

Theinhardt Condensed

About Theinhardt Condensed

Theinhardt Condensed is a display family of the Theinhardt collection. With its narrow letters, Theinhardt Condensed offers a strong vertical rhythm, counterpoised by a sophisticated and elegant drawing. It can accommodate lots of text in demanding editorial contexts and delivers a distinctive signature to any words composition.

A milestone in the development of grotesque type design, Theinhardt was designed by François Rappo, after studying the origins of sans-serif typefaces emerging from the late nineteenth and the early twentieth centuries. The typeface is named after Ferdinand Theinhardt, whose visionary approach significantly shaped modern typography as he opened a new range of possibilities for the grotesque genre—scholars are continuing to uncover details about this fascinating typographic saga. Theinhardt was released nearly fifty years after the revolutionary arrival of neo-grotesque typefaces, which thrived in the Swiss-style context. Looking at this fantastic line of descent, François Rappo meticulously created a new typeface, valorizing the quality and heritage of its sans-serif ancestors.

Theinhardt is composed of nine complementary weights, each masterfully drawn with their corresponding italics and offering a wide range of possibilities. A solid and well-proven typeface Theinhardt combines the best historical features of early grotesque typefaces in a contemporary adaptation fit for extensive modern usage. It is “the original grotesque” par excellence.

→ Released in 2020

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.

Theinhardt Condensed Heavy
254 pt

Thein

Theinhardt Condensed Hairline/Italic
110 pt

Aa

Aa

Theinhardt Condensed Ultralight/Italic
110 pt

Aa

Aa

Theinhardt Condensed Thin/Italic
110 pt

Aa

Aa

Theinhardt Condensed Light/Italic
110 pt

Aa

Aa

Theinhardt Condensed Regular/Italic
110 pt

Aa

Aa

Theinhardt Condensed Medium/Italic
110 pt

Aa

Aa

Theinhardt Condensed Bold/Italic
110 pt

Aa

Aa

Theinhardt Condensed Heavy/Italic
110 pt

Aa

Aa

Theinhardt Condensed Black/Italic
110 pt

Aa

Aa

Theinhardt Condensed Family
18 Styles

Theinhardt Condensed Hairline

Theinhardt Condensed Hairline Italic

Theinhardt Condensed Ultralight

Theinhardt Condensed Ultralight Italic

Theinhardt Condensed Thin

Theinhardt Condensed Thin Italic

Theinhardt Condensed Light

Theinhardt Condensed Light Italic

Theinhardt Condensed Regular

Theinhardt Condensed Italic

Theinhardt Condensed Medium

Theinhardt Condensed Medium Italic

Theinhardt Condensed Bold

Theinhardt Condensed Bold Italic

Theinhardt Condensed Heavy

Theinhardt Condensed Heavy Italic

Theinhardt Condensed Black

Theinhardt Condensed Black Italic

Unicode Blocks and Codepages
featured in the Optimo Latin Extended
Character Set

Adobe
· Adobe Latin-1

Apple Macintosh
· MacOS Roman (Standard Latin)
· MacOS Central European Latin
· MacOS Croatian
· MacOS Iceland
· MacOS Romanian
· MacOS Turkish

ISO 8859
· 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
· MS Windows 1250 Central European Latin
· MS Windows 1252 Western (Standard Latin)
· MS Windows 1254 Turkish Latin
· MS Windows 1257 Baltic Latin

Encoded Glyphs
· 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.

OFF

All Caps
«Theinhardt» (278)
hi@xyz.ch

H@!()[]{}i«»---
H←↖↑↗→↘↓↙

ON

ALL CAPS
«THEINHARDT» (278)
HI@XYZ.CH

H@!()[]{}i«»---
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.

H0123456789
H0123456789
H0123456789
H0123456789

H0123456789
H0123456789
Ho123456789
Ho123456789



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 1-2

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.

ff ffi ffi fi fi

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

00 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.

H₂ 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.

H₂ 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.

x² 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.

H₂ 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.

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

2^a 2^o 1^{er}

0 0

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]-+=

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]-+=

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

2^a 2^o 1^{er}


0 0

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]


H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]-+=


H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()
[]-+=

 Stylistic Set 1 [ss01]


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

 Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

 Stylistic Set 20 [ss20]

This feature substitutes the letter “x” into the multiplication sign.

 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.

S

f

4-7×8 up+down

4-7×8 up+down

H+±×÷-≈≠≥≤∞

H+±×÷-≈≠≥≤∞

32x50 cm

32×50 cm

-> <-

→ ←

Theinhardt Condensed Hairline
60 pt

The car was a boxy late model Ford sedan, white over black, innocuous

Theinhardt Condensed Hairline
36 pt

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