Adelle Mono

A flexible two-width family: monospace for the developer’s code writing and proportional width for public consumption.

DESIGNED BY
Veronika Burian
José Scaglione
Irene Vlachou

2020
The Adelle family continues its stylistic expansion with the release of Adelle Mono and Adelle Mono Flex by Veronika Burian and José Scaglione. Monospaced typefaces are the default choice for developers and programmers and are also an aesthetic choice for many designers and communicators. The Adelle Mono font family has two widths to serve both breeds and a variable font for the flexible spectrum in between.

Monospaced typefaces are born of necessity rather than purely aesthetic values. Each glyph is constrained to a strict box, making the naturally smaller ones the same width as the naturally wider ones. While this serves the functional purpose of keeping text aligned in vertical and horizontal rows, it is completely unnatural in terms of readability. A monospaced ‘l’, ‘i’ are overblown compromises while ‘m, w’ become compressed mutations. The Adelle Mono family was therefore designed with both the developer and the aesthete in mind.

Adelle Mono respects its necessary constraints while still being visually appealing and easily read. Activate it for use in Sublime, Swift, Terminal, or your IDE of choice and see how well it performs. Clarity will lead to less developer mistakes, and its aesthetic appeal will make your work enjoyable.

Adelle Mono Flex is the proportional width version that works for any kind of normal text reading or a design intended to invoke “system or information aesthetics”. Opposite the demands of the monospace family, Flex is reader friendly and intended for branding, annual reports, paragraphs, UI, logos, posters, screens, tables, captions, and more. Employ the Mono version where monospace is needed and the Flex version where reading or coherence is priority.

Adelle Mono’s experimental 20-style design explores the space between proportional and monospaced types. It boosts creativity and coherence by providing flexible options in the same family, including italics and the variable font format with an axis of weight and a spectrum axis between multi-width and monospaced characters. Combining Adelle Mono with either Adelle or Adelle Sans adds more layers and adaptability to your work.

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**STATIC STYLES**

Mono Light
Mono Light Italic
Mono Regular
Mono Italic
Mono Semibold
Mono Semibold Italic
Mono Bold
Mono Bold Italic
Mono Extrabold
Mono Extrabold Italic
Mono Flex Light
Mono Flex Light Italic
Mono Flex Regular
Mono Flex Italic
Mono Flex Semibold
Mono Flex Semibold Italic
Mono Flex Bold
Mono Flex Bold Italic
Mono Flex Extrabold
Mono Flex Extrabold Italic

**VARIABLE STYLES**

Mono<->Flex, Light<->Extrabold
Mono<->Flex, Light<->Extrabold Italic
Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single “designspace”, the total boundaries for a typeface’s appearance.

So what’s a designspace? A designspace is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

Imagine a designspace like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the designspace always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total designspace.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed designspace, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total designspace. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a “jump” is included. Currently not all software responds to variable fonts in the same way.
Monospaced
Fixed width
Coding
flexible space
Variable
1 family 2 widths with two axes
Matrix
Futūristisks
Virtual
Simulación
La realtà
Programação
Video game
Boolean
Adelle Mono

Typetogether
'Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.
And now I was on my journey, in a pair of thick boots and
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take them-*
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the trall was to be heard constantly from the hotel piazza. The yellow-bellied
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Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von

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**PORTUGUESE 8/10PT**

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era

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**SWEDISH 8/10PT**

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillgåna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bära av språk i en rad olika kommunikationssystem.

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**FINNISH 8/10PT**

Määrä eri kehitys, tärkeä, hiljosta tai oodorot ja ongelma, jos se on poikkeavina kokoelma. Koska ihmisten vievät ongelmat ja ongelmien ratkaiseminen. Tämä perustuu monipäisille ja monipävillä käsitteille, joiden avulla voidaan analysoi ja ratkaista monipäisillä tavoitteilla.

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**ITALIAN 8/10PT**

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l’esere umano. La capacità di elaborare e produrre un linguaggio verbale, nell’uomo, si è sviluppata a seguito di mutamenti strutturali della
<table>
<thead>
<tr>
<th>ALL CAPS</th>
<th>¿Para texto?</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIGATURES</td>
<td>Affiliate, físico, flâneur, offkey</td>
</tr>
<tr>
<td>SLASHED ZERO</td>
<td>0</td>
</tr>
<tr>
<td>NUMERATOR/DENOMINATOR</td>
<td>( \frac{345}{678}  \frac{89}{120} )</td>
</tr>
<tr>
<td>FRACTIONS</td>
<td>( \frac{1}{2}  \frac{3}{4}  \frac{1}{46}  \frac{5}{7}  \frac{2}{98} )</td>
</tr>
<tr>
<td>SUPERIOR/INFERIOR</td>
<td>H₂O x₈ y³+5</td>
</tr>
<tr>
<td>ORDINALS</td>
<td>M³  N⁷</td>
</tr>
<tr>
<td>HISTORICAL FORMS</td>
<td>That is the question</td>
</tr>
</tbody>
</table>
| That if the question        | }
STYLISTIC SET O1 (R ALTERNATE)

r í ř ř

STYLISTIC SET O2 (L ALTERNATE)

l í ř ř

STYLISTIC SET O3 (ZERO ALTERNATE)

0

STYLISTIC SET O4 (PREBUILT FRACTIONS)

