Artesk Condensed

About Artesk

Designed by Valentin Brustaux, Artesk (formerly Artex) brings the neo-grotesque program into the realm of variable fonts. Simplified forms temper its strict geometry, giving it a distinctive graphic language where modernist efficiency meets contemporary technology. Its name nods to the grotesk lineage it belongs to.

Brustaux set out to design a typographic tool that would perform equally well in static text blocks and in motion graphics. He researched thoughtful, rational shapes that would optimize transitions between the extreme widths and weights of the program. Within its overarching architecture, Artesk incorporates modular, symmetrical forms. They sharpen it in static uses and streamline its transitions as a dynamic font. The result is a distinctive aesthetic that stays recognizable whether set large in print or animated on screen.

Artesk is an extensible program, engineered in a variable format and as 72 static fonts. It covers every width from Compressed to Extended and every weight from Hairline to Black. Each style includes 29 alternate glyphs, which bring versatility to its visual vocabulary and add dimension to any project.

→ Second release in 2026
→ First release in 2022

Designed by Valentin Brustaux

Valentin Brustaux lives and works in Zürich, Switzerland. He studied typography at the University of Reading, United Kingdom, successfully earning a master's degree in typeface design in 2007. Brustaux has worked for many type companies, including Adobe, Monotype, Optimo, and Tiro Typeworks, and for various western and non-Latin typographic projects (Cyrillic, Greek, Kannada and Telugu). From 2014 to 2021, he taught graphic and type design at the École romande d'arts et communication (Eracom) in Lausanne. One of his most notable projects is the typeface Tiina, which was released by the late foundry Ourtype and received the Type Directors Club Certificate of Excellence in Type Design in 2008, as well as the Swiss Federal Design Award in 2010. Brustaux has regularly collaborated with Optimo since 2012 and now manages client accounts and licenses.

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Artesk Condensed Regular
246 pt

Artes

Artesk Condensed Hairline/Italic
105 pt

Aa Aa

Artesk Condensed Light/Italic
105 pt

Aa Aa

Artesk Condensed Regular/Italic
105 pt

Aa Aa

Artesk Condensed Medium/Italic
105 pt

Aa Aa

Artesk Condensed Bold/Italic
105 pt

Aa Aa

Artesk Condensed Black/Italic
105 pt

Aa Aa

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Artesk Condensed Regular
242 pt

Cond

Artesk Condensed Family
12 Styles

Artesk Condensed Hairline
Artesk Condensed Hairline Italic
Artesk Condensed Light
Artesk Condensed Light Italic
Artesk Condensed Regular
Artesk Condensed Italic
Artesk Condensed Medium
Artesk Condensed Medium Italic
Artesk Condensed Bold
Artesk Condensed Bold Italic
Artesk Condensed Black
Artesk Condensed Black Italic

Artesk Variable Condensed

Artesk Var Condensed

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Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Standard Punctuation	.:,;...-–—_()[]{}¡i!¿¿?‘’“”‚„'"‹›«»/|¦•·@
Symbols	&%‰©®℗™°§¶*†‡#№
Standard Ligatures	fi ffi fl ffl ff
Discretionary Ligatures	ru ri rf rt rv rw ry
Proportional Lining Figures	0123456789
Slashed Zero	Ø
Mathematical Symbols	+−±×÷=≠≈<>≤≥¬∞~^µ∫Ωπ∂Δ∏∑√◊
Currencies	$¢£¥€ƒ¤
Fractions	¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ 12345/67890
Numerators	H0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+
Denominators	H0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+
Superscript/Superiors	H0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+
Subscript/Inferiors	H0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+
Ordinals	Hao
Arrows	←→↑↓↖↗↘↙
Accented Uppercases	ÀÁÂÃÄĀĂÅǺĄÆǼĆĈČĊÇĎĐÈÉÊĚËĒĔĖĘ ĜĞĠĢĤĦÌÍÎÏĨĪĬĮĮIJĴĶĹĽĻŁĿŃŇÑŅŊÒÓÔÕÖŌ ŎŐØǾŒÞŔŘŖßŜŠŞŞŤŢŢŦÙÚÛŨÜŪŬŮŰŲ ẀẂŴẄỲÝŶŸŹŽŻ
Accented Lowercases	àáâãäāăåǻąæǽćĉčċçďđèéêěëēěėęĝğġǵ ĥħìíîïĩīĭįıijĵjķĺľļłŀŀńňñņòóôõöōŏőøǿœŕřŗßśŝš şşťţţŧùúûũüūŭůűųẁẃŵẅỳýŷÿźžżŋðþ
Stylistic Alternates	aaɑgbdhmnpqruBDEFGGMNPQR145@&

