

# Genath

## About Genath

Genath is a revival type, based on a 1720 specimen including Johann Wilhelm Haas' first design for the Genath Foundry in Basel, Switzerland. Through his meticulous lens, François Rappo was able to create a streamlined digitalization of Baroque eclecticism and extravagance.

Like Joan Michaël Fleischmann, Johann Wilhelm Haas (1698–1764) trained in Nuremberg, likely with Johann and Pankraz Lobinger. Both Fleischmann and Haas epitomize a new typographic departure from the old styles cut during the Renaissance, a divergent situation specific to Northern Europe. It would later spread to Prague and to London, to a lesser extent. Following the death of the Genath Foundry's proprietor, Johann Wilhelm Haas became its new owner and renamed the foundry, Haas'sche Schriftgiesserei. The foundry has been recognized as the most famous and oldest (1740–1989) type foundry in Switzerland, noted for the launch of Helvetica in the mid-1950s.

Truly "Baroque," slightly condensed, and highly contrasting, Genath features playful and fancy details which will enhance any editorial work—from footnotes to headlines.

→ Second release in 2021

→ First release in 2011

## 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.

Genath Regular  
270 pt

Gen

Genath Light/Italic  
120 pt

Aa Aa

Genath Regular/Italic  
120 pt

Aa Aa

Genath Bold/Italic  
120 pt

Aa Aa

Genath Extrabold/Italic  
120 pt

Aa Aa

Genath Family  
8 Styles

Genath Light  
*Genath Light Italic*  
Genath Regular  
*Genath Italic*  
Genath Bold  
*Genath Bold Italic*  
**Genath Extrabold**  
***Genath Extrabold Italic***


[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, Gusi, 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, Regularian, Regularsh, Regularv.	Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Lule], 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"><li>· Adobe Latin-1</li></ul>	ISO 8859 <ul style="list-style-type: none"><li>· 8859-1 Latin-1 Western European</li><li>· 8859-2 Latin-2 Central European</li><li>· 8859-3 Latin-3 South European</li><li>· 8859-4 Latin-4 North European</li><li>· 8859-9 Latin-5 Turkish</li><li>· 8859-13 Latin-7 Baltic Rim</li><li>· 8859-15 Latin-9</li><li>· 8859-16 Latin-10 South-Eastern European</li></ul>	Microsoft Windows <ul style="list-style-type: none"><li>· MS Windows 1250 Central European Latin</li><li>· MS Windows 1252 Western (Standard Latin)</li><li>· MS Windows 1254 Turkish Latin</li><li>· MS Windows 1257 Baltic Latin</li></ul>
Apple Macintosh <ul style="list-style-type: none"><li>· MacOS Roman (Standard Latin)</li><li>· MacOS Central European Latin</li><li>· MacOS Croatian</li><li>· MacOS Iceland</li><li>· MacOS Romanian</li><li>· MacOS Turkish</li></ul>		Encoded Glyphs <ul style="list-style-type: none"><li>· Basic Latin</li><li>· Latin-1 Supplement</li><li>· Latin Extended-A</li><li>· Latin Extended-B</li><li>· Latin Extended Additional</li></ul>

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 Caps


ALL CAPS

(278) «Optimo»


(278) «OPTIMO»

H@|'0[]{}zi<>«»-—·


H@|'0[]{}zi<>«»-—·




Tabular Lining Figures [tnum–lnum]



Proportional Lining Figures [pnum–lnum]



Tabular Oldstyle Figures [tnum–lnum]



Proportional Oldstyle Figures [pnum–lnum]

This typeface includes lining and oldstyle figures available in tabular or proportional spacing formats. Lining figures have an invariable height comparatively to oldstyle figures who have varying ascenders, descenders and x-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

HoI23456789

HoI23456789

HoI23456789

HoI23456789




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



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 ff ft fb fh ft

fi fl ff ft fb fh ft

fk fj ffi ffb

fk fj ffi ffb




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

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<sup>o</sup>, 1<sup>a</sup>. Ordinals are designed to match the weight of the typeface.


