

# Practice

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## About Practice

Practice is a significant outcome of François Rappo's constant and evolving design practice which is anchored in the research of typographic paradigms. In the development of serif typography, Practice introduces a new perspective with an unprecedented sharpness.

While its architecture revisits the elegance of Renaissance typography, an innovative calligraphic drawing was achieved to reach a crisp digital identity. Practice is a serif typeface characterized by elegant letter proportions and sharp serifs with carefully orchestrated details. The precise texture of Practice is outstanding, both on paper and on screen. The optical balance of the text rhythm offers an excellent legibility with a contemporary aesthetic.

→ Released in 2016

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## 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.

Practice Book  
272 pt

Pra

Practice Regular/Italic  
120 pt

Aa Aa

Practice Book/Italic  
120 pt

Aa Aa

Practice Semibold/Italic  
120 pt

Aa Aa

Practice Bold/Italic  
120 pt

Aa Aa

Practice Extrabold/Italic  
120 pt

Aa Aa

Practice Balck/Italic  
120 pt

Aa Aa



ctic

Practice Regular

*Practice Italic*

Practice Book

*Practice Italic*

Practice Semibold

*Practice Semibold Italic*

Practice Bold

*Practice Bold Italic*

Practice Extrabold

*Practice Extrabold Italic*

**Practice Black**

***Practice Black Italic***

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small Capitals	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Standard Punctuation	.,;:...--_()[]{}!~?`"’"„«»<>*'"^ '••@
Symbols	&%‰®©®™°§¶*†‡#Nº
Standard Ligatures	fi fl ff fb fh fj fk ft ffi ffl ffb ff tt Th TT
Discretionary Ligatures	ctstsp
Historical Ligatures	ſ fi fl ff fb fk fp ft ffi fl
Lining Figures	0123456789
Oldstyle Figures	o123456789
Slashed Zero	00
Mathematical Symbols	+ − ± × ÷ = ≠ ∼ < > ≤ ≥ ¬ ∞ ∫ Ω ∂ Δ ∏ Σ √ ∕
Currencies	\$ ¢ £ € ¥ ₣ ₧
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.,()[]+-=
Subscript/Inferiors	H0123456789abcdefghijklmnopqrstuvwxyz.,()[]+-=
Ordinals	H <sup>ao</sup>
Arrows	← ↑ → ↓ ↖ ↗ ↘ ↙
Accented Uppercases	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
Accented Lowercases	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
Accented Small Capitals	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
Stylistics Alternates	P Q Q



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>


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, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Roman, 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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OpenType Features


OFFON


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 Capital (278) «Optimo»	ALL CAPITAL (278) «OPTIMO»
H@!()[]{}¿¡<>«»---.	H@!()[]{}¿¡<>«»---.

Small Caps [smcp]

All Small Caps [c2sc]


This feature formats the text from lower-case 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 Capital ALL SMALL	SMALL CAPITAL ALL SMALL CAPITAL
abcdefghijklmn opqrstuvwxyz ()[]{}!¿?&	ABCDEFGHIJKLMN OPQRSTUVWXYZ ()[]{}!¿?&

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	A-B-C—D
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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 fb f fj fk ft  
ffi ffl ffb ff tt Th TT


fi fl ff fb f fj fk ft  
ffi ffl ffb ff tt Th TT

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 sp st


→ ←  
ct sp st

Stylistic Set 7 [ss07]

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

s  
si sl ss sb sk sp st ssi ssl


f  
fi fl ff fb fk fp ft ffi fl

Stylistic Set 1 [ss01]  
Alternate p

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

p


P

Stylistic Set 8 [ss08]  
Ampersand alternate

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

&


&


Stylistic Set 10 [ss10]  
Alternate Q


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


Q q

Q q

Tabular Lining Figures [tnum-Inum]

Proportional Lining Figures [pnum-Inum]


Tabular Oldstyle Figures [tnum-Inum]

Proportional Oldstyle Figures [pnum-Inum]

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


H0123456789  
H0123456789  
Ho123456789  
Ho123456789

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



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-+=  
Habcdefghijklmnopqrstuvwxyz.,()[]

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

H<sub>0123456789-+=</sub>  
H<sub>abcdefghijklmnopqrstuvwxyz.,()</sub>



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-+=  
Habcdefghijklmnopqrstuvwxyz.,()[]

H<sup>0123456789-+=</sup>  
H<sup>abcdefghijklmnopqrstuvwxyz.,()</sup>



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-+=  
Habcdefghijklmnopqrstuvwxyz.,()[]

H<sub>0123456789-+=</sub>  
H<sub>abcdefghijklmnopqrstuvwxyz.,()</sub>



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

½ ⅓ ⅔ ¼  
¾ ⅜ ⅝ ⅞



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

2a 2o 1er

2ª 2º 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

Practice Regular  
60 pt

The car was a  
boxy late model  
Ford sedan,

Practice 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

Practice 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

Practice Regular  
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

Practice Regular  
12 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

Practice Regular  
10 pt

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Practice Regular  
8 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 really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil 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

Practice Regular  
6 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 really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil 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 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



Practice Italic  
60 pt

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

Practice Italic  
36 pt

*The car was a boxy late model  
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innocuous bordering on invis-  
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a sheriff's vehicle original-*

Practice Italic  
24 pt

*The car was a boxy late model Ford sedan,  
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iff's vehicle originally bought at an auc-  
tion in Tennessee, and further modified for  
speed. Perry and I listened to the big engine  
idle, checked the dual scoops on the hood. I*

Practice Italic  
14 pt

*The car was a boxy late model Ford sedan, white over black, innocuous  
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nally 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  
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sits in the bay, among other islands, outcroppings, flatlands, like a silhou-  
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Practice Italic  
12 pt

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8 pt

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6 pt

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Practice Extrabold Italic  
14 pt

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12 pt

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10 pt

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8 pt

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6 pt

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*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 sly. 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*