Modern Matter

About Modern Matter

With its sophisticated, three-dimensional frame and extremely tight proportions, Modern Matter is a display typeface with a striking character that is distinctly fit for editorial design. An exhaustive set of ligature pairs also make it a playful tool to produce quirky headlines.

Based on a design by the Swiss Master Herbert Matter, which was notably displayed on the cover of his seminal book, *Giacometti* in 1987. Modern Matter appears as a synthesis of many aspects of Matter's graphic language; from his years working for Cassandre to the iconic symbols and logotypes he developed for US corporations.

After François Rappo had filed the project away for many years, he revisited it on the occasion of the 2018 exhibition *Giacometti* at the Guggenheim Museum in New York City, for which the typeface was used for exhibition signage and the exhibition catalogue. After a reappraisal of the original Uppercase, Lowercase were also drawn, expanding the collection of glyphs into a complete contemporary character set. Modern Matter celebrates and reintroduces the work of a design icon.

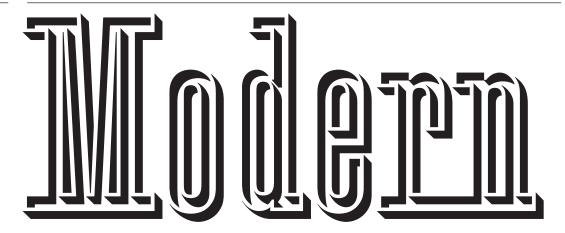→ Released in 2018

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.
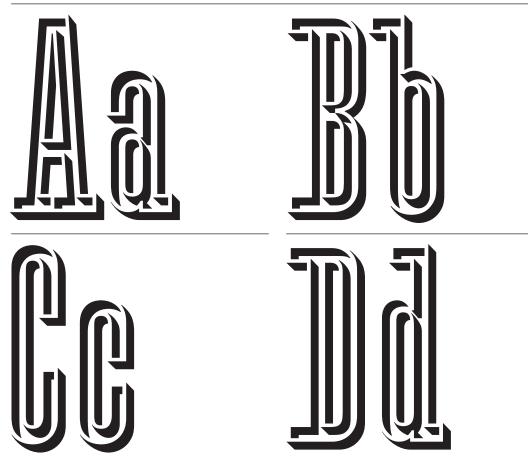
Modern Matter Regular
227 pt

Modern

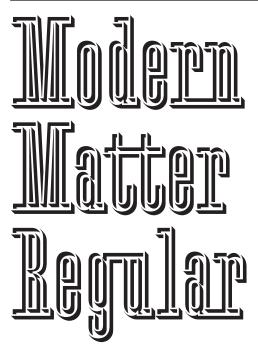Modern Matter Regular
227 pt

Aa Bb

Cc Dd

Modern Matter Regular
100 pt

Modern
Matter
Regular

Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase
abcdefghijklmnopqrstuvwxyz

Standard Punctuation
.,,.·-–—_()[]{}¡!¿?'''‚'"‟''"‹›«»/\|¦·@

Symbols
%‰©®™º§¶*†‡#№°

Standard Ligatures
fi ffi fl ffl ff

Proportional Figures & Slashed Zero
0123456789 0

Mathematical Symbols
+−±×÷=≠≈<>≤≥¬∞~^∏∫Ω∂∆∏∑√◊

Currencies
€$¢£¥ƒ¤

Fractions & Ordinals
¼ ½ ¾ ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞ 12345/67890 ᵃᵒ

Denominators
H₀₁₂₃₄₅₆₇₈₉abcdefghijklmnopqrstuvwxyz()[]

Numerators
H⁰¹²³⁴⁵⁶⁷⁸⁹abcdefghijklmnopqrstuvwxyz()[]

Subscript/Inferiors
H₀₁₂₃₄₅₆₇₈₉abcdefghijklmnopqrstuvwxyz()[]=−+

Superscript/Superior s
H⁰¹²³⁴⁵⁶⁷⁸⁹abcdefghijklmnopqrstuvwxyz()[]=−+

Accented Latin Uppercase
ÀÁÂÃÄĀĂAȦǺÆǼÇĆĈĊČĎĐÈÉÊĚËĒĔĖĘĜĞĠĢĤÌÍ
ÎĨÏĪİĬĮIJĴĶĹĽĻĿ-ŁŅŃŇÑŊÒÓÔÕÖŌŎŐØǾŒÞŔŘŖ
ŘŖŚŜŞŠŢŤŦÙÚÛŨÜŪŬŮŰŲŴẀẂŴŸÝŶŶŹŻŽ

