



Typonine Sans Monospace Pro

About A charismatic and highly legible series, Typonine Sans Monospace is made for the unpolished and unpretentious buzz of daily correspondence. Typonine Sans Monospace is part of a larger family that also includes Typonine Sans, Typonine Sans Condensed & Typonine Sans Hairline. Typonine Sans Monospace is available in OpenType format.

Features



Available Styles

Typonine Sans Monospace Light
Typonine Sans Monospace Light Italic
 Typonine Sans Monospace Normal
Typonine Sans Monospace Normal Italic
 Typonine Sans Monospace Text
Typonine Sans Monospace Text Italic
 Typonine Sans Monospace Medium
Typonine Sans Monospace Medium Italic
Typonine Sans Monospace Bold
Typonine Sans Monospace Bold Italic

Text Samples

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency. Choice of font(s) is perhaps the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiri-

Monospace Light 8/11 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency. Choice of font(s) is perhaps

Monospace Regular 10/13 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and trans-

Monospace Text 11/14 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency. Choice of font(s) is perhaps the primary aspect of text

Monospace Light + Light Italic + Medium 9/13 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency. Choice of font(s) is perhaps the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific,

Monospace Light Italic 8/11 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency. Choice of font(s) is perhaps

Monospace Regular Italic 10/13 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and trans-

Monospace Text Italic 11/14 pt

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing **clarity** and **transparency**. Choice of font(s) is perhaps

Monospace Regular + Regular Italic + Bold 10/13 pt



Text Samples

Modern customs of the holiday involve celebrations where early morning festivals are held to watch the groundhog emerging from its burrow. In southeastern **Pennsylvania**, Groundhog Lodges (Grundsow Lodges) celebrate the holiday with *fersommlinge*, social events in which food is served, speeches are made, and one or more

Monospace Light + Light Italic + Medium 32/39 pt



Type Samples

marvels

jobbing

просьбе

spottling

unicorn

weirdos

Monospace Bold + Bold Italic + Text + Text Italic + Light + Light Italic 100/113 pt



Type Samples

so1id

Monospace Bold 150 pt

Инициаторы

Monospace Bold 72 pt

hatarī

Monospace Light 125 pt

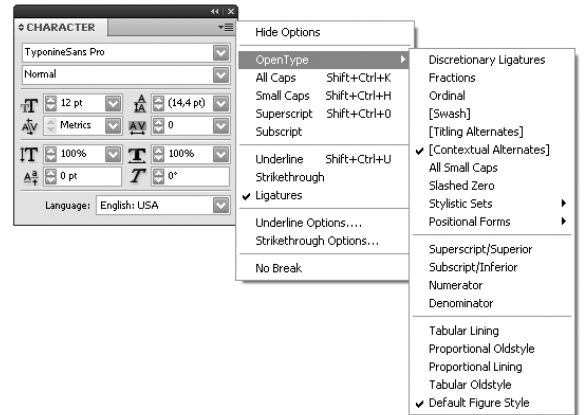
kineziologija









Monospace Regular Italic 55 pt

nuñez

Monospace Text 150 pt

OpenType OpenType is a new standard for digital type fonts, developed jointly by Adobe and Microsoft. OpenType supersedes Microsoft's TrueType Open extensions to the TrueType format. OpenType fonts can contain either PostScript or TrueType outlines in a common wrapper. An OpenType font is a single file, which can be used on both Macintosh and Windows platforms without conversion. OpenType fonts have many advantages over previous font formats because they contain more glyphs, support more languages (OpenType uses the Unicode standard for character encoding) and support rich typographic features such as small caps, old style figures, and ligatures — all in a single font. Below is a list of OpenType features included in Typonine Sans Monospace.



 <i>Case sensitive forms</i>	(H)H-H[I]	(H)H-H[I]
 <i>Ligatures</i>	fi ff fl fj ft tt	fi ff fl fj ft tt
 <i>Oldstyle Proportional,</i>	0123456789	ø123456789
 <i>Lining Proportional,</i>	0123456789	0123456789
 <i>Tabular Lining &</i>	0123456789 9876543210	0123456789 9876543210
 <i>Oldstyle Tabular figures</i>	0123456789 9876543210	ø123456789 9876543210
 <i>Discretionary ligatures</i>	-><- - - -> (1) (2) (3) [1] [2] [3] lj ij IJ nj Nj NJ Lj LJ	→← →→ ① ② ③ ① ② ③ lj ij IJ nj Nj NJ Lj LJ
 <i>Stylistic Set 1</i>	(()) [[]]	(()) [[]]



Basic Character Set

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
 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
 0 1 2 3 4 5 6 7 8 9

See the complete character set on www.typonine.com/fonts/typonine-sans-monospace/glyphs

Supported Languages

LATIN

Afrikaans, Azeri (Latin), Basque, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Friulian, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Indonesian, Interlingua, Irish Gaelic, Italian, Kurdish (Latin), Latvian, Lithuanian, Luxemburgish, Malay, Maltese, Māori, Norwegian (Bokmål, Nynorsk), Polish, Portuguese, Rhaeto-Romanic, Romani, Romanian, Sámi (Inari, Lule, Northern, Southern), Serbian (Latin), Slovak, Slovene, Sorbian, Spanish, Swahili, Swedish, Turkish and Welsh.

CYRILIC

Abaza, Adyghe, Aghul, Avar, Belarusian, Bulgarian, Chechen, Dargin, Ingush, Kabardian, Karakalpak, Kumyk, Lak, Lezgian, Macedonian, Mordvin (Erzya), Mordvin (Moksha), Nogai, Russian, Rutul, Serbian (Cyrillic), Ukrainian, Uzbek.

About Typonine

Typonine is a Font foundry and graphic design studio based in Croatia and The Netherlands. It is run by graphic designer Nikola Djurek who founded Typonine in 2005. Born in Croatia, Nikola studied in Croatia, Italy and in The Netherlands in the postgraduate master course Type and Media at Royal Academy of Art in The Hague, and he earned his PhD degree in the graphic and type-design field. Nikola teaches at Art Academy – DVK, University of Split and University of Zagreb, Faculty of Design. Additionally, Nikola is the Croatian country delegate for ATypI (Association Typographique Internationale), the organisation of the international type community. Nikola Djurek is also collaborating with Typotheque (Peter and Johanna Bifak) on the development of new typefaces.

For ordering & pricing details visit www.typonine.com/type_store