1/2 1/3 2/3 1/4 3/4
1/8 3/8 5/8 7/8

1/2 1/3 2/3 1/4 3/4
1/8 3/8 5/8 7/8

STYLISTIC SET O5 (ARROWS & GEOMETRIC)

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

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

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Kırtasiye, KIRTASİYE

Timiş, MULŢUMESC

Il·lusió, CALLIGRAFIA

Bíjna, BÜNA,
Adelle Mono Flex
And now I was on my journey, in a pair of thick boots and with a
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so
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Currently standard virtual reality systems use either virtual reality headsets or multi-projected environments to generate realistic images, sounds and other sensations that simulate a user’s physical presence in a virtual environment. A person using virtual reality equipment is able to look around the artificial world, move around in it, and interact with virtual features or items.
<table>
<thead>
<tr>
<th>Language</th>
<th>Page 1 of 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>German</td>
<td>Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut...</td>
</tr>
<tr>
<td>French</td>
<td>Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l’ensemble des primates. C’est également le cas des abeilles et leurs danses : lorsqu’une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse...</td>
</tr>
<tr>
<td>Portuguese</td>
<td>Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3600 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são...</td>
</tr>
<tr>
<td>Norwegian</td>
<td>Et språk er et dynamisk sett av synlige, hørebare eller fôlbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvis til bruk til slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og...</td>
</tr>
<tr>
<td>TURKISH</td>
<td>İnsanlar arasındakı anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerenden oluşan, yanı vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (&quot;İşaret dili&quot; ile karşılıştirir). Ayrıca dokunma...</td>
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<td>Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillåtna stora bitar av sedan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunikeras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata...</td>
</tr>
</tbody>
</table>
| Finnish | Mää on kertoja, tääke, hljóðkerfi. Fjölmörg tun...
ALL CAPS

¿Para texto?
A-b [Ende] H@I

LIGATURES

Affiliate, físico, flâneur, offkey

SLASHED ZERO

0

NUMERATOR/DENOMINATOR

345/678 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/98

SUPERIOR/INFERIOR

H2O x8 y3+5

ORDINALS

Ma No.

HISTORICAL FORMS

That is the question

That if the question
ADELLE MONO FLEX  OPENTYPE FEATURES

STYLISTIC SET O1 (R ALTERNATE)

r ř ř ř

STYLISTIC SET O2 (L ALTERNATE)

l lí lí lí lí

STYLISTIC SET O3 (ZERO ALTERNATE)

0

STYLISTIC SET O4 (PREBUILT FRACTIONS)

1/2 1/3 2/3 1/4 3/4
1/8 3/8 5/8 7/8

1/2 1/3 2/3 1/4 3/4
1/8 3/8 5/8 7/8

STYLISTIC SET O5 (ARROWS & GEOMETRIC)

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
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TURKISH/AZERI/CRIMEAN TATAR

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Timiş, MULŢUMESC

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Bíjna, BİJNA,

Kırtasiye, KIRTASIYE

Timiş, MULŢUMESC

Il·lusió, CAL·LIGRAFIA

Bíjna, BİJNA,
**SUPPORTED LATIN LANGUAGES**

<table>
<thead>
<tr>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich’in, Haitian Creole, Hán, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromână, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandés, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyamba, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sama, Sangro, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wick-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, …</td>
</tr>
</tbody>
</table>

**EXTENDED TYPOGRAPHIC FEATURES**

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical form, 1 set of figures, localised forms, ordinals, ornaments, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, …
**THE DESIGNERS**

**Veronika Burian** studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

**José Scaglione** is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book Cómo Crear Tipografías: Del Boceto a la Pantalla, and collaborated with Jorge de Buen Unna on his book Introducción al Estudio de la Tipografía.

**Irene Vlachou** is a typeface designer based in Athens. She graduated from the graphic design program of Vakalo School of Art and Design in Athens and holds an MA in Typeface Design from the University of Reading. Currently Irene collaborates with various international type foundries and works as a Greek consultant on several projects. Irene’s knowledge in multiscr ipt design and her keen eye for quality assures a fresh approach to typography.

**Pooja Saxena** is a typeface designer, graphic designer, and an occasional design educator from India. She studied communication design at New Delhi’s National Institute of Fashion Technology, and typeface design at the University of Reading. Pooja’s focus lies in designing typefaces for Indic scripts, and she has contributed to and led typeface projects for GNOME, Google Fonts, and the Access to Knowledge programme at the Centre for Internet & Society, Bangalore. She also loves documenting street lettering and collects worldwide newspapers.

**CREDITS**

Lead design and concept
Veronika Burian, José Scaglione

Designer
Irene Vlachou

Assistant designer
Pooja Saxena

Quality Assurance
Azza Alameddine

Engineering
Joancarles Casasin

Graphic design
Rabab Charafeddine
Elena Veguillas

Copywriting
Joshua Farmer
FAMILY UPGRADES

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For further information, samples, and ordering, please visit www.type-together.com.

ADELLE MONO

Design: Veronika Burian, José Scaglione, Irene Vlachou

www.type-together.com/adelle-mono-font

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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).

Wilt, by Tom Sharpe (1976).

Foot-path way, by Bradford Torrey (Boston, 1892).

Nineteen Eighty-Four, by George Orwell (1949).

‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog. Wikipedia.org.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.