
About Genath

Genath is a free, simple rendering of a baroque type from the Genath Foundry in Basle, Switzerland. It's based on a 1720 specimen likely showing Johann Wilhelm Haas first design in Basle. Like JM Fleischmann, JW Haas (1698-1764) was trained in Nürnberg, probably by Johann and Pankraz Lobinger. Both Fleischmann and Haas epitomize a consistent typographic style, specific to Northern Europe. Spreading from Prague to, some extend, London. Truly 'baroque', slightly condensed, highly contrasted, with playful, fancy details. F. Rappo has developed Genath Family as a complete typographic program, specially designed for books and magazines.

→ Released in 2011.

Designed by François Rappo

François Rappo Lives and works on the shore of the lake of Geneva. Graphic designer and typographer he is active in the field of book design and type design as well as corporate and exhibition design. He is also active in the field of graphic design education.

Genath

Genath Display
255 pt

Genath Display

Genath Display / Italic
115 pt

Genath Display / Italic

Genath Light / Italic
115 pt

Genath Light / Italic

Genath Regular / Italic
115 pt

Genath Regular / Italic

Genath Bold / Italic
115 pt

Genath Bold / Italic

Genath Family
8 Styles

Genath Display
Genath Display Italic
Genath Light
Genath Light Italic
Genath Regular
Genath Regular Italic
Genath Bold
Genath Bold Italic

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small Caps	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Standard Punctuation	!;?.,:;..._—()[]{} /\'"“”‘.„,‹›*“”·†‡@&%/‰
Symbols	© ® ™ ° § ¶ ● ☀
Standard Ligatures	fi fl ffi ft fffb fh fk fj mll mllb mllf mllh mllk mllh
Discretionary Ligatures	ct st sp tt
Lining Figures	0123456789
Oldstyle Figures	0123456789
Mathematical Symbols	< ≠ = ≤ ≥ ≈ ~ ÷ ± × − + ∞ − # > μ ∫ Ω π δ Δ Π Σ √ ◇
Currency	\$ ¢ £ ¥ € ₣ ₧
Fractions	1/2 1/4 3/4
Numerator+ Denominator	0123456789/0123456789
Superscript/Superior	0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z
Subscript/Inferior	0 1 2 3 4 5 6 7 8 9
Ordinals	a b c d e f g h i j k l m n o p q r s t u v w x y z
Accented Uppercase	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 Lowercase	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 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 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
Stylistics Alternates (only in italic)	Œ œ
Standard Ligatures (only in italic)	gg
Discretionary Ligatures (only in italic)	us is

Language Coverage
 Basic Latin-1 / Mac Roman
 Latin Extended-A

Afrikaans, Albanian, Basque, Breton,
 Bosnian, Catalan, Croatian [Latin],
 Czech, Danish, Dutch, English, Esperanto,
 Estonian, Faroese, Fijian, Finnish, Flemish,
 French, Frisian, German, Greenlandic,
 Hawaiian, Hungarian, Icelandic, Indonesian,
 Irish, Italian, Latin, Latvian, Lithuanian,
 Malay, Maltese, Maori, Moldavian,
 Norwegian, Portuguese, Polish, Provençal,
 Rhaeto-Romanic, Romanian, Romany,
 Sámi [Inari], Sámi [Luli], Sámi [Northern],
 Sámi [Southern], Samoan, Scottish
 Gaelic, Serbian [Latin], Spanish, Slovak,
 Slovenian, Swahili, Swedish, Tagalog,
 Turkish, Wallon, Welsh, Wolof.

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)
«GENATH»

|()[]{}<>«»-- —
+ ± × ÷ − ≈ = ≠ ≤ ≥ ∟

Feature ON

ALL CAPS

[X] = (4-7 × 8)
«GENATH»

|()[]{}<>«»-- —
+ ± × ÷ − ≈ = ≠ ≤ ≥ ∟

AA SMALL CAPITALS [SMCP]

AA ALL SMALL CAPS [C2SC]

There are two ways of applying 'Small Capitals.' The first one replaces only lower case letters with small caps. The second method replaces also capital letters with small capitals, and replaces regular quotation marks, exclamation points and question marks with lowered small caps variations.

