

Theinhardt SemiExtended

About Theinhardt SemiExtended

Theinhardt SemiExtended is a versatile family from the Theinhardt collection. It provides the visual texture of wider letterforms while maintaining excellent readability in longer texts. Thank to its sophisticated design, Theinhardt SemiExtended is suited to a wide range of situations, spanning from titles to extensive texts.

A milestone in the development of grotesque type design, Theinhardt was designed by François Rappo, after studying the origins of sans-serif typefaces emerging from the late nineteenth and the early twentieth centuries. The typeface is named after Ferdinand Theinhardt, whose visionary approach significantly shaped modern typography as he opened a new range of possibilities for the grotesque genre—scholars are continuing to uncover details about this fascinating typographic saga. Theinhardt was released nearly fifty years after the revolutionary arrival of neo-grotesque typefaces, which thrived in the Swiss-style context. Looking at this fantastic line of descent, François Rappo meticulously created a new typeface, valorizing the quality and heritage of its sans-serif ancestors.

Theinhardt is composed of nine complementary weights, each masterfully drawn with their corresponding italics and offering a wide range of possibilities. A solid and well-proven typeface Theinhardt combines the best historical features of early grotesque typefaces in a contemporary adaptation fit for extensive modern usage. It is “the original grotesque” par excellence.

→ Released in 2018

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.

Theinhardt SemiExtended Medium
243 pt

Tt h

Theinhardt SemiExtended
Hairline/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
Ultralight/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
Thin/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
Light/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
Regular/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
Medium/Italic
110 pt

Aa Aa

Theinhardt SemiExtended
 Bold/Italic
 110 pt

Aa Aa

Theinhardt SemiExtended
 Heavy/Italic
 110 pt

Aa Aa

Theinhardt SemiExtended
 Black/Italic
 110 pt

Aa Aa

Theinhardt SemiExtended Family
 18 Styles

Theinhardt SemiExtended Hairline
Theinhardt SemiExtended Hairline Italic
 Theinhardt SemiExtended Ultralight
Theinhardt SemiExtended Ultralight Italic
 Theinhardt SemiExtended Thin
Theinhardt SemiExtended Thin Italic
 Theinhardt SemiExtended Light
Theinhardt SemiExtended Light Italic
 Theinhardt SemiExtended Regular
Theinhardt SemiExtended Italic
Theinhardt SemiExtended Medium
Theinhardt SemiExtended Medium Italic
Theinhardt SemiExtended Bold
Theinhardt SemiExtended Bold Italic
Theinhardt SemiExtended Heavy
Theinhardt SemiExtended Heavy Italic
Theinhardt SemiExtended Black
Theinhardt SemiExtended Black 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

 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 Caps

«Optimo»
hi@xyz.chH@|:()[]{}&i<>«»---
H←↖↑↗→↘↓↙

ON

ALL CAPS

«OPTIMO»
HI@XYZ.CHH@|:()[]{}&i<>«»---
H←↖↑↗→↘↓↙ Tabular Lining Figures
[tnum-Inum] Proportional Lining Figures
[pnum-Inum] Tabular Oldstyle Figures
[tnum-Inum] Proportional Oldstyle Figures
[pnum-Inum]

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
H0123456789H0123456789
H0123456789
Ho123456789
Ho123456789 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.

ff ffi ffi fi fl

ff ffi ffi 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 7/8

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 1^o, 1^a. 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 o

0 o



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
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]

H0123456789
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]



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
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]

H0123456789
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]



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
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]-+=

H0123456789
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]-+=



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
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]-+=

H0123456789
Habcdefghijklm
Hnopqrstuvwxyz
Hz()[]-+=



Stylistic Set 1 [ss01]

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

S

f



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

4-7×8
up+down

H+±×÷-≈≠≤≥¬∞

H+±×÷-≈≠≤≥¬∞



Stylistic Set 20 [ss20]

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

32x50 cm

32×50 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.

-> <-

→ ←

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12 pt

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Theinhardt SemiExtended
Black Italic
60 pt

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Theinhardt SemiExtended
Black Italic
36 pt

***The car was a boxy
late model Ford se-
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innocuous bordering
on invisible, and very***

Theinhardt SemiExtended
Black Italic
24 pt

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Theinhardt SemiExtended
Black Italic
14 pt

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