Accented Latin Lowercase
àáâãäåāăąǻæǽćĉċčçďđèéêěëēĕėęĝğģĥ ħìíîïĩīĭį
ıijĵȷķĺľļŀ-łńňñŋòóôõöōŏőøǿœŕřŗßśŝšşţťŧùúû
ũüūŭůűųŵẁẃŵÿýŷỳźżžʒđþ

Arrows
↑↗→↘↓↙←↖↔↑↗→↘↓↙←↖↔

Stylistic Alternates
CEFGLRSTacfs

Extra Uppercase/Uppercase Ligatures

Extra Lowercase/Lowercase Ligatures

Extra Uppercase/Lowercase Ligatures

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, Nothern 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

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

OFF

ON

Extra 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. Modern Matter has more than 60 0 ligatures, which is more than the usual standard ligatures.

Modern Matter
MODERN MATTER
Fragment future

Modern Matter
MODERN MATTER
Fragment future

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.

All Caps
(1) «Optimo»

H @H()[]{}¿¡‹›«»–––·
H ←↖↑↗→↘↓↙↔

ALL CAPS
(1) «OPTIMO»

H @H()[]{}¿¡‹›«»–––·
H ←↖↑↗→↘↓↙↔

Stylistic Set 1 [ss01]

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

CEFGLRSTacfs

CEFGLRSTacfs

ÆǼÇĆĈČ ĊÈÉÊĚĔĒ
ĖĘĜĞĢĠĹĽĻĿĿ-ĽŔ
ŘŠŚŞŜŢŤŦ áǎàãä
åāąǽ æ ćĉčċ çśŝşŠ

ÆǼÇĆĈČ ĊÈÉÊĚĔĒ
ĖĘĜĞĢĠĹĽĻĿĿ-ĽŔ
ŘŠŚŞŜŢŤŦ áǎàãä
åāąǽ æ ćĉčċ çśŝşŠ

A – 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

12 Tabular Lining Figures tnum–lnum]

Based on the proportions of the capitals, lining figures have an invariable height. With the combination of the tabular spacing format, the width of each numeral is uniformized. This feature is useful when numerals need to all lined up. It facilitates the reading of numbers set within columns or tables. As some applications don't have access to this feature, proportional figures are set as the default choice.

H0123456789   H0123456789
H0123456789   H0123456789

fi 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 ffl fi fl   ff ffi ffl fi fl

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.

1/2 1/3 2/3 1/4   ½ ⅓ ⅔ ¼
3/4 3/8 5/8 7/8   ¾ ⅜ ⅝ ⅞

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

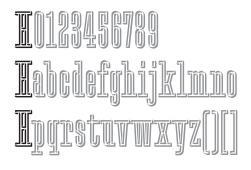2a 2o 1er   2ª 2º 1er

0Ø 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   Ø

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.

H0123456789   H0123456789
Habcdefghijklmno   Habcdefghijklmno
Hpqrstuvwxyz()[]   Hpqrstuvwxyz()[]

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.

H0123456789
Habcdefghijklmno
Hpqrstuvwxyz()[]

x^2 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
Habcdefghijk
Hlmnopqrstuv
Hwxyz()[]−+=

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.

H0123456789
Habcdefghijk
Hlmnopqrstuv
Hwxyz()[]−+=

→ 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.

─» «─   ⇒ ⇐

Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4−7×8
Modern+matter
H+±×÷−≡≈≠⟨⟩¬⟨⟩₀₉

4−7×8
Modern+matter
H+±×÷−≡≈≠⟨⟩¬

5× Stylistic Set 20 [ss20]

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

32x50 cm   32×50 cm

Modern Matter Regular
227 pt

THE CAR WAS A B

Modern Matter Regular
113 pt

THE CAR WAS A BOXY LATE MOD

Modern Matter Regular
40 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

The car was a bo

The car was a boxy late model

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