

Px Grotesk Screen

About Px Grotesk

In recent decades, typography and screen technology have been intertwined. While digital screens continue to pose an ongoing issue for designers, Nicolas Eigenheer explored the potential of the limitations of pixels and how new typographic forms could be created from the parameters they impose.

Px Grotesk was designed from the rendering of typographic curves on screens. At smaller sizes, pixels sometimes brutally simplify shapes. Taking this paradox as his starting point, Nicolas Eigenheer designed a typeface that embeds a pixel-grid structure into a classic, optically adjusted drawing. The result of this method is a series of hybrid shapes that combine formal solutions from both domains. The signature pixelated look is preserved in the typeface and creates a contradictory relationship between a grid and a flexible line.

Px Grotesk has an unprecedented aesthetic with solid grotesque roots and works well both on screen and in print. Its geometrical simplification offers a spectacular legibility and sharpness at smaller sizes and reveals a sophisticated drawing at bigger sizes.

→ Release in 2013

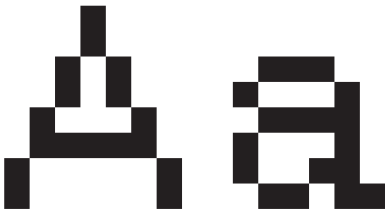
Designed by Nicolas Eigenheer

Nicolas Eigenheer grew up on the shore of the lake of Neuchâtel, Switzerland. He now lives and works in Zürich. Eigenheer graduated with a bachelor's degree in visual communication from the École cantonale d'art de Lausanne (ECAL). Active both in graphic and type design, he worked at the Gavillet & Rust studio in Geneva from 2006 to 2011, after which he took a position as a book designer at JRP Ringier publishers in Zürich. In 2018, he established his own design practice in Zürich. Nicolas Eigenheer was awarded at the Swiss Federal Design Awards in 2008 for his excellent type and graphic design work. Many of his book designs were recognized among The Most Beautiful Swiss Books over the years, including Peter Halley, *Paintings of the 1980s* and *The Catalogue Raisonné* in 2019.

Px Grotesk Regular
255 pt



Px Grotesk Screen
112 pt



Px Grotesk Scree
1 Style

Px Grotesk Screen


[illegible]


Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, 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, Makhuwa-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 [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
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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.


OFF	ON
All Capital	ALL CAPITAL
(278) «Optimo» hi@xyz.ch	(278) «OPTIMO» HI@XYZ.CH
H@ {()}[]{}<>«»-—.	H@ {()}[]{}<>«»-—.

 Tabular Lining Figures [tnum–lnum]

 Proportional Lining Figures [pnum–lnum]


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.

A-B-C—D 1-2	A-B-C—D 1-2
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 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
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ss06

Lowercase math symbols [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7x8
up+down

H+±x÷-≈≠≤≥¬∞

5x

Multiply sign [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

32x50 cm

→

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.

-> <-

→ ←

00

Slashed Zero [zero]

x²

Numerators [numr]

H²

Denominators [dnom]

H₂

Subscript/Inferiors [subs]

H₂

Superscript/Superiors [supr]

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
H0
H0
H0
H0

0
H⁰
H₀
H⁰
H₀

ss01

Alternate at symbol [ss01]

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

info@optimo.ch

info@optimo.ch

Px Grotesk Screen
60 pt

The car was
a boxy late
model Ford

Px Grotesk Screen
36 pt

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

Px Grotesk Screen
24 pt

The car was a boxy late model Ford
sedan, white over black, innocu-
ous 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

Px Grotesk Screen
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 lis-
tened 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,

Px Grotesk Screen
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 area map, among

Px Grotesk Screen
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 were

Px Grotesk Screen
8 pt

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Px Grotesk Screen
6 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 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