## Index

### About Index

This bold typeface with soft serifs expands old-style serif shapes, transforming them into a confident contemporary project. Designed for display use, Index is an easy fit for headlines and signage applications.

Developed in Zürich, at the turn of the twenty-first century, Index was created with the intention of including a disruptive mixture of characters. Index drew inspiration from the oldstyle serif typeface Plantin, to which it took a more graphic approach by combining unexpected elements such as rounded serifs and terminals. These elements converge to create a typeface that gives the mood of Cooper Black, which blazed the trail for extra bold advertising type in America and to which Index offers a subtle alternative.

→ Released 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.

Index Bold 250 pt

Index Bold 110 pt Aa Bb
Cc Dd
Ff
Gg Hh

Index Bold 120 Index Bold Uppercase

Lowercase

Standard Punctuation

Symbols

Standard Ligatures

**Proportional Lining Figures** 

Mathematical Symbols

Currencies

Fractions

Ordinals

Accented Uppercases

Accented Lowercases

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 

abcdefghijklmnopqrstuvwxyz

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1/4 1/2 3/4

Hao

ÀÁÂÃÄÅÆÇĐÈÉÊËÌÍÎÏŁÑ ÒÓÔÕÖØŒÞŠÙÚÛÜÝŸŽ

àáâãäåæçèéêëìíîïıłl ñòóôõöøœßšùúûüýÿžðþ

Language Support

Albanian, Asu, Bemba, Bena, Chiga, Cornish, Dutch, English, Faroese, French, German, Gusii, Icelandic, Indonesian, Irish, Italian, Kalenjin, Kinyarwanda, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Manx, Morisyen, North Ndebele, Nyankole, Oromo, Portuguese, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Shambala, Shona, Soga, Somali, Spanish, Swahili, Taita, Teso, Vunio

Optimo Basic Latin Character Set Adobe

· Adobe Latin-1

Apple Macintosh

MacOS Roman (Standard Latin)

- MacOS Iceland

ISO 8859

· 8859-1 Latin-1 Western European

· 8859-15 Latin-9

Encoded Glyphs

Basic Latin

· Latin-1 Supplement

Microsoft Windows

· MS Windows 1252 Western (Standard Latin)

OS Iceland · MS Windows

OpenType Features

OFF

ON



All Caps [cpsp]

**/**0

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

**ALL CAPITAL** 

$$(\mathbf{OPTIMO})$$
  
[X]= $(4-7\times8)$ 



Tabular Lining Figures [tnum-lnum]



Proportional Lining Figures [pnum-Inum]

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



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.

5x5

A-B-C-D 1-2

5×5 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

fi fl

Index® OFF ON 5

Fractions [frac]

All Optimo fonts have at least three basic pre-built fractions (1/2, 1/4, 3/4).

1/2 1/4 3/4 0/0 0/00

1/2 1/4 3/4 % 0/00

1<sup>a</sup>

Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. Spanish, Portuguese and Italian language uses the feminine and masculine ordinal indicators such as 'a' for for 1°, 1°. Ordinals are designed to match the weight of the typeface.

2a 2o

2ª 2°

www.optimo.ch

Index Bold 60 pt

# The car was a boxy late model Ford

Index Bold 48 pt The car was a boxy late model Ford sedan, white over black,

Index Bold 36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very

Index Bold 24 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

Version 2.000 © 1998–2022 Optimo Sàrl

Index Bold 18 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 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

Index Bold 14 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 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

Index Bold 12 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 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

Index Bold 10 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 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