

Rand

About Rand

Following the releases of Plain in 2014 and Apax in 2016, Rand was published in 2019 to conclude the trilogy dedicated to François Rappo's research on the grotesque genre. As Plain investigates the rational simplicity of modernism and Apax re-evaluates the visual grammar of constructivism; Rand explores the shapes that brought a certain spirit and warmth to the rigidity of modern design—emerging notably from The New York School. While some glyphs, like the “a,” inherit the elemental clarity of Swiss Rationalism, other glyphs borrow from design icons such as the “t” from the Westinghouse logo by Paul Rand.

Rand was born out of a constantly and evolving practice rather than from an initial concept. Combining specific design references and his researches in legibility, Rappo achieved a true visual alchemy. Its organic texture and balanced rhythm will enhance any editorial work.

→ Released in 2019

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.

Rand Medium
240 pt

Ran

Rand Thin/Italic
110 pt

Aa Aa

Rand Light/Italic
110 pt

Aa Aa

Rand Regular/Italic
110 pt

Aa Aa

Rand Medium/Italic
110 pt

Aa Aa

Rand Bold/Italic
110 pt

Aa Aa

Rand Heavy/Italic
110 pt

Aa Aa

Rand Black/Italic
110 pt

Aa Aa

Rand Family
14 Styles

Rand Thin
Rand Thin Italic
Rand Light
Rand Light Italic
Rand Regular
Rand Italic
Rand Medium
Rand Medium Italic
Rand Bold
Rand Bold Italic
Rand Heavy
Rand Heavy Italic
Rand Black
Rand Black Italic

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

AA All Caps [cpsp]

AA 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.

All Capital

«Optimo»
hi@xyz.ch

H@!|()[]{}¿;¡«»-----

ALL CAPITAL

«OPTIMO»
HI@XYZ.CH

H@!|()[]{}¿;¡«»-----

12 Tabular Lining Figures [tnum–lnum]

12 Proportional Lining Figures [pnum–lnum]

13 Tabular Oldstyle Figures [tnum–lnum]

13 Proportional Oldstyle Figures [pnum–lnum]

This typeface includes lining and small figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals height, comparatively to small figures who are slightly smaller. 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

H 0123456789
H 0123456789
H 0123456789
H 0123456789

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

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
3/4 3/8 5/8 7/8

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

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

2^a 2^o 1^{er}

2^a 2^o 1^{er}

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.

0 0

0 0

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()[]
Habcdefghijklmno
Hpqrstuvwxyz

H0123456789()[]
Habcdefghijklmno
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

H0123456789()[]
Habcdefghijklmno
Hpqrstuvwxyz

x² Superscript/Superiors [supr]

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--+=

H0123456789()[]
Habcdefghijklmno
Hpqrstuvwxyz--+=

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()[]
Habcdefghijklmno
Hpqrstuvwxyz--+=

H0123456789()[]
Habcdefghijklmno
Hpqrstuvwxyz--+=



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

H+±×÷--≈≠≤≥∩∞

4-7×8
up+down

H+±×÷--≈≠≤≥∩∞



Stylistic Set 20 [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.

-> <-

→ ←

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Rand Black Italic
60 pt

***The car was
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model Ford***

Rand Black Italic
36 pt

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Rand Black Italic
24 pt

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