

Abstrakt

About Abstrakt

From the flood of early 20th century new geometric sans-serif typefaces, Abstrakt found inspiration in letterings that furthered the typographic use of the compass and the ruler. Anchored in modernist ideas, Abstrakt's shapes do not only embody the spirit of the avant-garde but already begin to foreshadow the pop aesthetic of the early computer age.

Based on an examination and synthesis of hand-picked artifacts depicting a lettering style that was en vogue among some graphic artists in the early 1930s, François Rappo built an entire typeface family. Each character is a slight abstraction of conventional letter shapes. It reminisces the formal experimentation and innovation seen in Swiss architecture, graphic and industrial design, notably in the iconic lamps from BAG Turgi. The primary references were the small characters on the 1932 exhibition poster *Licht* designed by Alfred Williman and the capricious variations found on the 1932 lettering logo *Information*, a far-left magazine designed by Max Bill. Despite its fairly elementary appearance, Abstrakt's design is complex and sophisticated. While its uneven stems create a singular rhythm, its rounded ends give the typeface a warmth along with evoking pneumatic designs which were representative of a myriad of the era's engineering advances. Originally suited for use in headlines, Abstrakt has also been developed into text compatible styles in two widths and four weights, accompanied with their respective italics.

→ Release in 2023

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.

Abstrakt Bold
250 pt

A b s

Abstrakt Light/Italic
110 pt

Aa Aa

Abstrakt Regular/Italic
110 pt

Aa Aa

Abstrakt Bold/Italic
110 pt

Aa Aa

Abstrakt Black/Italic
110 pt

Aa Aa

Abstrakt Family
8 Styles

Abstrakt Light
Abstrakt Light Italic
Abstrakt Regular
Abstrakt Italic
Abstrakt Bold
Abstrakt Bold Italic
Abstrakt Black
Abstrakt Black Italic

Optimo Latin Extended Character Set

Adobe

- Adobe Latin-1

Apple Macintosh

- MacOS Roman (Standard Latin)
- MacOS Central European Latin
- MacOS Croatian
- MacOS Iceland
- MacOS Romanian
- MacOS Turkish

ISO 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 European

Microsoft Windows

- MS Windows 1250 Central European Latin
- MS Windows 1252 Western (Standard Latin)
- MS Windows 1254 Turkish Latin
- MS Windows 1257 Baltic Latin

Encoded Glyphs

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A
- Latin Extended-B
- Latin Extended Additional

OpenType Features

OFF

ON

AA All Caps [cpsp]

(A 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@!|()[]{}¿¡;<>«»---·
H←↖↑↗→↘↓↙

ALL CAPITAL

(278) «OPTIMO»
HI@XYZ.CH

H@!|()[]{}¿¡;<>«»---·
H←↖↑↗→↘↓↙

12 Tabular Lining Figures [tnum–lnum]

12 Proportional Lining Figures [pnum–lnum]

This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable 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

A- 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

Fi Fl



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 7/8½ ⅓ ⅔ ¼
¾ ⅜ ⅝ ⅞

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

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

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

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

Superscript/Superscripts [sups]

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

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



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 1ª, 1º. Ordinals are designed to match the weight of the typeface.

2^a 2^o 1^{er}2^ª 2^º 1^{er}

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.

-> <-

→ ←

Stylistic Set 1 [ss01]
Alternate a

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

a àáâãäåöøó

a àáâãäåöøó

Stylistic Set 2 [ss02]
Alternate fi fl

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

fi fl

fi fl

Stylistic Set 6 [ss06]
Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down4-7×8
up+down

H+±×÷--=≈≠≤≥∞

H+±×÷--=≈≠≤≥∞

Stylistic Set 20 [ss20]
Multiply sign

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

32x50 cm

32x50 cm

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60 pt

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Abstrakt Light
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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 spend 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

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60 pt

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36 pt

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12 pt

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10 pt

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