

Hermes

About Hermes

With its soft curves, balanced geometry, and subtle retro charm, Hermes is a typeface that blends warmth, precision, and contemporary appeal.

Its design is a reinterpretation of a typeface sample named Epoca produced by a Hermes 3000 typewriter. Through its simple geometrical shapes and low-contrast strokes, Epoca embodied fresh modernist ideas, particularly in comparison to its contemporaries, in the age of mechanical writing machines. Notably the last typewriter Jack Kerouac owned and easily recognizable by its seafoam color, the Hermes 3000 is a lightweight portable typewriter that was manufactured in Western Switzerland from 1958 until the 1980s.

As monospaced fonts were customary on typewriters, Hermes undoubtedly keeps certain features from this original parameter. Although, Hermes has been adapted proportionally for improved texture and legibility. Its rounded ends bring a friendly touch, while its reminiscent fixed width and geometrical aspect simultaneously give it a more rational edge.

Originally designed by Gavillet & Rust in 2001, Hermes was redrawn and extended by Amélie Gallay in 2024.

→ Second release in 2025
→ First release in 2003

Designed by Gavillet & Rust

Gavillet & Rust was the partnership between Gilles Gavillet and David Rust—until Rust's tragic death in 2014. Gavillet and Rust met while studying at the École cantonale d'art de Lausanne (ECAL) and they started to collaborate on typeface designs during a stay at the Cranbrook Academy of Arts, in 1997. It was at Cranbrook where they developed their first typeface together, Detroit MM. Specializing in editorial design and visual identities, Gavillet & Rust developed many typefaces which have been used in their graphic design projects and later commercialized through Optimo Type Foundry. Additionally, both have taught at ECAL. Gavillet & Rust has received many distinctions for their work, including the prestigious Jan Tschichold Prize in 2006 for their outstanding achievements in book design and the Swiss Grand Award for Design in 2012. Their work has been featured and exhibited around the world.

Hermes Regular
225 pt

Her

Hermes Light/Italic
105 pt

Aa Aa

Hermes Regular/Italic
105 pt

Aa Aa

Hermes Bold/Italic
105 pt

Aa Aa

Hermes Bold/Italic
105 pt

Aa Aa

Hermes Bold/Italic
105 pt

Aa Aa

Hermes Regular
225 pt

me

Hermes
10 Styles

Hermes Light

Hermes Light Italic

Hermes Regular

Hermes Italic

Hermes Medium

Hermes Medium Italic

Hermes Bold

Hermes Bold Italic

Hermes Black


Hermes Black Italic


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

OFFON

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.


All Capital

(278) «Optimo»
hi@xyz.ch
H@!|()[]{}¿i<>«»
H--—.

ALL CAPITAL

(278) «OPTIMO»
HI@XYZ.CH
H@!|()[]{}¿i<>«»
H--—.


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. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals setting width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789
H0123456789


H0 1 2 3 4 5 6 7 8 9
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 fj ft


fi fl fj ft

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

2a 2o 1er 2ème


2ª 2º 1er 2ème

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

H0123456789–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,()[]


H0123456789–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,0[]

 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–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,()[]


H0123456789–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,0[]

 Superscript/Supersiors [sups]

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.

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Habcdeéeèfghijklmno
Hpqrstuvwxyz.,()[]

H0123456789–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,0[]

 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–+=
Habcdéeèefghijklmno
Hpqrstuvwxyz.,()[]

H0123456789–+=
Habcdeéeèfghijklmno
Hpqrstuvwxyz.,0[]

ss06

Stylistic Set 6 [ss06]
Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.

4-7x8
up+down

H+±x÷-≈≠≤≥¬∞

4-7x8
up+down

H+±x÷-≈≠≤≥¬∞

5x

Stylistic Set 20 [ss20]
Multiply sign

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

32x50 cm

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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

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Hermes Black Italic
60 pt

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

Hermes Black Italic
36 pt

***The car was a boxy
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sedan, white over
black, innocu-
ous bordering on***

Hermes Black Italic
24 pt

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14 pt

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