ADCIX

About Apax

With Apax, François Rappo explores the visual grammar of constructivism through his modernist lens. Owing to a rigorous and systematic design, Apax reveals a strong constructivist identity. Its geometric architecture develops radical shapes through many distinctive letters.

This uncompromising approach is combined with the tradition of modern grotesque design, which is based on functionalism. Therefore, Apax is drawn with the unique optical balance that characterizes François Rappo's type-faces and presents a remarkable fluidity and a definite competence in a wide range of typesetting tasks and contexts, from body texts to visual identities. Each style proposes alternate glyphs for the letters "a," "s," and "S," allowing flexibility in the ethos of its visual expression—a unique and distinctive feature.

→ Released in 2016

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.

Apax Thin/Italic 105 pt

Aa Aa

Apax Light/Italic 105 pt Aa Aa

Apax Regular/Italic 105 pt

Aa Aa

Apax Medium/Italic 105 pt

Aa Aa

Apax Bold/Italic 105 pt Ad

Aa

Apax Superbold/Italic 105 pt Ad Ad

Apax Regular 242 pt



Apax Family 12 Styles Apax Thin
Apax Thin Italic
Apax Light
Apax Light Italic
Apax Regular
Apax Regular Italic
Apax Medium
Apax Medium Italic
Apax Bold
Apax Bold Italic
Apax Superbold

Apax Superbold Italic

Apax® Character Map

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

Standard Punctuation :,;...-ー__()[]{}ji!¿と?'''',,,,'''(>ベ»/\|,・.@

Symbols &%%%00©®®™°§¶*†‡#●Nº

Standard Ligatures fiffifffff

Proportional Lining Figures 0123456789

Slashed Zero

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

Currencies \$¢£¥€f¤

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

Numerators H0123456789abcdefghijklmnopqrstuvwxyz()[].,

Denominators
H0123456789abcdefghijklmnopqrstuvwxyz()[].,
Superscript/Superiors

H0123456789abcdefghijklmnopqrstuvwxyz()[].,=-+

 $H_{0123456789}$ abcdefghijklmnopqrstuvwxyz()[].,=-+

Hao

Ordinals

> ÀÁÂÄÄÄÅÅÅÁÆÆĆĈČĊÇĎĐÈÉÊĚËĒĒĖĘ ĜĞĠĢĤĦÌÍĨĨĬĬĮIJĴĶĹĽĻŁĿĹŃŇÑŅŊÒÓÔÕ ÖŌŎŐØØŒÞŔŘŖßŜŠŞŞŤŢŢŦÙÚÛŨÜŪŬŮ ŰUŴŴŴŸÝŶŸŹŽŻ

àdaaaaååaååasśssss\$\$\$\$\$

Accented Lowercases

Accented Uppercases

Stylistic Alternates

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

-8859-3 Latin-3 South European

8859-4 Latin-4 North European

8859-16 Latin-10 South-Eastern

8859-9 Latin-5 Turkish

8859-15 Latin-9

European

8859-13 Latin-7 Baltic Rim

- Microsoft Windows · 8859-1 Latin-1 Western European
- · MS Windows 1250 Central European Latin 8859-2 Latin-2 Central European 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.

OFF

All Capital

(278) «Optimo» hi@xyz.ch

H@|¦()[]{}¿¡‹›«»----

ON

ALL CAPITAL

(278) «OPTIMO» HI@XYZ.CH

H@|¦()[]{}¿i‹›«»----·

Tabular Lining Figures [tnum-|num]



Proportional Lining Figures [pnum-Inum]



Tabular Oldstyle Figures [tnum-Inum]



Proportional Oldstyle Figures [pnum-Inum]

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

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.

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.

A-B-C-D 1-2

A-B-C-D 1-2

ff ffi ffl fi fl

ff ffi ffl fi fl

Apax® OFF ON 6



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

2° 2° 1er



Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the '0', this feature substitutes all zeros in a selected text by a slashed form of the zero.

0

0



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-+= 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

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz()[]., H⁰¹²³⁴⁵⁶⁷⁸⁹⁻⁺⁼ H^{abcdefghijklmno} H^{pqrstuvwxyz()[].,}



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₋₊₌ H_{abcdefghijklmno} H_{pqrstuvwxyz()[].,}

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

Apax Thin 60 pt

The car was a boxy late model Ford

Apax Thin 36 pt The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very

Apax 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

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Apax Light 60 pt

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12

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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 complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part