#### Px Grotesk

#### 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. The family was expanded in 2021 with the addition of two weights: "Thin" and "Black", broadening the range of capabilities.

- → Second release in 2021
- → First 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 Thin/Italic 112 pt

Aa

Aa

Px Grotesk Light/Italic 112 pt

Aa

Aa

Px Grotesk Regular/Italic 112 pt Aa

Aa

Px Grotesk Bold/Italic 112 pt Aa

Aa

Px Grotesk Black/Italic 112 pt Aa

Aa

Px Grotesk Regular 255 pt



Px Grotesk Family 10 Styles Px Grotesk Thin

Px Grotesk Thin Italic

Px Grotesk Light

Px Grotesk Light Italic

Px Grotesk Regular

Px Grotesk Italic

Px Grotesk Bold

Px Grotesk Bold Italic

**Px Grotesk Black** 

Px Grotesk Black Italic

Px Grotesk ® Character Map

Uppercase

Symbols

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase abcdefghijklmnopqrstuvwxyz

Standard Punctuation :;;...---\_\_()[]{};i!¿ど?''",,,'"‹>ベ»/\| ●・回

&%%©®®™°**5**¶\*†‡#№

Standard Ligatures fiffifffff

Proportional Lining Figures 0123456789

Tabular Lining Figures 0123456789

Slashed Zero

Superscript/Superiors

Accented Uppercases

Accented Lowercases

Ordinals

Mathematical Symbols  $+-\pm \times \div = \neq \approx <> \leq \geq \neg \infty \sim \mu \int \Omega \pi \partial \Delta \prod \sum \sqrt{\Diamond}$ 

Currencies \$¢£¥€f¤

Fractions 1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 12345/67890

Numerators H0123456789abcdeéèfghijkImnopqrstuvwxyz()[].,

Denominators H0123456789abcdeéèfghijklmnopqrstuvwxyz()[].,

H<sup>0123456789abcdeéèfghijklmnopqrstuvwxyz()[].,=-+</sup>

Subscript/Inferiors  $H_{0123456789abcde\acute{e}\acute{e}\acute{f}ghijkImnopqrstuvwxyz()[].,=-+$ 

Hao

Arrows and alternate arrows  $\leftarrow \nabla \uparrow \nearrow \rightarrow \lor \downarrow \lor \lor \leftarrow \nabla \uparrow \nearrow \rightarrow \lor \downarrow \lor \lor$ 

ÀÁÂÄÄÄÄÅÅÁÆÆĆĈČĊÇĎĐÈÉÊĚËĒËĖĘ ĜĞĠĢĤĦÌÍĨĨĬĬĬĮIJĴĶĹĽĻŁĿĹŃŇÑŅŊÒÓÔÕ ÖŌŎŐØØŒÞŔŘŖßŜŠŞŠŤŢŢŦÙÚÛŨÜŪŬ ŮŰUŴŴŴŴŶŶŶŸŹŽŻ

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Alternate at symbol

@

Ornaments and symbols

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,

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, Romany, Rombo, Rundi, Rwa,

Kamba, Kikuvu, Kinvardawanda, Latin,

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

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 uppercase 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-Inum]



**Proportional Lining Figures** [pnum-Inum]

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.



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 pairs.

OFF

All Capital

(278) «Optimo» hi回xyz.ch

H@||()[]{];;(>«»-----

H0123456789 H0123456789 ON

**ALL CAPITAL** 

(278) «OPTIMO» HI回XYZ.CH

H@|¦()[]{}¿i‹›«»-----

H0123456789 H0123456789

A-B-C-D 1-2

A-B-C-D 1-2

fi

ff ffi ffl fi fl

ff ffi ffl fi fl

Version 2.001

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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



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

2a 2o 1er

2ª 2º 1er



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 Habcdefghijklmno Hpqrstuvwxyz()[]., H<sup>0123456789</sup>
HabcdefghijkImno
Hpqrstuvwxyz()[].,



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 Habcdefghijklmno Hpqrstuvwxyz()[].,

H0123456789
HabcdefghijkImno
Hpqrstuvwxyz()[].,



Superscript/Superiors [sups]

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-+= Habcdefghijklmno Hpqrstuvwxyz()[]., H<sup>0123456789-+=</sup>
H<sup>abcdefghijkImnop</sup>
H<sup>qrstuvwxyz()[].,</sup>



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.

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz()[]., H<sub>0123456789-+=</sub>
H<sub>abcdefghijkImnop</sub>
H<sub>qrstuvwxyz()[].,</sub>



Alternate at symbol [ss01]

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

info@optimo.ch

info@optimo.ch



Alternate arrows [ss02]

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



 $\leftarrow$ R $\Delta$ 2 $\rightarrow$ 3 $\Delta$ 4 $\Delta$ 



Lowercase math symbols [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4–7×8 up+down

 $H+\pm \times \div -= \approx \neq \leq \geq \neg \infty$ 

H+±×÷-=≈≠≤≥¬∞



Ornaments and symbold [ss07]

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

abcdefghij klmnopqrs tuvwxyz 5x

Multiply sign [ss20]

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

32x50 cm

32×50 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.

-><-

 $\rightarrow$   $\leftarrow$ 



Slashed Zero [zero]



Denominators [dnom]

Subscript/Inferiors [subs]

Superscript/Superiors [sups]

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

**H**0

**H**0

**H**0

H0

0

Ηø

Ηø

H<sup>0</sup>

Hø

Px Grotesk Thin 60 pt

# The car was a boxy late mod-el Ford sedan,

Px Grotesk Thin 36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

Px Grotesk Thin 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 the big engine idle,

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Px Grotesk Thin

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Px Grotesk Thin 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 no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened

Px Grotesk Thin 8 pt

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Px Grotesk Light

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