

Basel Grotesk

About Basel Grotesk

Conceived of to have a dual program, Basel is an innovative typeface designed by Chi-Long Trieu composed of two variants: Grotesk and Classic. Rooted in modernist typography, Basel Grotesk reinterprets key elements of this aesthetic with a new dynamism. With the same skeleton and weight gradation, Basel Classic presents characters with decisively contrasting stroke modulations.

Each variant works perfectly individually or combined, and offers spirited and contemporary characters with a foundational versatility adapted to meet modern needs. Both worldly and refined, Basel was initiated in 2013 and grew from a string of usages in various fields, from publishing to fashion. From the steadiness of Basel Grotesk to the elegance of Basel Classic, the program offers an exhaustive tool completed by a wide range of alternate options conceived to fulfill any graphic designers' requirements.

→ Second release in 2023
→ Released in 2021

Designed by Chi-Long Trieu

Chi-Long Trieu grew up in Fribourg, Switzerland. He now lives in Lausanne and often works with international design studios. Trieu graduated with a bachelor's degree in visual communication from the École cantonale d'art de Lausanne (ECAL). With experience at Maximage, Bureau Mirko Borsche, Gavillet & Cie, and Optimo, Trieu is an accomplished type and graphic designer. In 2016, with his brother Chi-Binh, he co-founded his own studio, Office for Typography, based in Switzerland and in Japan, through which he works on graphic design and type design projects. Trieu has been teaching at ECAL since 2014 and since 2015, he has been a lecturer at EPFL+ECAL Lab.

Basel Grotesk Medium
254 pt

B Bas

Basel Grotesk Hairline/Italic
110 pt

Aa Aa

Basel Grotesk Thin/Italic
110 pt

Aa Aa

Basel Grotesk Light/Italic
110 pt

Aa Aa

Basel Grotesk Regular/Italic
110 pt

Aa Aa

Basel Grotesk Book/Italic
110 pt

Aa Aa

Basel Grotesk Medium/Italic
110 pt

Aa Aa

Basel Grotesk Bold/Italic
110 pt

Aa Aa

Basel Grotesk Black/Italic
110 pt

Aa Aa

Basel Grotesk Super/Italic
110 pt

Aa Aa

Basel Grotesk Family
18 Styles

Basel Grotesk Hairline
Basel Grotesk Hairline Italic
 Basel Grotesk Thin
Basel Grotesk Thin Italic
 Basel Grotesk Light
Basel Grotesk Light Italic
 Basel Grotesk Regular
Basel Grotesk Italic
 Basel Grotesk Book
Basel Grotesk Book Italic
 Basel Grotesk Medium
Basel Grotesk Medium Italic
 Basel Grotesk Bold
Basel Grotesk Bold Italic
 Basel Grotesk Black
Basel Grotesk Black Italic
 Basel Grotesk Super
Basel Grotesk Super Italic

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase

abcdefghijklmnopqrstuvwxyz

Small Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Standard Punctuation

.,;:,...--_()[]{}|!;¿?'"",,""«»/\\|!·@

Symbols

&%‰©®™°\$¶*†‡#№

Standard Ligatures

fi fl

Proportional Lining figures

0123456789

Oldstyle figures

0123456789

Slashed Zero

0̸

Mathematical Symbols

+ - ± × ÷ = ≠ ≈ < > ≤ ≥ √ ∞ ∼ ^ μ ∫ Ω π ∂ Δ ∏ Σ √ ∠

Currencies

\$ ¢ £ ¥ € ₱ ₪ ₮ ₫ € ₭ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹

Fractions

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

Numerators

H0123456789abcdeèfghijklmnopqrstuvwxyz.,()[+ -=

Denominators

H0123456789abcdeèfghijklmnopqrstuvwxyz.,()[+ -=

Superscript/Superiors

H0123456789abcdeèfghijklmnopqrstuvwxyz.,()[+ -=

Subscript/Inferiors

H0123456789abcdeèfghijklmnopqrstuvwxyz.,()[+ -=

Ordinals

H^{ao}

Arrows

↔ → ↑ ↓ ↖ ↗ ↘ ↙ ↚ ↛ ↜ ↝ ↞ ↠ ↡ ↢ ↣ ↤ ↥ ↦ ↧ ↨ ↩ ↪ ↫ ↬ ↭ ↮ ↯ ↰ ↱ ↲ ↳ ↴ ↵ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿ ↻ ↽ ↾ ↿ ↻ ↽ ↾ ↿ ↻

Accented Uppercases

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü ý ÿ ÿ

Accented Lowercases

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü ý ÿ ÿ

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,

Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morysien, 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
· 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@|!()[]{}~i<>«»-----
H←↶↑↷→↘↓↵

