

# Spot Mono

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Designer

Lauri Toikka & Florian Schick

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Released

2014

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About

Monospaced alphabets typically have a cold, robotic personality. Some of this can be blamed on the fact that these shapes - as they stretch and contort to fit within a common box - often depart from their human, written origins. But it is not necessarily the fault of the forms themselves; it has as much to do with cultural context. Monospaced type has more than 100 years of heritage tied to typewriters and other machines, instruments of impersonal office correspondence or digital code. Yet sometimes, in the struggle to make letters that share the same pitch, this category of type can yield ideas that are full of ingenuity and life.

Spot Mono is an approachable and familiar sans serif that exhibits the warmer end of the monospaced spectrum. Although it is inspired by typewriter faces as default and mechanical as Courier, its rounded ends and gentle bends convey a friendlier air. Spot Mono's letters manage to achieve uniform width without straining or resorting to awkward or idiosyncratic shapes. The resulting texture is unusually open and even.

A generous repertoire of characters - including full sets of Latin Extended, Greek, and Cyrillic; sub- and superscript figures; innovative fractions, and a kit of playful and functional icons - equips Spot Mono for a range of duties that aren't usually handed to monospaced type. This is a family that comfortably sets body copy just as well as it delivers plump headlines. It does both with a quiet dignity and subtle smile.

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Styles

Light, Regular, Medium, Bold

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Supported languages

Afrikaans, Albanian, Asu, Azerbaijani, Basque, Belarusian, Bemba, Bena, Bosnian, Bulgarian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Greek, Gusii, Hungarian, Icelandic, Igbo, Indonesian, Irish, Italian, Jola-Fonyi, KabuverSpot Mononu, Kalaallisut, Kalenjin, Kamba, Kazakh, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Macedonian, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Mongolian, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Rombo, Rundi, Russian, Rwa, Samburu, Sango, Sangu, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Tajik, Teso, Turkish, Uzbek, Vietnamese, Vunjo, Welsh, Yoruba, Zulu Script, Cyrillic, Greek & Latin

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Light  
20 pt

“The Lady of Shalott” is a Victorian ballad by the English poet Alfred, Lord Tennyson (1809-1892). Like his other early poems - “Sir Lancelot and Queen Guinevere” and “Galahad”

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20 pt

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Bold  
20 pt

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Black  
20 pt

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Light  
Medium  
15 pt

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by **Gabriel Pierné**.<sup>2</sup> As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by **Sergei Diaghilev's** ballet company, **the Ballets Russes**. Monteux played under Pierné in the world premiere of **Stravinsky's The Firebird**. In 1911 Diaghilev engaged Nikolai Tcherepnin to conduct the premiere of **Stravinsky's Petrushka**. Monteux conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere.<sup>3</sup>

PETRUSHKA WAS PART OF A TRIPLE BILL, all conducted by Monteux. The other two pieces were **Le Spectre de la Rose and Scheherazade**, a balletic adaptation of **Rimsky-Korsakov's** symphonic suite of the same name. The three works were choreographed by **Fokine**.<sup>4</sup> In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for Scheherazade, and, as his biographer John Canarina observes, at that stage in his career his views on the matter carried little weight.<sup>5</sup> Petrushka was a success with the public and with all but the most diehard conservative critics.<sup>6</sup>

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Light  
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8,5 pt

→  
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FOLLOWING THE PARIS season Diaghilev appointed Monteux principal conductor for a tour of Europe in late 1911 and early 1912. It began with a five-week season at the **Royal Opera House** in London.<sup>7</sup> The press notices concentrated on the dancers, who included **Anna Pavlova** as well as the regular stars of the Ballets Russes,<sup>8</sup> but Monteux received some words of praise. The Times commented on the excellent unanimity he secured from the players, apart from "occasional uncertainty in the changes of tempo."<sup>9</sup>