2<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>

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 o

0 o

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>0</sup>123456789–+=

H<sup>a</sup>bcdefghijklmno

H<sup>p</sup>qrstuvwxyz.,()[]

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.,()[]

H<sub>0</sub>123456789–+=

H<sub>a</sub>bcdefghijklmno

H<sub>p</sub>qrstuvwxyz.,()[]

Superscript/Superiors [sup]

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>0</sup>123456789–+=

H<sup>a</sup>bcdefghijklmno

H<sup>p</sup>qrstuvwxyz.,()[]

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>0</sub>123456789–+=

H<sub>a</sub>bcdefghijklmno


H<sub>p</sub>qrstuvwxyz.,()[]

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.

ct st sp tt *is us gg*  
-> <-


ct st sp tt *is us gg*  
→ ←


Stylistic Set 1 [ss01]

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

Q&

Q&


Small Proportional Figures [ss02]

Small Tabular Figures [ss03]

Genath includes a third set of figures, Small Proportional figures, which are shorter than Proportional Figures, and can be beautiful mixed with text. Tabular small figures are all of equal width. They are only needed when the figures must all line up from one line to the next, as in a table.

H0123456789  
H0123456789

H0123456789  
H0123456789

Stylistic Set 6 [ss06]


This feature activates alternate lowercase positioning of mathematical symbols.

4–7×8  
up+down

4–7×8  
up+down

H+±×÷–=≈≠≤≥¬∞


H+±×÷–=≈≠≤≥¬∞

Stylistic Set 7 [ss07]

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

s  
ss si sl sh sk st ssi


f  
ff fi fl fh fk ft ffi


Stylistic Set 20 [ss20]

This feature substitutes the letter “x” into the multiplication sign.

32x50 cm

32×50 cm

Small Caps [smcp]

All Small Caps [c2sc]

This feature formats the text from lowercase or uppercase to small caps. It uses alternate characters for punctuation which are lowered and adjusted to small caps. Depending on the software used, lowercase may be affected only when a word starts with a capital.

Small Caps  
ALL SMALL CAPS

SMALL CAPS  
ALL SMALL CAPS

abcdefghijklmn  
opqrstuvwxyz&

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ&

Genath Light  
60 pt

# The car was a boxy late model Ford sedan, white

Genath Light  
36 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

Genath Light  
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, checked the dual scoops on the hood. I

Genath Light  
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 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

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12 pt

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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 ghastly 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 of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood watching intently—but she didn’t move. 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

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60 pt

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sedan, white over*

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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 of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood watching intently—but she didn't move. 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,

Genath Regular  
60 pt

# The car was a boxy late model Ford sedan, white

Genath Regular  
36 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

Genath Regular  
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, checked the dual scoops on the hood. I

Genath Regular  
14 pt

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12 pt

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10 pt

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Genath Regular  
8 pt

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6 pt

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Genath Italic  
60 pt

*The car was a boxy  
late model Ford  
sedan, white over*

Genath Italic  
36 pt

*The car was a boxy late model  
Ford sedan, white over black,  
innocuous bordering on invisible,  
and very fast. It had been a sher-  
iff's vehicle originally bought at*

Genath Italic  
24 pt

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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*

Genath Italic  
14 pt

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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*

Genath Italic  
12 pt

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6 pt

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Genath Bold  
60 pt

The car was a  
boxy late model  
Ford sedan,

Genath Bold  
36 pt

The car was a boxy late model  
Ford sedan, white over  
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Genath Bold  
24 pt

The car was a boxy late model Ford sedan,  
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Genath Bold  
14 pt

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Genath Bold Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan, white*

Genath Bold Italic  
36 pt

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24 pt

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engine idle, checked the dual scoops on the hood. I  
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Genath Bold Italic  
14 pt

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6 pt

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60 pt

**The car was a  
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Ford sedan,**

Genath Extrabold  
35 pt

**The car was a boxy late  
model Ford sedan, white  
over black, innocuous bor-  
dering on invisible, and very  
fast. It had been a sheriff's**

Genath Extrabold  
24 pt

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14 pt

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Genath Extrabold Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan, white*

Genath Extrabold Italic  
35 pt

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24 pt

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14 pt

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12 pt

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