

# Hermes Condensed

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## About Hermes Condensed

With its moderately slender letters, Hermes Condensed provides a narrower visual texture fit for any editorial context while keeping an excellent readability for longer text.

Hermes is a reinterpretation of a typeface sample named Epoca, produced by a Hermes 3000 typewriter. Through its simple geometrical shapes and low-contrast strokes, the typeface embodies the idea of modernity at the age of mechanical writing machine. The Hermes 3000 is a lightweight portable typewriter that was manufactured in Switzerland. Easily recognizable by its seafoam color, the original Model 1 was introduced in 1958. Notably, it was the last typewriter Jack Kerouac owned—he used it from 1966 until his death in 1969, after which it hit the auctions at Christie's, in 2010.

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 give it a certain warmth while its reminiscent fixed-width and geometrical aspect simultaneously give it a more rational and mathematical edge. Intended to work well in long texts and in small sizes, the spacing has intentionally been widened, which is also helpful in web usages.

→ Released in 2012

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## 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 Condensed Regular  
225 pt

Her

Hermes Condensed Light/Italic  
105 pt

Aa Aa

Hermes Condensed Regular/Italic  
105 pt

Aa Aa

Hermes Condensed Bold/Italic  
105 pt

Aa Aa

Hermes Condensed  
6 Styles


Hermes Condensed Light  
*Hermes Condensed Light Italic*  
Hermes Condensed Regular  
*Hermes Condensed Italic*  
**Hermes Condensed Bold**  
***Hermes Condensed Bold Italic***


Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Cognolian, 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, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romanv, 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
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Optimo Latin Extended  
Character Set

Adobe <ul style="list-style-type: none"><li>· Adobe Latin-1</li></ul>	ISO 8859 <ul style="list-style-type: none"><li>· 8859-1 Latin-1 Western European</li><li>· 8859-2 Latin-2 Central European</li><li>· 8859-3 Latin-3 South European</li><li>· 8859-4 Latin-4 North European</li><li>· 8859-9 Latin-5 Turkish</li><li>· 8859-13 Latin-7 Baltic Rim</li><li>· 8859-15 Latin-9</li><li>· 8859-16 Latin-10 South-Eastern European</li></ul>	Microsoft Windows <ul style="list-style-type: none"><li>· MS Windows 1250 Central European Latin</li><li>· MS Windows 1252 Western (Standard Latin)</li><li>· MS Windows 1254 Turkish Latin</li><li>· MS Windows 1257 Baltic Latin</li></ul>
Apple Macintosh <ul style="list-style-type: none"><li>· MacOS Roman (Standard Latin)</li><li>· MacOS Central European Latin</li><li>· MacOS Croatian</li><li>· MacOS Iceland</li><li>· MacOS Romanian</li><li>· MacOS Turkish</li></ul>		Encoded Glyphs <ul style="list-style-type: none"><li>· Basic Latin</li><li>· Latin-1 Supplement</li><li>· Latin Extended-A</li><li>· Latin Extended-B</li><li>· Latin Extended Additional</li></ul>


OpenType Features


 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.


OFF	ON
All Capital	ALL CAPITAL
«Optimo» [X]=(4–7×8)	«OPTIMO» [X]=(4–7×8)
H@ :()[]{}<>«»--—.· H+-±x÷-≈=≠≤≥¬	H@ :()[]{}<>«»--—.· H+-±x÷-≈=≠≤≥¬

 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 width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789 H0123456789	H0123456789 H0123456789
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 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.

5×5 A-B-C—D 1-2 -> -> <- <-	5×5 A-B-C—D 1-2 → → ← ←
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 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
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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

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

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.

2a 2o 1er

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

H<sub>2</sub>

Numerators [numr]

H<sub>2</sub>

Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates. The numerators and denominators 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  
H0123456789

H0123456789  
H0123456789

x<sup>2</sup>

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-+=  
Habcdefghijlmno  
Hpqrstuvwxyz().,

H0123456789-+=  
Habcdefghijlmno  
Hpqrstuvwxyz().,

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-+=  
Habcdefghijlmno  
Hpqrstuvwxyz().,

H0123456789-+=  
Habcdefghijlmno  
Hpqrstuvwxyz().,

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

Small Capital  
ALL SMALL CAPITAL

abcdefghijklmnopqrstuvwxyz  
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
OPQRSTUVWXYZ  
0123456789



Stylistic Set 1 [ss01]

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

IJijI

[illegible]

IJijl

ìíîïñĩüîû  
 òóôõ~öŷıȳĵĴłŁł.



Stylistic Set 2 [ss02]

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

mwW  
 ´w`w´w`w

mwW  
 ´w`w´W`W`W



Stylistic Set 3 [ss03]

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

a  
à á â ã ä å æ ā ǣ

a  
à á â ã ä å æ ā ă ą



Stylistic Set 4 [ss04]

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

|  
| | | | . +

၂  
၂၂၂၂.၆

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Hermes Condensed Light  
60 pt

The car was  
a boxy late  
model Ford

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Hermes Condensed Light  
36 pt

The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous bor-  
dering on invisible,

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Hermes Condensed Light  
24 pt

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Ford sedan, white over black,  
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60 pt

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36 pt

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