

# Antique Legacy Mono

## About Antique Legacy Mono

Antique Legacy Mono is the monospaced family of the Antique Legacy collection. With a lower cap height and the same amount of horizontal space for each character, this typeface will bring a structured rhythm to any text. Antique Legacy Mono letters inherits a technical and functional tone generating a distinct aesthetic.

It's all a matter of perception and, perhaps, a matter of time and place as well. From the synthesis of letterform designs proposed by Walter Käch in the late 1940s to the optical balance achieved by Helvetica, which was drawn by Max Miedinger in the mid-1950s, an organic and rational image was defined for the letter. With a distinct sensorial liaison between the positive and the negative spaces of its letterforms and counterforms, this paradigm of modernist typography eventually became the backbone of Swiss graphic design, which, in turn, inspired an international model in the latter half of the twentieth century.

More than sixty years after the peak of Swiss style and following the release of countless variants, François Rappo reclaims this typographic heritage with Antique Legacy. Rappo, once again, proves his mastery of the grotesque genre with this tremendous project. With its unprecedented ability to produce exceptionally uniform text surfaces and high-quality letterforms, Antique Legacy ultimately reinvigorates the distinctive identity of Swiss typographic modernism and serves as a tool that will make your retina tingle with delight. Antique Legacy Mono has been developed by Joana Siniavskaja under the supervision of François Rappo.

→ Released in 2026

## 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.

Antique Legacy Mono Medium  
240 pt

A n t

Antique Legacy Mono Light/Italic  
112 pt

Aa Aa

Antique Legacy Mono Regular/Italic  
112 pt

Aa Aa

Antique Legacy Mono Medium/Italic  
112 pt

Aa Aa

Antique Legacy Mono Semibold/Italic  
112 pt

Aa Aa

Antique Legacy Mono Family  
8 Styles

Antique Legacy Mono Light  
*Antique Legacy Mono Light Italic*  
 Antique Legacy Mono Regular  
*Antique Legacy Mono Italic*  
 Antique Legacy Mono Medium  
*Antique Legacy Mono Medium Italic*  
 Antique Legacy Mono Semibold  
*Antique Legacy Mono Semibold Italic*





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

 All Caps [cbsp]


 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

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


All Capital

«Optimo»  
hi@xyz.chH@|!()[]{}¿i<>«»  
- - - .
 Proportional Oldstyle Figures [pnum—inum]

This typeface includes lining and small figures. Lining figures have an invariable height and aligned to the capitals height, comparatively to small figures who are slightly smaller.

H0123456789

H 0123456789

 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 ffl fi fl

ff ffi ffl 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 ⅓ ⅔ ¼  
¾ ⅜ ⅝ ⅞

**1<sup>a</sup>** 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<sup>o</sup>, 1<sup>a</sup>. Ordinals are designed to match the weight of the typeface.

2<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>

2<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>

**00** 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

0 0

0 0

**H<sup>2</sup>** 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-+=. ,  
Habcde fghijklmno  
Hpqrstu vwxyz ( ) [ ]

H<sup>0</sup> 1 2 3 4 5 6 7 8 9 - + = . ,  
H<sup>a</sup> b c d e f g h i j k l m n o  
H<sup>p</sup> q r s t u v w x y z ( ) [ ]

**H<sub>2</sub>** 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-+=. ,  
Habcde fghijklmno  
Hpqrstu vwxyz ( ) [ ]

H<sub>0</sub> 1 2 3 4 5 6 7 8 9 - + = . ,  
H<sub>a</sub> b c d e f g h i j k l m n o  
H<sub>p</sub> q r s t u v w x y z ( ) [ ]

**x<sup>2</sup>** Superscript/Superiors [supr]

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-+=. ,  
Habcde fghijklmno  
Hpqrstu vwxyz ( ) [ ]

H<sup>0</sup> 1 2 3 4 5 6 7 8 9 - + = . ,  
H<sup>a</sup> b c d e f g h i j k l m n o  
H<sup>p</sup> q r s t u v w x y z ( ) [ ]

**H<sub>2</sub>** 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-+=. ,  
Habcde fghijklmno  
Hpqrstu vwxyz ( ) [ ]

H<sub>0</sub> 1 2 3 4 5 6 7 8 9 - + = . ,  
H<sub>a</sub> b c d e f g h i j k l m n o  
H<sub>p</sub> q r s t u v w x y z ( ) [ ]



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8  
up+down

H+±×÷-≈≠≤≥∞

4-7×8  
up+down

H+±×÷-≈≠≤≥∞



Stylistic Set 20 [ss20]

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

32×50 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.

-> <-

→ ←



Alternate r [ss01]

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

r  
ířŕ<sup>r</sup> r<sup>r</sup> r

r  
r<sup>ˆ</sup> r<sup>ˆ</sup> r<sup>ˆ</sup> r<sup>ˆ</sup> r<sup>ˆ</sup> r<sup>ˆ</sup>



Alternate 0 [ss02]

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

0 0

0 0

Stylistic Set 14 [ss14]  
Circled figures

H0123456789

H0①②③④⑤⑥⑦⑧⑨

Stylistic Set 15 [ss15]  
Black circled figures

This feature replaces glyph(s) with stylistic alternate(s). Basel Grotesk includes figures which are enclosed into an outlined circle and/or enclosed into a filled circle.

H0123456789

H0●1●2●3●4●5●6●7●8●9

---

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