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## About Cargo

Cargo is a headline typeface characterized by curved stencil cuts, a feature which creates very graphic letter combinations. Loosely inspired by the logo of the stencil machines company Marsh, the first version of Cargo was originally designed for the visual identity of the eponymous music club of the 2002 Swiss National Exhibition. Since its release in 2003, Cargo has continuously appealed to designers across the globe for its unique ability to create iconic design pieces.

Cargo was featured in the exhibitions 'Fresh Types' at the Museum of Design Zürich in 2004, and 'Types We Can Make' at the MIT Museum in Boston in 2010.

→ Released in 2003.

# Cargo

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## Designed by Gavillet & Rust

Gavillet & Rust is a graphic design studio based in Geneva. We work for clients in both cultural and commercial fields with a focus on editorial design, brand identities, and typeface development.

Recent projects have included editorial design for JRP|Ringier, art direction for Marc Newson's watch label Ikepod, and brand identity for Jay-Z's entertainment venture Roc Nation.

Cargo Regular  
244 pt

CAR

Cargo Regular  
178 pt

Aa Bb

Cc Dd

Ee Ff

Cargo Regular  
108 pt

Cargo



## OpenType Features

OpenType is a cross-platform font format developed by Adobe and Microsoft in the late 1990s. It has the advantage to include an expanded character set and layout features to provide richer linguistic support and/or advanced typographic control such as various numeral styles, ligatures, small capitals and contextual substitutions.

OpenType supports Unicode, which enables the fonts to contain more than 65,000 glyphs while 'PostScript®' fonts are a technically limited to a maximum of only 256 characters. This means that a user does not need to have separate fonts for Western, Central European or other languages, but could have one single file which supports all these encodings, basically less font files to deal with equals simpler font management.

OpenType fonts, as a new industry standard, will work in all applications, however only some applications take profit of the advanced OpenType features, other applications will only use the first 256 characters.

**AA** ALL CAPS [CPSP]

**(A** CASE SENSITIVE FORMS [CASE]

With both OpenType and other fonts, this function formats the text in uppercase. With OpenType fonts, it also applies 'Case Sensitive Forms' OpenType layout features for alternate uppercase positioning of punctuation, and spacing designed for all-cap use (not when text is typed in caps).

Feature OFF

**All Caps**

[X] = [4-7 × 8]  
 HI@XYZ.CH  
 «CARGO»

@ | : ( ) [ ] { } < > « » - -  
 + ± × ÷ - ≈ = ≠ ≤ ≥ ¬ ∞

Feature ON

**ALL CAPS**

[X] = [4-7 × 8]  
 HI@XYZ.CH  
 «CARGO»

@ | : ( ) [ ] { } < > « » - -  
 + ± × ÷ - ≈ = ≠ ≤ ≥ ¬ ∞

**fi** STANDARD LIGATURES [LIGA]

Standard ligatures are glyphs which are designed to improve the kerning and readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature.

**fi fi****fi fi**

**12** TABULAR LINING FIGURES [TNUM-LNUM]

**12** PROPORTIONAL LINING FIGURES [PNUM-LNUM]

Tabular 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. Proportional figures have varying widths, just like most letters; each number has a width appropriate to its design. Lining figures are all the same height, usually similar to that of capital letters. They are needed for use with all-capital settings.

Because some applications can't have access to this feature, tabular figures is the default choice for Optimo fonts.

**0 1 2 3 4 5 6 7 8 9**  
**0 1 2 3 4 5 6 7 8 9**

**0123456789**  
**0123456789**



## FRACTIONS [FRAC]

Turns on fractions. All OpenType fonts from Optimo have at least three basic pre-built fractions (1/2, 1/4, 3/4).

1/2 1/4 3/4  
0/0 0/00

1/2 1/4 3/4  
% %00



## ORDINALS [ORDN]

Replaces regular glyphs (not numerals) with their matching superiors glyphs. All Optimo fonts have the masculine and feminine ordinals required for Spanish segunda/segundo (2a, 2o).

2a 2o

2<sup>A</sup> 2<sup>O</sup>



## STYLISTIC ALTERNATES [SS01]

## STYLISTIC SET [SS01]

This feature will activate some alternative glyphs which can be activated by turning on 'Stylistic Alternates' in Adobe Illustrator and Photoshop, or on the other hand by selecting 'Stylistic Set 1' in InDesign.



## CONTEXTUAL ALTERNATES [CALT]

This feature substitutes a glyph or a combination of glyphs that only occur depending on what letters are nearby. For instance the letter 'x' placed after a number will be replaced by the 'multiplication' glyph. If the font has arrows, you will be able to display them by typing a combination of letter on your keyboard like 'hyphen + greater-than' or 'hyphen + less-than.' This feature is usually on by default in Adobe applications and QuarkXpress.

5x5  
A-A B-O 1-2  
-> -> -> <- <- <-

5×5  
A-A B-O 1-2  
-> -> -> <- <- <-

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Cargo Regular  
60 pt

**The car was a  
boxy late mod-  
el Ford sedan,**

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Cargo Regular  
48 pt

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

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Cargo Regular  
36 pt

**The car was a boxy late  
model Ford sedan, white  
over black, innocu-  
ous bordering on invis-  
ible, and very fast. It**

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Cargo 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 origi-  
nally bought at an auction in Tennes-  
see, and further modified for speed.  
Perry and I listened to the big engine**

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Cargo Regular  
18 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**

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Cargo 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**

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