

Piek

About Piek

Piek is an approachable contemporary slab-serif typeface, which genuinely delivers text. Its eccentric serifs are inspired by the ace of spades symbols, found in a deck of playing cards.

Piek was initiated and developed by Philipp Herrmann in 2005. At the time, Herrmann felt that there was a lack of modern-slab typefaces and decided to start a type design project focusing on that genre. Piek is characterized by a very low-stroke contrast and by its bracketed and rectangular serifs, which read as a surprising design element. The typeface demonstrates an impressive legibility which is maintained at small point sizes.

Piek family will delight any graphic designer searching for an inviting and accessible typeface with quirky details. The typeface was notably used by Valeria Bonin and Diego Bontognali of Bonbon (Zürich) for the 2009 visual identity of the Swiss Federal Design Awards.

→ Released in 2007

Designed by Philipp Herrmann

Born in Munich, Germany, Philipp Herrmann studied graphic design at the University of Applied Arts (HGKZ) in Zürich, where he now lives and works. Active in both graphic and type design, his clients range from corporations to cultural institutions. He dedicates much of his time to designing of retail typefaces for the Out of the Dark foundry. Herrmann is also involved in teaching type design through various workshops at Hochschule für Gestaltung (HfG) in Karlsruhe and at Scuola universitaria professionale della Svizzera italiana (SUPSI) in Lugano. Philipp Herrmann was nominated at the Swiss Federal Design Awards in 2015 for his exceptional type design work.

Piek Bold
238 pt

Piek

Piek Light/Italic
106 pt

Aa Aa

Piek Regular/Italic
106 pt

Aa Aa

Piek Bold/Italic
106 pt

Aa Aa

Piek Family
6 Styles

Piek Light
Piek Regular
Piek Bold

Piek *Light Italic*
Piek Regular Italic
Piek Bold Italic

Uppercase
Lowercase
Standard Punctuation
Symbols
Standard Ligatures
Proportional Lining Figures
Oldstyle Figures
Slashed Zero
Mathematical Symbols
Currencies
Fractions
Ordinals
Accented Uppercases
Accented Lowercases

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.,;:--_(){}!¿?“”‘’„”„“»»/|!•.@
&%‰©®™°§¶*†‡eℓ#
fi ff fl ffi
0123456789
0123456789
Ø
+ − ± × ÷ = ≠ ≈ < > ≤ ≥ − ∞ ∼ ^ μ ∫ Ω π ♣ Δ Π Σ √ ∅
\$ ¢ £ ¥ € ₣ ₧
¼ ½ ¾
H^{ao}
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ð

Language Support

Albanian, Asu, Bemba, Bena, Chiga, Cornish, Dutch, English, Faroese, French, German, Gusii, Icelandic, Indonesian, 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, Vunjo

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
- Microsoft Windows


· MS Windows 1252 Western (Standard Latin)
- Encoded Glyphs

· Basic Latin


· Latin-1 Supplement


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.


 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.

 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.

 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

OFF

ON

All Capital

«Optimo»
[X]=(4-7×8)

H@|;!()[]{}<>«»-—-·
H+-±×÷-≈=≠≤≥¬

ALL CAPITAL

«OPTIMO»
[X]=(4-7×8)

H@|;!()[]{}<>«»-—-·
H+-±×÷-≈=≠≤≥¬

H0123456789
H0123456789
H0123456789
H0123456789


H0123456789
H0123456789
H0123456789
H0123456789

5x5
A-B-C—D 1-2

5×5
A-B-C—D 1-2


fi fl ff ffi

fi fl ff ffi

 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
%	‰	

 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 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a	2o
2ª	2º

 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
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60 pt

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Piek Light
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late model Ford sedan,
white over black,
innocuous bordering
on invisible, and very

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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,
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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

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