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Regular  
Bold  
8,5 pt

**English**

The belief in manifestations of the spirits of the dead is widespread, dating back to animism or ancestor worship in pre-literate cultures. Certain religious practices – funeral rites, exorcisms, and some practices of spiritualism and ritual magic – are specifically designed to rest the spirits of the

**French**

La tradition voudrait que les apparitions soient vêtues de blanc, au motif probable que les défunts reviennent, assez logiquement, enveloppés dans le linceul dans lequel ils ont été inhumés. En fait, toutes les tenues ou presque sont recensées, à l'exception notoire de la nudité qui est rarissime. Les

Regular  
Bold  
8,5 pt

**Czech**

Kromě toho slovo duch také bývá dosti často používáno v přeneseném významu slova jakožto podstata věci či jádro jevu. Mluví se o duchu nějakého díla, duchu určitého jevu, duchu dobové události apod., jedná se jakoby o jejich vnitřní, racionálními metodami nezachytitelné či nadpřirozené, vlastnosti a

**Deutsch**

Zu den angenommenen Fähigkeiten von Gespenstern gehören das schwerelose Schweben und das Durchdringen von Wänden oder Personen. Manche Gespenster können Geräusche erzeugen, sich sprachlich verständigen, sichtbar oder unsichtbar machen oder verschiedene äußere Gestalten annehmen.

Regular  
Bold  
8,5 pt

**Suomi**

Haamut kuvataan usein läpinäkyvinä, varjomaisina, sumumaisina tai luurankoina. Haamu voi myös välillä näkyä kuten elävä ihminen, mutta kadota äkkiä. Yleensä ajatellaan, että haamu voi kulkea aineen läpi, eikä sitä voi koskettaa, mutta että se voi koskettaa ihmisiä tai siirrellä esineitä.

**Greek**

Στην παραδοσιακή πίστη και φαντασία, ένα φάντασμα είναι η ψυχή ή το πνεύμα ενός πεθαμένου ανθρώπου ή ζώου που μπορούν να εμφανιστούν, σε ορατή μορφή ή άλλη εκδήλωση, στους ζωντανούς. Οι περιγραφές για εμφάνιση των φαντασμάτων ποικίλλουν σε μεγάλο βαθμό, από μια αόρατη παρουσία ή ένα ελάχιστα ορατό ημι-

Regular  
Bold  
8,5 pt

**Russian**

Существует множество свидетельств наблюдения призраков, в том числе легенды различных времён и мест происхождения, фотографии, кино и видеоматериалы, однако те из них, которые подвергались экспертизе, в абсолютном большинстве признаны сфабрированными, либо получили естественное объяснение.

**Vietnamese**

Không có cơ sở chính xác nào là có ma một cách chắc chắn và khoa học cho đến nay cũng chưa chứng minh hay bác bỏ hoàn toàn được. Nhưng tùy vào từng người, lứa tuổi, tôn giáo, chủng tộc mà họ tin là có ma hay không. Nói chung phụ nữ, trẻ em, người già, sống ở vùng nông thôn thì thường dễ tin là có ma hơn

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8,5 pt

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 Ligatures
 

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fine flanel

fine flanel

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 Fractions
 

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1/3 2/3 4/5

⅓ ⅔ ¼

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 Superscript
 

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x<sup>123</sup> + y<sup>456</sup> + z<sup>789</sup>x<sup>1 2 3</sup> + y<sup>4 5 6</sup> + z<sup>7 8 9</sup>


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 Subscript
 

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x<sub>123</sub> + y<sub>456</sub> + z<sub>789</sub>x<sub>1 2 3</sub> + y<sub>4 5 6</sub> + z<sub>7 8 9</sub>


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 Ordinals
 

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5<sup>o</sup> 4<sup>a</sup>5<sup>o</sup> 4<sup>a</sup>


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 Alternate ampersand  
(Stylistic Set 01)

Martin &amp; Harold

Martin &amp; Harold