Artex Compressed

About Artex

Bringing the neo-grotesque program into the realm of variable fonts, Artex is an innovative typeface. With its simplified forms tempering strict geometry, Artex proposes a distinctive graphic language in which modern efficiency meets contemporary technology.

Eager to design a typographic tool that would equally perform as static text blocks and motion graphics, Brustaux researched thoughtful, rational shapes that could optimize the quality of transitions between the extreme widths and weights of the program. Within its overarching modern architecture, Artex incorporates modular and symmetrical forms. These specific attributes improve sharpness in static uses and streamlines transitions as a dynamic font. Consequently, Artex develops a distinctive aesthetic that effortlessly attracts attention and makes for easy retention.

An extensible program—masterfully engineered in a variable format and 72 static fonts—Artex offers a full expansion of widths, from compressed to extended, and weights, from Hairline to Black. Each style includes 29 alternate glyphs, which provide a versatility in visual vocabulary and add dimension to any project.

→ Released in 2022

Designed by Valentin Brustaux

Valentin Brustaux lives and works in Zürich, Switzerland. He studied typography at the University of Reading, United Kingdom, successfully earning a master's degree in typeface design in 2007. Brustaux has worked for many type companies, including Adobe, Monotype, Optimo, and Tiro Typeworks, and for various western and non-Latin typographic projects (Cyrillic, Greek, Kannada and Telugu), From 2014 to 2021, he taught graphic and type design at the École romande d'arts et communication (Eracom) in Lausanne. One of his most notable projects is the typeface Tiina, which was released by the late foundry Ourtype and received the Type Directors Club Certificate of Excellence in Type Design in 2008, as well as the Swiss Federal Design Award in 2010. Brustaux has regularly collaborated with Optimo since 2012 and now manages client accounts and licenses.

Artex Compressed Regular 246 pt



Artex Compressed Hairline/Italic 105 pt



Artex Compressed Light/Italic 105 pt





Artex Compressed Regular/Italic 105 pt





Artex Compressed Medium/Italic 105 pt





Artex Compressed Bold/Italic 105 pt





Artex Compressed Black/Italic 105 pt



Ha

Artex Compressed Regular 242 pt

Artex Compressed Family 12 Styles Atex Compressed Failine

Atex Compessed Hailine Halic

Artex Compressed Light

Artex Compressed Light Italic

Artex Compressed Regular

Artex Compressed Italic

Artex Compressed Medium

Artex Compressed Medium Italic

Artex Compressed Bold

Artex Compressed Bold Italic

Artex Compressed Black

Artex Compressed Black Italic

Artex Variable Compressed

Artex Var Compressed

Artex® Compressed Character Map

Uppercase

Lowercase

Standard Punctuation

Symbols

Standard Ligatures

Discretionary Ligatures

Proportional Lining Figures

Slashed Zero

Mathematical Symbols

Currencies

Fractions

Numerators

Denominators

Superscript/Superiors

Subscript/Inferiors

Ordinals

Arrows

Accented Uppercases

Accented Lowercases

Stylistic Alternates

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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u fi ft v w y
0123456789

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Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Fillipino, 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, Morisyen, Moldavian, North Ndebele, Nothern 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, 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

· 8859-3 Latin-3 South European

8859-4 Latin-4 North European

· 8859-16 Latin-10 South-Eastern

8859-9 Latin-5 Turkish

8859-15 Latin-9

European

8859-13 Latin-7 Baltic Rim

- Microsoft Windows · 8859-1 Latin-1 Western European
- · MS Windows 1250 Central European Latin 8859-2 Latin-2 Central European MS Windows 1252 Western (Standard Latin)

5

- · 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.

Tabular Lining Figures



Proportional Lining Figures [pnum-Inum]



Tabular Oldstyle Figures [tnum-Inum]



Proportional Oldstyle Figures [pnum-Inum]

This typeface includes lining and small figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals height, comparatively to small figures who are slightly smaller. 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.

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.

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.

OFF

All Capital

(278) «Optimo» hi@xyz.ch

H@|¦()[]{}¿j‹›«»----

H0123456789 H0123456789 H0123456789 H0123456789 ON

ALL CAPITAL

(278) «OPTIMO» HI@XYZ.CH

H@|¦()[]{}¿i‹›«»----

HN123456789 H0123456789 Ho123456789 H0123456789

A-B-C-D 1-2

A-B-C-D 1-2

ff ffi ffl fi fl

ffffffffff



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

2a 2o 1er

2ª 2º 1er



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.

