

Reply

About Reply

While researching American ephemera from the 1950s, François Rappo discovered that architect Frank Lloyd Wright's preferred typeface for correspondences was a typewriter version of Vogue Intertype. Loosely inspired by the graceful texture of Wright's correspondences, Rappo drew a new geometric typeface. With its contemporary aesthetic, Reply has a colorful personality that references a pivotal phase in the development of modern American design.

An American sans-serif typeface cut in the early 1930s, Vogue Intertype was the direct outcome of the migration of European designers to America who brought Art Deco and Constructivism with them across the Atlantic Ocean. The version of the typeface used by Wright had a more linear and simplified drawing but managed to achieve a certain level of refinement within the limitations of the typewriter. With Reply, Rappo brings together geometric timelessness and mechanical writing in a proportional drawing. By reinvigorating distinctive characters like the "K" and the "R" and adding beveled terminals, Rappo creates both a warm and distinctive typeface that is exceptionally legible at smaller sizes. While Reply has its roots in early 20th century European geometric design and American modernism, it is nonetheless a contemporary typeface conceived of for the digital era.

→ Released in 2021

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.

Reply Thin
260 pt

Rep

Reply Thin/Italic
125 pt

Aa Aa

Reply Light/Italic
125 pt

Aa Aa

Reply Regular/Italic
125 pt

Aa Aa

Reply Medium/Italic
125 pt

Aa Aa

Reply Bold/Italic
125 pt

Aa Aa

Reply Black/Italic
125 pt

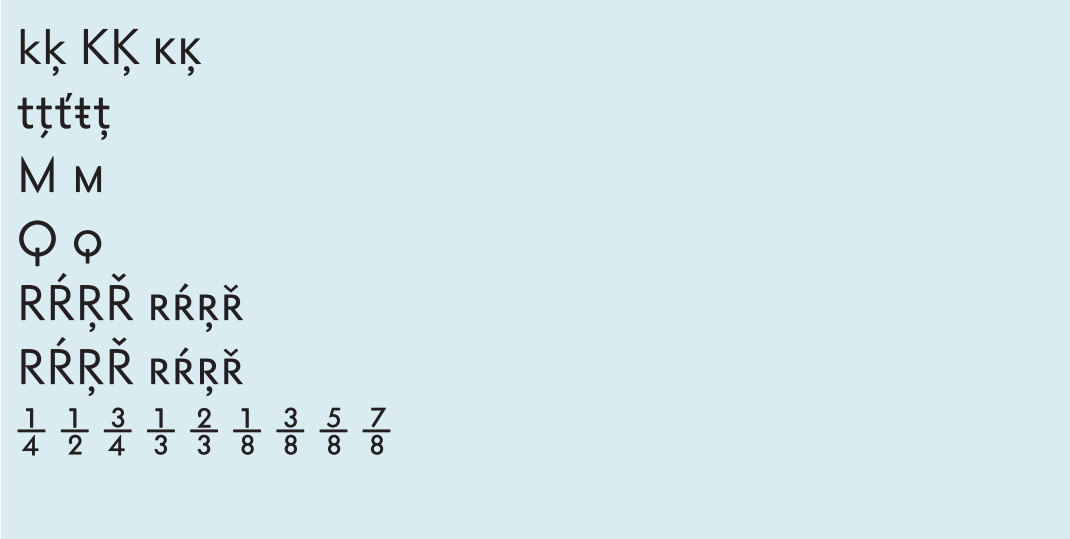
Aa Aa

Reply Display
12 Styles

Reply Thin
Reply Thin Italic
 Reply Light
Reply Light Italic
 Reply Regular
Reply Italic
 Reply Medium
Reply Medium Italic
 Reply Bold
Reply Bold Italic
 Reply Black
Reply Black Italic

www.optimo.ch

- Stylistic alternate k [ss05]
- Stylistic alternate t [ss07]
- Stylistic alternate M [ss08]
- Stylistic alternate Q [ss09]
- Stylistic alternate R [ss10]
- Stylistic alternate R [ss11]
- Stylistic alternate fractions [ss12]




Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognean, 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, Makhwa-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, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Lule], 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 <ul style="list-style-type: none">· Adobe Latin-1	ISO 8859 <ul style="list-style-type: none">· 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 <ul style="list-style-type: none">· MS Windows 1250 Central European Latin· MS Windows 1252 Western (Standard Latin)· MS Windows 1254 Turkish Latin· MS Windows 1257 Baltic Latin
Apple Macintosh <ul style="list-style-type: none">· MacOS Roman (Standard Latin)· MacOS Central European Latin· MacOS Croatian· MacOS Iceland· MacOS Romanian· MacOS Turkish		Encoded Glyphs <ul style="list-style-type: none">· 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 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.




Small Caps [smcp]




All Small Caps [c2sc]


This feature formats the text from lower-case 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.




Tabular Lining Figures [tnum–lnum]



Proportional Lining Figures [pnum–lnum]




Tabular Oldstyle Figures [tnum–lnum]



Proportional Oldstyle Figures [pnum–lnum]

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.

OFF	ON
All Capitals (278) «Optimo» H@!:() [] { } ð ¡ < > « » – — .	ALL CAPITALS (278) «OPTIMO» H@!:() [] { } ð ¡ < > « » – — .
Small Capital ALL SMALL abcdefghijklmnop opqrstuvwxyz () [] { } ¡ ð ? &	SMALL CAPITAL ALL SMALL CAPITAL ABCDEFGHIJKLMN OPQRSTUVWXYZ () [] { } ¡ ð ? &
H0123456789 H0123456789 H0123456789 H0123456789	H0123456789 H0123456789 Ho123456789 Ho123456789


 Stylistic Set 2 [ss02]
Alternate a

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

aàáâãäåāăǻ

|

aàáâãäåāăǻ


 Stylistic Set 3 [ss03]
Alternate e

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

eèéêëēěėę

|

eèéêëēěėę


 Stylistic Set 4 [ss04]
Alternate j

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

ĵĵ

|

ĵĵ


 Stylistic Set 5 [ss05]
Alternate k and K

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

kḱ KḲ

|

kḱ KḲ ḱḲ


 Stylistic Set 7 [ss07]
Alternate t

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

ţţţţ

|

ţţţţ


 Stylistic Set 8 [ss08]
Alternate M

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

ℳ ℳ

|

ℳ ℳ


 Stylistic Set 9 [ss09]
Alternate Q

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

Q Q

|

Q Q


 Stylistic Set 10 [ss10]
Alternate R

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

ŔŖŖ ŔŖŖ

|

ŔŖŖ ŔŖŖ


 Stylistic Set 11 [ss11]
Alternate R

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

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|

ŖŖŖ ŖŖŖ


 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 0

|

0 0


 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.

-> <-

|


→ ←

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-+=
Habcdefghijklmnopqrstuvwxyz()
H.,


H0123456789-+=
Habcdefghijklmnopqrstuvwxyz()
H.,

Subscript/Inferiors [sub]

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-+=
Habcdefghijklmnopqrstuvwxyz()
H.,


H0123456789-+=
Habcdefghijklmnopqrstuvwxyz()
H.,

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-+=
Habcdefghijklmnopqrstuvwxyz()
H.,


H0123456789-+=
Habcdefghijklmnopqrstuvwxyz()
H.,

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-+=
Habcdefghijklmnopqrstuvwxyz()
H.,


H0123456789-+=
Habcdefghijklmnopqrstuvwxyz()
H.,

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

Stylistic Set 12 [ss12]
Alternate fractions

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

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


1/4 1/2 3/4 1/3 2/3 1/8 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 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2ª 2º 1er


2ª 2º 1er

 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

A-B-C—D

 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

 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

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60 pt

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Reply Thin Italic
60 pt

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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 were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly 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 reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn’t pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. “Cement,” he said. It’s not that I was being shy. It was just that—well, for one, I don’t even remember the event. It’s a blank: a white slate, a black hole. I was able to date the occasion with complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the

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