ALL CAPITAL

(278) «OPTIMO»
HI@XYZ.CH

H@|!()[]{}~i<>«»-----
H←↶↑↷→↘↓↵

12 Tabular Lining Figures [tnum-linum]
12 Proportional Lining Figures [pnum-linum]
13 Tabular Oldstyle Figures [tnum-oldstyle]
13 Proportional Oldstyle Figures [pnum-oldstyle]
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

H0123456789
H0123456789
Ho123456789
Ho123456789

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

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 7/81/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

0ø 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 o

0 ø

H₂ 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+--=
Habcdeèfghijklmno
Hpqrstuvwxyz.,()[]H⁰123456789+--=
H^abcdeèfghijklmno
H^pqrstuvwxyz.,()[]

H₂ 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+--=
Habcdeèfghijklmno
Hpqrstuvwxyz.,()[]H₀123456789+--=
H_abcdeèfghijklmno
H_pqrstuvwxyz.,()[]

x² Superscript/Supers [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+--=
Habcdeèfghijklmno
Hpqrstuvwxyz.,()[]H⁰123456789+--=
H^abcdeèfghijklmno
H^pqrstuvwxyz.,()[]

H₂ 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+--=
Habcdeèfghijklmno
Hpqrstuvwxyz.,()[]H₀123456789+--=
H_abcdeèfghijklmno
H_pqrstuvwxyz.,()[]

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

2a 2o 1er

2^a 2^o 1^{er}

AA Small Caps [smcp]

AA 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 CAPS

SMALL CAPITAL
ALL SMALL CAPS

abcdefghijklmnopqr
stuvwxyz 0123456789
---()[]{}!;?'"",,""/\|!&
\$ç£¥€€PßRsWđß

ABCDEFGHIJKLMNOPQR
STUVWXYZ 0123456789
---()[]{}!;?'"",,""/\|!&
\$ ç £ ¥ € € P ß Rs W đ ß

→ 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.

-> <-

→ ←

01 Stylistic Set 1 [ss01]
Alternate a

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

a àáâãäåääåå
ạảấầẩẫậấầẩậ

a àáâãäåääåå
ạảấầẩẫậấầẩậ

02 Stylistic Set 2 [ss02]
Alternate g

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

g ĝğǧǧ

g ĝğǧǧ

03 Stylistic Set 3 [ss03]
Alternate l

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

l lḷlḷ

l lḷlḷ

04 Stylistic Set 4 [ss04]
Alternate t

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

t tṭtṭ

t tṭtṭ

05 Stylistic Set 5 [ss05]
Alternate u

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

u ùúûũüññúñ
ụủưứừửữự

u ùúûũüññúñ
ụủưứừửữự

06 Stylistic Set 6 [ss06]
Alternate y

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

y ÿýÿÿÿÿÿ

y ÿýÿÿÿÿÿ

Stylistic Set 16 [ss16]
Alternate symbols

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

© ® ™

© ® ™

Stylistic Set 17 [ss17]
Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

4-7×8
up+down

H+±×÷-≡≈≠≤≥∩∞

H+±×÷-≡≈≠≤≥∩∞

Small Proportional Figures
[ss18]

Small Tabular Figures
[ss19]

Basel Grotesk includes a third set of figures, Small Proportional figures, which are shorter than Proportional Figures, and can be beautiful mixed with text. Tabular small figures are all of equal width. They are only needed when the figures must all line up from one line to the next, as in a table.

H0123456789
H0123456789

H0123456789
H0123456789

Stylistic Set 20 [ss20]
Multiply sign

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

32x50 cm

32×50 cm

Basel Grotesk Hairline
60 pt

The car was a
boxy late model
Ford sedan,

Basel Grotesk Hairline
36 pt

The car was a boxy late
model Ford sedan, white
over black, innocuous bor-
dering on invisible, and very
fast. It had been a sheriff's

Basel Grotesk Hairline
24 pt

The car was a boxy late model Ford se-
dan, white over black, innocuous bor-
dering 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

Basel Grotesk Hairline
14 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 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

Basel Grotesk Hairline
 12 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 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 lumber-

Basel Grotesk Hairline
 10 pt

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Basel Grotesk Hairline
 8 pt

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Basel Grotesk Hairline
 6 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 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 de-

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Basel Grotesk Hairline Italic
60 pt

*The car was a
boxy late model
Ford sedan,*

Basel Grotesk Hairline Italic
36 pt

*The car was a boxy late
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over black, innocuous bor-
dering on invisible, and very
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24 pt

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12 pt

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Basel Grotesk Hairline Italic
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6 pt

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