

# Clarendon Graphic Stencil

## About Clarendon Graphic Stencil

Both stylish and functional, this family offers iconic stencil letters based on the drawing of Clarendon Graphic. It embodies craftsmanship with a sophisticated touch. Clarendon Graphic Stencil creates iconic titling and word-marks, but its three weights can also accomplish a wide range of tasks.

Considered by some as an entire genre of type design, Clarendon has been revisited many times since its first appearance in 1845, resulting in the release of several adaptations and revivals—one of the most noted is Hermann Eidenbenz's adaptation in the 1950s. Drawn by François Rappo, Clarendon Graphic is a remarkably innovative take on the style, bringing a new graphic identity to it and fulfilling its modernist potential.

Clarendon Graphic is a fluid, dynamic, and highly graphic typeface. Its lusty frame features a moderate stroke contrast, crowned by ball terminals and upturned tails. Lighter than earlier Egyptian type styles, Clarendon Graphic's serifs are still prominent and characterized by their bracketed rectangular shape. Being the only Clarendon offering light styles, Clarendon Graphic works beautifully at both large and small sizes, as it has been specifically optimized for text. And, for the first time for a modern Clarendon, this typeface has two complete sets of italics: a slanted Roman and a true curvilinear italic.

→ Released in 2015

## 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.

Clarendon Graphic Stencil Ultrathin  
255 pt

Cl a

Clarendon Graphic Stencil  
Ultrathin/Italic  
84 pt

Aa Aa

Clarendon Graphic Stencil  
Light/Italic  
84 pt

Aa Aa

Clarendon Graphic Stencil  
Semibold/Italic  
84 pt

Aa Aa

Clarendon Graphic Stencil Family  
6 Styles

Clarendon Graphic Stencil Ultrathin  
*Clarendon Graphic Stencil Ultrathin Italic*  
Clarendon Graphic Stencil Light  
*Clarendon Graphic Stencil Light Italic*  
**Clarendon Graphic Stencil Semibold**  
***Clarendon Graphic Stencil Semibold Italic***

Language Support


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, Roman, 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 <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+-±×÷-≈=≠≤≥∇

H@!()[]{}<>«»-—·.  
H+-±×÷-≈=≠≤≥∇

Tabular Lining Figures [tnum-Inum]

Proportional Lining Figures [pnum-Inum]


Tabular Oldstyle Figures [tnum-Inum]

Proportional Oldstyle Figures [pnum-Inum]

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.

H 0123456789  
H 0123456789  
H 0123456789  
H 0123456789


H 0123456789  
H 0123456789  
H 0123456789  
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.

5x5  
A-A B-O 1-2


5×5  
A-A B-O 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 fb ff fh fj fk ft  
ffb ffh ffi ffl

fi fl fb ff fh fj fk ft  
ffb ffh ffi ffl




Fractions [frac]

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




Ordinals [ordn]

This feature replaces 'a' and 'o' 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 1º, 1ª. Ordinals are designed to match the weight of the typeface.



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.



Stylistic Set 1 [ss01]  
Italics only

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

1/2 1/3 2/3 1/4

3/4 3/8 5/8 7/8

2ª 2º

2ª 2º

0

Ø

*aàaáâãäåäāāądd'fĥ*  
*hìíîïĩĩĩîîijĵķļł'łłmñń*  
*ŋňŋŕŕŕstŧt'ťtuùúûüũ*  
*ūũũůůvwŵw`w`xy*  
*ŷỳýÿźżż fb ffffb ffh ffi*  
*ffl fh fj fk ft*

*aàaáâãäåäāāądd'fĥ*  
*hìíîïĩĩĩîîijĵķļł'łłmñń*  
*ŋňŋŕŕŕstŧt'ťtuùúûüũ*  
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*ŷỳýÿźżż fb ffffb ffh ffi*  
*ffl fh fj fk ft*

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Clarendon Graphic Stencil  
Ultrathin  
64 pt

The car was  
a boxy late  
model Ford

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Clarendon Graphic Stencil  
Ultrathin  
36 pt

The car was a boxy late  
model Ford sedan,  
white over black, in-  
nocuous bordering on  
invisible, and very fast.

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Clarendon Graphic Stencil  
Ultrathin  
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

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Clarendon Graphic Stencil  
Ultrathin  
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 Tennes-  
see, 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 Is-

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Clarendon Graphic Stencil  
Ultrathin Italic  
64 pt

*The car was  
a boxy late  
model Ford*

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Clarendon Graphic Stencil  
Ultrathin Italic  
36 pt

*The car was a boxy  
late model Ford se-  
dan, white over black,  
innocuous border-  
ing on invisible, and*

---

---

Clarendon Graphic Stencil  
Ultrathin Italic  
24 pt

*The car was a boxy late model  
Ford sedan, white over black, in-  
nocuous bordering on invisible,  
and very fast. It had been a sher-  
iff's vehicle originally bought at  
an auction in Tennessee, and fur-  
ther modified for speed. Perry and*

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Clarendon Graphic Stencil  
Ultrathin Italic  
14 pt

*The car was a boxy late model Ford sedan, white over  
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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." Per-  
ry 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*

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Clarendon Graphic Stencil  
Light  
64 pt

# The car was a boxy late model Ford

Clarendon Graphic Stencil  
Light  
36 pt

The car was a boxy  
late model Ford se-  
dan, white over black,  
innocuous border-  
ing on invisible, and

Clarendon Graphic Stencil  
Light  
24 pt

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and very fast. It had been a sher-  
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an auction in Tennessee, and fur-  
ther modified for speed. Perry

Clarendon Graphic Stencil  
Light  
14 pt

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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



Clarendon Graphic Stencil  
Light Italic  
64 pt

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Clarendon Graphic Stencil  
Light Italic  
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man." Perry shifted in his bucket, "You know something  
about cars? For city cruising, it'll do." I spent my child-  
hood in Riverdale, New Jersey, thirty miles north from*

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Clarendon Graphic Stencil  
Semibold  
64 pt

# The car was a boxy late model

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Clarendon Graphic Stencil  
Semibold  
36 pt

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innocuous bordering  
on invisible, and very

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Clarendon Graphic Stencil  
Semibold  
24 pt

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further modified for speed. Perry

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Semibold  
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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,

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Clarendon Graphic Stencil  
Semibold Italic  
64 pt

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