Small Caps

SMALL CAPS

SMALL CAPS

ALL SMALL CAPS

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 fl ffi ft ff fb fh
fk fj ffl ffb ffh
fi fl ffi ft ff fb fh
fk fj ffl ffb ffb gg

fi fl ffi ft ff fb fh
fk fj ffl ffb ffh
fi fl ffi ft ff fb fh
fk fj ffl ffb ffb gg

DISCRETIONARY LIGATURES [DLIG]

This feature activates discretionary ligatures. It will activate all other designed ligatures that are not classified as standard ligatures.

ct st sp tt
 ct st sp tt us is

ct st sp tt
 ct st sp tt us is

TABULAR LINING FIGURES [TNUM-LNUM]

PROPORTIONAL LINING FIGURES [PNUM-LNUM]

TABULAR OLDSTYLE FIGURES [TNUM-LNUM]

PROPORTIONAL OLDSTYLE 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.

H 0123456789
 H 0123456789

H 0123456789
 H 0123456789

H 0123456789
 H 0123456789

H 0123456789
 H 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
 % ‰

NUMERATOR [NUMR]

DENOMINATOR [DNOM]

This feature will replace all styles of figures (not letters) with their numerator or denominator alternates. These are the same glyphs that are used to create pre-build fractions, their vertical position remains within the capital letters height.

Numr¹²
 Denom¹²

H 0123456789
 H 0123456789

Numr¹²
 Denom 12

H 1234567890
 H 1234567890

ORDINALS [ORDN]

Replaces regular glyphs (not numerals) with their matching superior glyphs such as the 'st' in 1st, 'nd' in 2nd, or the 'a' and 'o' required for Spanish segunda/segundo (2a, 2o).

2a 2o
 abcdefghijklm
 nopqrstuvwxyz

2^a 2^o
 abcdefghijklm
 nopqrstuvwxyz



SUPERScript/SUPERIORS [SUPS]

Substitutes all figures and letters with their superior letterforms, which can be used for footnotes references, etc. These designed glyphs match the weight of the regular letters and numbers, they are spaced more generously and therefore are more legible than scaled characters.

Sup¹²0¹1²2³3⁴4⁵5⁶6⁷7⁸8⁹H^ab^bc^cd^de^ef^fg^gh^hiⁱj^jk^kl^lm^m
Hⁿo^op^pq^qr^rs^st^tu^uv^vw^wx^xy^yzSup¹²

0123456789

H^ab^bc^cd^de^ef^fg^gh^hiⁱj^jk^kl^lm^m
Hⁿo^op^pq^qr^rs^st^tu^uv^vw^wx^xy^yz

SUBSCRIPT / INFERIORS [SINF]

Substitutes all figures with their inferiors letterforms, commonly used for chemical compounds, and as mathematical exponents. These designed glyphs match the weight of the regular letters and numbers, they are spaced more generously and are more legible than scaled characters.

Subs₁₂0₁1₂2₃3₄4₅5₆6₇7₈8₉Subs₁₂1₂2₃3₄4₅5₆6₇7₈8₉0

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.

This feature is only available for the italic styles of the Genath.

Q^oQ^o

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.

5^x5
A-A B-0 1-25×5
A-A B-0 1—2

Genath Display
60 pt

The car was a
boxy late model
Ford sedan, white

Genath Display
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

Genath Display
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
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Genath Display
14 pt

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New Jersey, thirty miles north from long, narrow Manhattan Island, which
sits in the bay, among other islands, outcroppings, flatlands, like a silhou-
ette of a right whale navigating a rocky passage; on the area map, among

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Genath Display Italic
60 pt

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

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Ford sedan, white over black,
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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

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Genath Bold
60 pt

**The car was a
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Ford sedan,**

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36 pt

**The car was a boxy late
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over black, innocuous bor-
dering on invisible, and very
fast. It had been a sheriff's**

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24 pt

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