

SuperScotch

About SuperScotch

From an unexpected alignment of François Rappo's longstanding interests in both mountaineering and type design, SuperScotch emerges as an original typeface inspired by the typography found in technical, adventure, and travel publications.

As a point of departure, Rappo turned to *The Playground of Europe*, a classic early work of mountaineering literature that brings together the Alps, British explorers, and a Scotch-face. With this inspiration, Rappo set out to tackle the challenge of creating a new set of curves and structural tensions, which he mastered with remarkable finesse in SuperScotch. The typeface carries a distinctly vertical axis, echoing the imposing stance of Alpine peaks, along with a pronounced stroke contrast, beautiful serifs, and generous ball terminals.

Offering a more pragmatic alternative to the severe neo-classical styles and positioned halfway between modern and transitional faces, SuperScotch channels this sense of historical shift. It also resonates with the turning point in the Victorian era when the Alps went from being thought of as a terrifying, sublime space to be understood as landscapes for recreation and exploration.

Featuring display styles that have a dramatic, commanding presence that is ideal for titles, SuperScotch is above all a versatile typeface. Its balance of rational and expressive features performs well across a wide range of contexts, from print to digital environments. True to Rappo's practice, no detail has been left unattended: each weight has been drawn individually, without interpolation, giving every style integrity and its own carefully chiseled forms. The result is a modernist take on a modern face, precise, distinctive, and as cleanly defined as the Matterhorn's ridgeline.

→ Released in 2025

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.

SuperScotch Book
288 pt

S C O

SuperScotch Thin/Italic
128 pt

Aa Aa

SuperScotch Light/Italic
128 pt

Aa Aa

SuperScotch Book/Italic
128 pt

Aa Aa

SuperScotch Regular/Italic
128 pt

Aa Aa

SuperScotch Bold/Italic
128 pt

Aa Aa

SuperScotch Bold/Italic
128 pt

Aa Aa

SuperScotch Book
288 pt

tch

SuperScotch Extra/Italic
128 pt

Aa Aa

SuperScotch Family
14 Styles

SuperScotch Thin

SuperScotch Thin Italic

SuperScotch Light

SuperScotch Light Italic

SuperScotch Book

SuperScotch Book Italic

SuperScotch Regular

SuperScotch Italic

SuperScotch Bold

SuperScotch Bold Italic

SuperScotch Black

SuperScotch Black Italic

SuperScotch Extra

SuperScotch Extra Italic


Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small Caps	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Standard Punctuation	.,;:.-—_>()[]{}!@#\$%^&*~` '"/<>«»\ !•.@
Symbols	&%‰©®®™°§¶*†‡#•
Standard Ligatures	fi fl fb fh fk fj ft tt ff ffi ffl ffb ffh ffk ffj fft
Lining Figures	0123456789
Oldstyle Figures	0123456789
Slashed Zero	00
Mathematical Symbols	+−±×÷=≠≈<>≤≥¬∞~^μ∫ΩπδΔΠΣ√◇
Currencies	\$¢£¥€₧₨₪₫€₭₮₯₰₱₲₳₴₵₶₷₸₹₺₻₼₽₾₿
Fractions	¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞ ¹²³⁴⁵⁶⁷⁸⁹⁰
Numerators	H0123456789abcdefghijklmnopqrstuvwxyz.,()[]=-+
Denominators	H0123456789abcdefghijklmnopqrstuvwxyz.,()[]=-+
Superscript/Superiors & Ordinals	H0123456789abcdefghijklmnopqrstuvwxyz.,()[]=-+ H a o
Subscript/Inferiors	H0123456789abcdefghijklmnopqrstuvwxyz.,()[]=-+
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 ß
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 ß
Accented Small Caps	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
Arrows	← ↖ ↗ → ↘ ↙ ↘ ↙
Stylistic Alternates	T?354ga


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, Makuwa-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-Bookic, Bookian, Booksh, Booky, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sami [Inari], Sami [Luli], Sami [Northern], Sami [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">· 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

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


(278) «Optimo»

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 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

 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 fb fh fk fj ft tt ff

ffi ffl ffb ffh ffk ffj fft

fi fl fb fh fk fj ft tt ff


ffi ffl ffb ffh ffk ffj fft

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


2^a 2^o 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

0 0

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.,()[]


 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.,()[]


 Superscript/Supersiors [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.,()[]


 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.,()[]

 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.

-> <-


→ ←

 Alternate T [ss01]


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

T T

Ť ŤŤŤ ť ťŤŤ

 Alternate ? [ss02]


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

 Alternate 3 5 [ss07]

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

3 5


3³₃3³₃ 5⁵₅5⁵₅ 1⁄3 2⁄3 3⁄4 3⁄8 5⁄8

 Alternate 4 [ss08]

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

4


4⁴₄4⁴₄ 1⁄4 3⁄4

 Single-storey g [ss09]

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

g


ǵǵǵǵǵ^g_gg^g_g


 Single-storey a [ss10] (uprights only)

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

a

áăâäàāąǎã^a_a^a_a

 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 CAPS

Small Capital

ALL SMALL CAPS

abcdefghijklmnopqrstuvwxyz 0123456789
()[]{}!;?‘’“”„,,"/\\|&

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
()[]{}!;?‘’“”„,,"/\\|&

 Lowercase math symbols [ss06]


This feature activates alternate lowercase positioning of mathematical symbols.

4–7×8

up+down

H+±×÷-≈≠≤≥¬∞

H+±×÷-≈≠≤≥¬∞

 Multiply sign [ss20]

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

32x50 cm

32×50 cm

SuperScotch Thin
60 pt

The car was a
boxy late model
Ford sedan,

SuperScotch Thin
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

SuperScotch Thin
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

SuperScotch Thin
14 pt

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

SuperScotch Thin
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.

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6 pt

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60 pt

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36 pt

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long, narrow Manhattan Island, which sits in the bay, among other
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SuperScotch Extra Italic
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