A A

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-+= 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-+= HabcdefghijkImno 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()[]., 

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()[].,

Artex® Compressed OFF ON



Stylistic Set 1 [ss01] Standard letters and figures

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

abdghmnpqru145
BDEFGMNPQR8@
abdghmnpqru145
ĎĐÈÉÊĔĔĔĔĔĘĜĞĠĢ
ŃŇÑŅŊŔŘŖàáâãäāă
ååąææďđĝğġŚĥńňñ
V V L L I I I I I I I I I I I I I I I I

abdghmnpqru145 BDEFGMNPQR&@ abdghmnpqru145

ĎĐÈÉÊĔĔĔĔĔĘĜĞĠĢ ŃŇÑŅŊŔŘŖàáâãäāă ååąææďđĝġġĠĥńňñ ņŋŕřŗùúûũüūŭůűųþ



Stylistic Set 1 [ss01] and Stylistic Set 2 [ss02] Serif a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a aaaaaaaaaaaaa àáâãäāäååąææ



Stylistic Set 1 [ss01] and Stylistic Set 3 [ss03] Single-storey a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a àáâãäāäåååąææ u àáâãäāāåååąææ



Stylistic Set 4 [ss04] Standard g b d p q

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

gbdpq ĝǧġģďðþ gbdpq ĝǧġģďðþ



Stylistic Set 5 [ss05] Standard h m n r u

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

hmnru ĥáňñņgíťŗù úûüüūŭůűy hmnru ĥáňñņŋŕřŗù úûũüū ŭůűų



Stylistic Set 7 [ss07] Standard capitals

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

BDEFGMNPQR ĎĐÈÉÊĚËĒĔĖĘĜĞ ĠĢŃŇÑŅŊŔŘŖ

BDEFGMNPQR ĎĐÈÉÊĚËĒĚĖĘĜĞ ĠĢŃŇÑŅŊŔŘŖ

SS 08 Stylistic Set 8 [ss08] Standard figures

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

145145¹⁴⁵ | 1451

145145¹⁴⁵



Stylistic Set 9 [ss09] Standard G

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

G ĜĞĠG

u ĜĞĠĢ



Stylistic Set 10 [ss10] Alternate G

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

G GGGG

u ĜĞĠĢ



Stylistic Set 11 [ss11] Standard Q

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

0

Version 1.005

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Stylistic Set 18 [ss18] Small symbols ©®®

C R P

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



Stylistic Set 19 [ss19] Small arrows

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

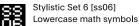


Stylistic Set 6 [ss06]

This feature activates alternate lowercase







positioning of mathematical symbols.



Stylistic Set 20 [ss20] Multiply sign

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



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.

32x50 cm

32×50 cm



ru ri rf rt rv rw ry



wiftnwy Manaya, a m

Artex Compressed Hairline 60 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

Artex Compressed Hairline 36 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 scrops 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

Artex Compressed Hairline 24 pt

The car was a bony late model ford seden, 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.

Peny and I listened to the big engine idle, checked the dual scrops on the book. I had not seen one of those on the need since high school. "You like the car?" Peny asked. "It's all right," I said, my eyes abeed. "I've never been much of a ford man." Peny shifted in his bucket, "You know something about ear? for city envising, h'll do." I spent my childhood in Riverdale, New Jessey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, fadends, like a sibouette of a right whole ravingting a norty passage, on the area map, among blank faced formations, all like itself colored yellow for density of population, it lies like a smell 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 been of Riverdale. Nothing happened really those, it was a small and uply 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 reveile left in its wake a delicious sease of peace. All cities begin as a point of activity, usually a hadror, and settlement concentrically grows around this point in

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14 pt

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Artex Compressed Hairline Italic 60 pt

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Pary and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the new exisce high school. "You like the ear?" Pary asked. "It's all right," I said, my eyes ahead.

"I've never been much of a food man." Perry shifted in his bucket, "You know something about cass? For city envising, if II do." I spent my childhood in liverable, New Jersey, thirty miles north from long, narrow.

Manhattan Island, which sits in the bay, among other islands, outeroppings, flatlands, like a silhouste of a right whale novigating a norty passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a small in a pan. In the old days, liverable 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 Riverable. Mathing happened really those. It was a small and uply town. The city had come back to me in a dream. Rising up though the transmit sheep of a warm May evening in the noisy and busy liver. In the revene left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a hadron, and settlement concentrically

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Artex Compressed Light Italic 60 pt

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