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

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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
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.	All Capital (278) «Optimo» hi@xyz.ch H@|¦()[]{}¿¡‹›«»-–—·	ALL CAPITAL (278) «OPTIMO» HI@XYZ.CH H@|¦()[]{}¿¡‹›«»-–—·
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 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.	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.	ff ffi ffl fi fl	ff ffi ffl fi fl

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

2a 2o 1er

2ª 2º 1er



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

Ø ø



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
Hᵖᑫʳˢᵗᵘᵛʷˣʸᶻ()[].,



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()[].,



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–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

H⁰¹²³⁴⁵⁶⁷⁸⁹⁻⁺⁼
Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒ
Hᵖᑫʳˢᵗᵘᵛʷˣʸᶻ()[].,



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()[].,

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ss01 Stylistic Set 1 [ss01]
Alternate letters and figures

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

abdghmnpqu145
BDEFMNPQR&@
abdghmnpqru145
ĎĐÈÉÊĚËĒĔĖĘŃŇÑŅŊ
ŔŘŖàáâãäāăåǎąæǽ
ďđĝğġģĥńňñņŋùúûüü
ūŭůűųþ

abdghmnpqu145
BDEFMNPQR&@
abdghmnpqru145
ĎĐÈÉÊĚËĒĔĖĘ
ŃŇÑŅŊŔŘŖàáâãäāăå
ǎąæǽďđĝğġģĥńňñ
ņŋùúûüūŭůűųþ

ss02 Stylistic Set 2 [ss02]
Standard Serif a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a
àáâãäāăåǎąæǽ

a
àáâãäāăåǎąæǽ

ss03 Stylistic Set 3 [ss03]
Standard Single-storey a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a
àáâãäāăåǎąæǽ

ɑ
àáâãäāăåǎąæǽ

ss04 Stylistic Set 4 [ss04]
Alternate a

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

a@
àáâãäāăåǎąæǽ

a@
àáâãäāăåǎąæǽ

ss05 Stylistic Set 5 [ss05]
Standard r

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

r
ŕřŗ

r
ŕřŗ

ss07 Stylistic Set 7 [ss07]
Alternate g b d p q

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

gbdpq
ĝğġģďđþ

gbdpq
ĝğġģďđþ

ss08 Stylistic Set 8 [ss08]
Alternate h m n u

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

hmnu
ĥńňñņŋùúûüūŭůűų

hmnu
ĥńňñņŋùúûüūŭůűų

ss09 Stylistic Set 9 [ss09]
Alternate capitals

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

BDEFMNPQR
ĎĐÈÉÊĚËĒĔĖĘ
ŃŇÑŅŊŔŘŖ

BDEFMNPQR
ĎĐÈÉÊĚËĒĔĖĘ
ŃŇÑŅŊŔŘŖ

ss10 Stylistic Set 10 [ss10]
Alternate figures 1 4 5

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

145145^{145}

145145^{145}

ss11 Stylistic Set 11 [ss11]
Alternate G

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

G
ĜĞĠĢ

G
ĜĞĠĢ

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Stylistic Set 12 [ss12]
Alternate G

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

G
ĜĞĠĢ

G
ĜĞĠĢ



Stylistic Set 12 [ss12]
Alternate Q

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

Q

Q



Stylistic Set 18 [ss18]
Small symbols ©®℗

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

©®℗

©®℗



Stylistic Set 19 [ss19]
Small arrows

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

←→↑↓↖↗↘↙

←→↑↓↖↗↘↙



Stylistic Set 6 [ss06]
Lowercase math symbols

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]
Multiply sign

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.

-> <-
ru ri rf rt rv rw ry
rrf rı rí rî rï rì rī rį rť rț rú
rû rü rù rű rū rų rů rŵ rý

→ ←
ru ri rf rt rv rw ry
rrf rı rí rî rï rì rī rį rť rț rú
rû rü rù rű rū rų rů rŵ rý

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Artesk Condensed Hairline
60 pt

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

Artesk Condensed Hairline
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 bought at an auction in Tennessee, and

Artesk Condensed Hairline
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 had not seen one of those on the road since high school. "You like the car?" Perry asked.

Artesk Condensed Hairline
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 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

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Artesk Condensed Hairline
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 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

Artesk Condensed Hairline
10 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

Artesk Condensed Hairline
8 pt

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Artesk Condensed Hairline
6 pt

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Artesk Condensed Hairline Italic
60 pt

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

Artesk Condensed Hairline Italic
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