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M

Overview

Use of CF Atypic Mono is subject to the End User License Agreement (EULA) included with the font software.

Atypic Mono is the fixed-pitch companion to the proportional Atypic family, redrawn and optically balanced in a 610-unit grid.

Alternate characters and OpenType features add personality and achieve a balanced look for body text.

Styles

CF Atypic Mono is also available as a Variable font, free with all full family purchases.

ExtraLight	200
Light	300
Text	350
Regular	400
Medium	500
Bold	700
ExtraBold	800

ExtraLight
60pt

Monotone

ExtraLight
7pt

The use of monotone sounds has a rich and varied history, deeply intertwined with both cultural practices and artistic expressions across the world. Monotone, by definition, refers to a continuous sound, especially of someone's voice, that is unchanging in pitch and without intonation. This seemingly simple concept has profound implications and applications in various domains, from ancient rituals to modern art installations. Historically, monotone sounds have been prevalent in religious and spiritual practices. In many cultures, chants, mantras, and prayers are often recited in a monotone. This use of a single, unvarying pitch is not only a reflection of the simplicity and purity of devotion but also serves a practical purpose. The repetitive and unchanging nature of monotone chanting helps practitioners enter a meditative state, facilitating deeper concentration and spiritual connection. For example, Gregorian chants in Western Christianity and the intonation of the Quran in

Islamic tradition both employ monotone delivery to invoke a sense of solemnity and reverence. Similarly, in Eastern traditions, Buddhist monks use monotone chanting as a form of meditation, aiming to transcend the ordinary experiences of sound and reach a state of spiritual enlightenment. In the realm of culture, monotone sounds have played significant roles beyond religious contexts. Indigenous cultures around the world have utilized monotone sounds in various ceremonial practices. For instance, the didgeridoo, an ancient musical instrument of the Aboriginal Australians, produces a drone-like, monotone sound that is believed to connect the players and listeners to the spiritual realm. This continuous sound serves as a backdrop for storytelling, dance, and other cultural rituals, reinforcing communal bonds and shared identities. Artistically, monotone sounds have been explored extensively in modern and contemporary art. The minimalist movement in music, led by composers like La

Light
9pt

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Styles

Text
8pt

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Regular
12pt

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Medium
8pt

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understanding of monotone and repetitive sounds. These artists have used monotone soundscapes to challenge traditional notions of melody and harmony, focusing instead on the texture and the experience of sound over time. La Monte Young's compositions, such as "The Well-Tuned Piano," employ sustained tones and drones, creating an immersive auditory experience that transforms the listener's perception of time and sound. In visual arts and installations, monotone sounds are often used to create specific atmospheres or to enhance the conceptual message of the work. Sound artist and composer Alvin Lucier's piece "I Am Sitting in a Room" is a seminal example. In this work, Lucier records himself speaking and then plays

Bold
50pt

Alvin Lucier

ExtraBold
70pt

TRADITION

Character set

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ
[QY]

Lowercase

abcdefghijklmnopqrstuvwxyz
[aafi y]

Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
[QY]

Uppercase accents

ÁĂÂÄÀĀĄǺÃÆÉĆČĈĊDǾĐÉËËÊËÈĒ
ĘËĞĜĠĜĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤ
ŃŇŅŅŅŅÓŎŎŎŎŎŎŎŐŒƆPŔŔŔŔŔŔŔŔŔŔŔ
ṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪṪ
[Ýÿÿÿÿÿÿ]

Lowercase accents

áăâäàāąǻãæéćčĉċdǿđéëëêëèē
ęëğğġĝĥĥııíïïïïïïïïïïïïïïïï
'ňñņņņņóŏŏŏŏŏŏŏŐœƆpŕŕŕŕŕŕŕŕŕŕŕŕŕ
ṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫṫ
[áďđâďäàāąǻǻăăâăäàāąǻǻııııııııııı
ýÿÿÿÿÿÿ]

Character set

Small Caps accents

Á Ă Â Ã Ä Å Æ 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

Numerals

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

Currency

£ € \$ ¥ ¤ ₧ ₹ ₪ ₴ ₵ ₶ ₷ ₸ ₹

Math symbols

+ - * ÷ = < ≠ ≤ ≥ > ~ ≈ ¬ ± ∞ π Ω ∫ ∑ ∏ Δ ∂ √ # % ‰

Superscript & Subscript numerals

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

Standard fractions

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

Ordinals

a o er nd rd st th

Contractions

'D 'D 'D 'L 'M 'R 'S 'T 'V 'd 'l 'm 'r 's 't 'v

Character set

Punctuation & symbols

¡ ! ¿ ? # & & () [] { } [] / \ № . , : ; ... _ - - - ~
 < > « » * ¶ § ** † ‡ ' " © ® € ¤ ^ ° ‘ ’ “ ”

Arrows

↔ ↕ ↖ ↗ ↘ ↙ ↚ ↛ ↜ ↝ ↞ ↠ ↡ ↢ ↣ ↤ ↥ ↦ ↧ ↨ ↩ ↪ ↫ ↬ ↭ ↮ ↯ ↰ ↱ ↲ ↳ ↴ ↵ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿

OpenType Features

Single storey a

SS01

A round lowercase 'a' for a softer, visually simpler character that can be more legible at small sizes.

