#### Abstrakt Narow

#### About Abstrakt Narrow

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 representativeof a myriad of the eras 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 Narrow Bold 250 pt

Abstrakt Narrow Light/Italic 110 pt

Aa

Aa

Abstrakt Narrow Regular/Italic 110 pt

Aa

Aa

Abstrakt Narrow Bold/Italic 110 pt

Aa

Aa

Abstrakt Narrow Black/Italic 110 pt

Aa

Aa

Abstrakt Narrow Family 8 Styles

Abstrakt Narrow Light

Abstrakt Narrow Light Italic

Abstrakt Narrow Regular

Abstrakt Narrow Italic

**Abstrakt Narrow Bold** 

Abstrakt Narrow Bold Italic

**Abstrakt Narrow Black** 

Abstrakt Narrow Black Italic

Abstrakt Narrow® Character Map

Uppercase

Lowercase

Standard Punctuation

Symbols

Standard Ligatures

Proportional Lining figures

Slashed Zero

Mathematical Symbols

Currencies

Fractions

Numerators

Denominators

Superscript/Superiors

Subscript/Inferiors

Ordinals

Arrows

Accented Uppercases

Accented Lowercases

Alternate a

Alternate fi fl

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 

abcdefghijklmnopgrstuvwxyz

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0123456789

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1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 12345/67890

H0123456789abcdefghijklmnopgrstuvwxyz.,()[]+-=

H0123456789abcdefqhijklmnopgrstuvwxyz.,()[]+-=

 $H^{0123456789}$ abcdefghijklmnopqrstuvwxyz.,()[]+-=

 $H_{0123456789}$ abcdefghijklmnopqrstuvwxyz.,()[]+-=

Hao

ÀÁÂÃÄĀĂÅÅĄÆÆĆĈČĊÇĎĐÈÉÊĚËĒĔĖĘÐŢĜĞĠĢ ĤĦÌÍĨĨĬĬĬĮIJĴĶĹĽĻŁĿĹŃŇÑŅŊÒÓÔÕÖŌŎŐØØŒÞŔ ŘŖßŜŠŞŸŤŢŦÙÚÛŨÜŪŬŮŰŲŴŴŴŶŶŶŸŹŽŻ

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ŪŬŮŰŲŴŴŴŴŸÝŶŸŹŽ a àáâãããããååaææ

A A

Language Support

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,

Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Nothern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa,

Kamba, Kikuvu, Kinyardawanda, Latin,

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, Vunio, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu

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



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. OFF

All Capital

(278) «Optimo» hi@xyz.ch

H@|¦()[]{}¿¡‹>«»------H←∇↑ス→>↓↓Ŀ ON

**ALL CAPITAL** 

(278) «OPTIMO» HI@XYZ.CH

H@|¦()[]{}¿i‹›«»--—· H←∇↑ス→>>↓↓ĸ

12

Tabular Lining Figures [tnum-Inum]



Proportional Lining Figures [pnum-Inum]

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

Α-

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

Abstrakt Narrow® OFF ON 5

fi

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

1/2

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

½ ½ ½ ½ ¼ ¾ 3/8 5/8 %



Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the '0', this feature substitutes all zeros in a selected text by a slashed form of the zero.

N

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+-= Habadefghijklmno 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/Superiors [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.,()[] H<sup>0123456789+-=</sup> H<sup>obcdefghijklmno</sup> H<sup>pqrstuvwxyz.,</sup>()[]



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.,()[]

H<sub>0123456789+-=</sub> H<sub>abcdefghijklmno</sub> H<sub>pqrstuvwxyz.,()[]</sub>

Abstrakt Narrow®	OFF	ON
1ª Ordinals [ordn]	20 20 1er	2º 2º 1 <sup>er</sup>
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 1°, 1°. Ordinals are designed to match the weight of the typeface.		
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.		
SS Stylistic Set 1 [ss01] Alternate a	α ὰάᾶᾶἄααἄάδα	a àáâãäāãåååą
This feature replaces glyph(s) with stylistic alternate(s).		
Stylistic Set 2 [ss02] Alternate fi fl	Fi FI	A A
This feature replaces glyph(s) with stylistic alternate(s).		

88 06

Stylistic Set 6 [ss06] Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8

nb+qowu

 $H+\pm x \div -= \approx \neq \leq \geq \neg \infty$ 

4-7×8

up+down

H+±x÷-=≈≠≤≥¬∞



Stylistic Set 20 [ss20] Multiply sign

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

32x50 cm

 $32 \times 50$  cm

Abstrakt Narrow Light 60 pt

# The car was a boxy late model Ford sedan, white over

Abstrakt Narrow Light

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

Abstrakt Narrow Light 24 pt 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 duals scoops on the hood. I had not seen one of those on the road

Abstrakt Narrow Light

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Abstrakt Narrow Light 12 pt

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Abstrakt Narrow Light 8 pt

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Abstrakt Narrow Light

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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 larry 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. because that oftergoon I had been sledding with my lifelagg friend and enemy. Percy Boy, and we had augmeted, because his new Christmas sted would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood watching intently - but she didn't move. The saliva kept coming from the edges of her mouth. I stood by the window, thinking: it isn't fair... I've never been religious, but that night, I prayed. She had always been fat. Briefly, she was well, smiling again, I was so happy. But then, she was lying out there dying in the living room. At nine I was very much tougher than I am now. I was so interested in other's genole fights, outgraphile accidents, and stories of suicide. But best of all Lliked the magazines with pictures of young women entangled in giant spider webs on their covers and,

Abstrakt Narrow Light Italic 60 pt

# The car was a boxy late model Ford sedan, white

Abstrakt Narrow Light Italic

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

Abstrakt Narrow Light Italic 24 pt

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Abstrakt Narrow Light Italic 14 pt

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Abstrakt Narrow Light Italic

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Abstrakt Narrow Light Italic 8 pt

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Abstrakt Narrow Regular 60 pt

# The car was a boxy late model Ford sedan, white over

Abstrakt Narrow Regular

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