats the text in uppercase 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.

All Capital

(278) «Optimo»
hi@xyz.ch

H@!:() [] { } ; i < > « » — — — .

ALL CAPITAL

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 Tabular Lining Figures
[tnum–lnum] Proportional Lining Figures
[pnum–lnum]

This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals 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
H0123456789H0123456789
H0123456789 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, slightly 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 ffl

fi fl ff ffi ffl



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 1^{er} premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1^a, 1^o. Ordinals are designed to match the weight of the typeface.

2^a 2^o 1^{er}

2^a 2^o 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 zero.

0

0̸



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 slightly heavier to keep them consistent with the rest of the font.

H0123456789--+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

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 slightly heavier to keep them consistent with the rest of the font.

H0123456789--+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

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



Superscript/Superiors [sup]

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

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

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



Subscript/Inferiors [subs]

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

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

H₀123456789--+=
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H_pqrstuvwxyz()[].,



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7x8
up+down

H+±x÷--=≈≠≤≥∩∞

4-7x8
up+down

H+±x÷--=≈≠≤≥∩∞



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

32x50 cm



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.

-> <-
fb ffb fh ffh ft fj fk

→ ←
fb ffb fh ffh ft fj fk

Stylistic Set 19 [ss19]
Pictograms

This feature activates a set of pictograms.

abcdefghijklmnop
qrstuvwxyz
vwxyz
ABCDEFGH
GHIJKLM
NOPQR
STUVWXYZ
0123456789
!"#\$%&'()*
+,-./:;<=
>?@[\\]^_
{|}

< > ^ v < > ^ v
v < > ^ v < > ^ v
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The car was a boxy late model Ford sedan, white 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 engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale.

Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that—well, for one, I don't even remember the event. It's a blank: a white slate, a black hole. I was able to date

Ritmica Bold
60 pt

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Ritmica Bold
36 pt

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Ritmica Bold
24 pt

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