

Practice Display

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

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 Display Regular
272 pt

Pra

Practice Display Regular/Italic
120 pt

Aa Aa

Practice Display Bold/Italic
120 pt

Aa Aa

Practice Display Black/Italic
120 pt

Aa Aa

Practice Display Family
6 Styles

Practice Display Regular
Practice Display Italic
Practice Display Bold
Practice Display Italic
Practice Display Black
Practice Display Black Italic

www.optimo.ch

Optimo Latin Extended
Character Set


Adobe <ul style="list-style-type: none">· Adobe Latin-1	ISO 8859 <ul style="list-style-type: none">· 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 <ul style="list-style-type: none">· MS Windows 1250 Central European Latin· MS Windows 1252 Western (Standard Latin)· MS Windows 1254 Turkish Latin· MS Windows 1257 Baltic Latin
Apple Macintosh <ul style="list-style-type: none">· MacOS Roman (Standard Latin)· MacOS Central European Latin· MacOS Croatian· MacOS Iceland· MacOS Romanian· MacOS Turkish		Encoded Glyphs <ul style="list-style-type: none">· Basic Latin· Latin-1 Supplement· Latin Extended-A· Latin Extended-B· Latin Extended Additional

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»


H@!()[]{};:;<>«»-—•.

ALL CAPITAL
(278) «OPTIMO»

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

abcdefghijklmn
opqrstuvwxyz
()[]{};!:;?&

SMALL CAPITAL
ALL SMALL CAPITAL

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

 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 fj fk ft
ffi ffl ffb ff tt Th TT


fi fl ff fb 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–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


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^{0123456789–+=}
H^{abcdefghijklmnopqrstuvwxyz.,()}



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_{0123456789–+=}
H_{abcdefghijklmnopqrstuvwxyz.,()}



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^{0123456789–+=}
H^{abcdefghijklmnopqrstuvwxyz.,()}



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_{012345^{6789–+=}}
H_{abcdefghijklmnopqrstuvwxyz.,()}



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^{er}



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 Display Regular
60 pt

The car was a
boxy late model
Ford sedan,

Practice Display Regular
48 pt

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

Practice Display 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 Display 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 sher-
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

Practice Display Italic
60 pt

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

Practice Display Italic
48 pt

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

Practice Display 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 sheriff's vehi-*

Practice Display Italic
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 sher-
iff'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*

Practice Display Bold
60 pt

The car was a
boxy late model
Ford sedan,

Practice Display Bold
48 pt

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

Practice Display Bold
36 pt

The car was a boxy late
model Ford sedan, white
over black, innocuous
bordering on invisible,
and very fast. It had been

Practice Display Bold
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 sher-
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

Practice Display Italic
60 pt

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

Practice Display Italic
48 pt

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

Practice Display Italic
36 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*

Practice Display Italic
24 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 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*

Practice Display Black
60 pt

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

Practice Display Black
48 pt

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

Practice Display Black
36 pt

**The car was a boxy late
model Ford sedan, white
over black, innocuous
bordering on invisible,
and very fast. It had been**

Practice Display Black
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**

Practice Display Black Italic
60 pt

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

Practice Display Black Italic
48 pt

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

Practice Display Black 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***

Practice Display Black Italic
24 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 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***