Bang

àáâãäåāăą

Curved f

SS02

A script-style lowercase 'f' that fills more of the space between letters and sits better among rounder neighbours.

offer

Curved i

SS03

A softer alternative lowercase 'i' compared to the typical flat-bottomed mono default.

Mine

ìíîïĩîĩı

Flat a, Y, y

SS04

Flat terminal and tail options on the 'a' and 'Y/y' change the look of the text towards a more technical aesthetic.

acheY
Yawnàáâãäåāăą
ỳýÿÿÿỲÝŶŷŶ

Alternate Q

SS05

A stripped-back capital 'Q' with maximum counter space.

QUICKER

OpenType Features

Alternate ampersand

SS06

A traditional “et” style ampersand as an alternative to the default script version.

me&you

Rounded dots

SS07

Square dots and commas are replaced with round versions for a softer aesthetic.

“ o i ! ” [sample shown]
 äïöüćėġġıķņŗ
 ‘ ’ ‚ „ : ; ¡ ¿ ? ...

Alternate 0

SS08

An alternate zero with a period center to replace the default slashed version.

0 1 2 3 4

Circle numerals

SS09

Outlined circular numbers, useful for diagrams and checklists.

⑤ ⑥ ⑦ ⑧ ⑨

Fill circle numerals

SS10

Filled variants of the circle numbers from SS09.

① ② ③ ④

OpenType Features

Case-Sensitive Forms

case

(U/C) (l/c) {CF}

Punctuation that's adjusted to optically balance with uppercase text.

» A-B « » c-d «

Contextual Alternatives

calt

1 × 1 - > → ← < - * * * **

Alternates for standard glyphs are provided depending on their surroundings.

Discretionary Ligatures

dlig

Common contractions are re-spaced for tighter textsetting by combining the apostrophe into the postcedent glyph.

What's It's
 OUR'S THERE'S
 Can't Can't
 I'll I'll WE'D

Ordinals

ordn

Optically adjusted lowercase letters.

1st 2nd 3rd 4th 1^{er}
 5^a 6^o

Superscript

sups

Optically adjusted numerals set above the normal line of text to denote exponents and footnotes.

counter³

OpenType Features

Subscript

subs

Numerals set slightly below the normal line of text, used in chemical formulas and mathematical expressions.

CH₄ & H₂O

Small Capitals

smcp

Scaled uppercase letters, useful for acronyms, emphasis, and headings.

It's thought that NASA used mono-tone sounds in experiments that studied the effects of SUSTAINED FREQUENCY on human perception and attention span.

Fractions

frac

Pre-set common fractions (e.g., quarter, half) and dynamic substitution for any numbers placed on either side of a forward slash.

1/2 3/4 2 3 / 8 9

Language support

All Counter Foundry retail typefaces use the Adobe Latin 3 glyph set with additional characters added to support over 275 Latin-based languages.

(tested using Hyperglot)

Acheron, Achinese, Acholi, Achuar-Shiwiar, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Balinese, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese, Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dehu, Dutch, Eastern Arrernte, Eastern Oromo, English, Faroese, Fijian, Filipino, Finnish, French, Friulian, Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Goonyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Haitian, Hani, Hilligaynon, Hopi, Huastec, Hungarian, Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec, Jamaican Creole English, Japanese, Javanese, Jola-Fonyi, K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchi, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kituba (DRC), Kongo, Konzo, Kven Finnish, Kölsch, Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish, Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir, Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito, Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole, Occitan, Ojiltán Chinantec, Orma, Oroqen, Palauan, Pampanga, Papantla Totonac, Papiamentu, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez, Quechua, Romanian, Romansh, Rotokas, Rundi, Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Ndebele, Southern Aymara, Southern Qiandong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German, Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil, Uab Meeto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian, Venetian, Veps, Võro, Walloon, Walsler, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof, Xhosa, Yanesha', Yao, Yucateco, Zapotec, Zulu, Záparo.

