**TYPE3 2024: AI/AS24**

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**TYPE3 2024: AI/AS24**

Robots. Coding. Light. Movement. And, of course, Typography! Surround yourself with a brilliant expression of typographic form and space; where art and technology work together to become instructional, cultural, and educational.

In our current world, nothing is permanent. Robotics, automation, AI (artificial intelligence), multiple realities, and worldwide networks are innovations impacting the way we work, how we relate to one another, and how we play and express our creativity. At AI/AS24, you can experience this new and ever-changing world through emerging technologies visually expressed through typographic excellence.

With four installations worldwide, AI/AS24 will showcase the evolution of play and provide an environment for growth, inspiration, learning, and knowledge. See the true creative potential of young minds as they explore a new world of AI and consider crucial questions.

**Art in the Exhibition** [you are responsible for sourcing images for each of the exhibition’s pieces below]

**Just plAIn stupid**Various Creators  
Global  
TYPE3 Premiere  
Ages 12+

This space is filled with objects that use AI and go too far. What’s here? **LG’S AI ROBOT** that watches your house while you’re away and analyzes you when you return. **RCA SMART BIRD FEEDER** uses its 1080p vision to identify over 10,000 birds if the squirrels don’t eat it all first. **MOONWALKERS X** analyze your cadence and steps to improve your experience…walking and skating. **ILUME’S AI DOG BOWL + LEASH** tracks your dog’s activity and food intake so you don’t have a fat puppy. **DONKEY CAR** is an RC that drives itself. Lastly, **PICTIONARY VS. AI** takes all the benefits of the practice of drawing and reduces it to what a data set can perceive.

**Artist Bio:** CES is the most powerful tech event in the world — the proving ground for breakthrough technologies and global innovators. This is where brands get business done, meet new partners and where the industry’s sharpest minds take the stage to unveil their latest releases and boldest breakthroughs. Owned and produced by the Consumer Technology Association (CTA), CES is the only trade show that showcases the entire tech landscape at one event.

**Drawing Operations Unit, Generation Four (DOUG)**

Sougwen Chung, MIT

USA

All Ages

In D.O.U.G.\_1 (2015), a small robotic arm uses a mounted camera with computer vision to mimic the artist’s hand drawing gestures and synchronously draw along her. D.O.U.G.\_2 (2017) is an exploration of robotic memory and machine learning as robotic arms generate sketches based on neural nets trained on Sougwen’s drawings gestures. Now, you can draw with D.O.U.G.\_4.

**Artist Bio:** Sougwen 愫君 Chung is a Chinese-Canadian artist and researcher, widely considered a pioneer in the field of human-machine collaboration – exploring the mark-made-by-hand and the mark-made-by-machine as an approach to understanding the dynamics of humans and systems. Sougwen’s work MEMORY (Drawing Operations Unit: Generation 2) is part of the permanent collection of the Victoria and Albert museum, and is the first AI model to be collected by a major institution. Recently, Chung’s was recognized as a Cultural Leader at the World Economic Forum and named one of TIME's 100 Most Influential People in AI.

A former TED Speaker and researcher at MIT Media Lab, Chung has spoken at international conferences including the United Nations, Geneva; World Economic Forum, China; Oxford University; SIGGRAPH Conference, Vancouver; Global Art Forum, Singapore; World Science Festival, New York; Cannes Lions, Cannes; WSJ's Future of Everything Conference, New York; Tribeca Film Festival Interactive, New York; House of Beautiful Business, Lisbon; OFFF, Barcelona; FITC, Tokyo; Internet Dargana, Stockholm; SXSW, Austin; The Art Directors Club, New York.

Chung has been selected for excellence in the Arts & Sciences as Woman of the Year in Monaco, received the Lumen Prize for Art in Technology, was an inaugural E.A.T. Artist in Residence in partnership with New Museum and Bell Labs, was awarded a commission for project Omnia per Omnia, was the Japan Media Arts recipient of the Excellence Award for Drawing Operations, and was selected as one of the Top 20 New Visual Artists by Print Magazine.

Additionally, Sougwen Chung has been awarded Artist in Residence positions at Google, Studio Wayne McGregor, Laurenz Haus Basel, Eyebeam, Japan Media Arts, and Pier 9 Autodesk.

Chung is the founder of SCILICET, an experimental studio based in London.

**Team:** Sougwen 愫君 Chung

**NoRILLA**  
Dr. Nesra Yannier  
USA  
Ages 3+

NoRILLA is part of our recent Step Up To Science exhibit renovation. The renovation’s first of three phases focus on the cause and effect relationships between force and motion. As kids take on different building challenges, test their creations, and rebuild based on their observations and on-screen feedback they explore a myriad of these relationships. Ultimately this play improves learning without sacrificing fun!

**Artist Bio:** Nesra Yannier is a Senior Systems Scientist in the Human-Computer Interaction Institute at Carnegie Mellon University. Her background spans multiple disciplines, with undergraduate degrees in Physics and Computer Engineering, M.S. in Computational Sciences & Engineering, M.A. in Learning, Design & Technology, and a Ph.D. in Human-Computer Interaction. She is passionate about creating innovative educational technologies and learning experiences at the intersection of physical and virtual worlds to improve children’s learning and engagement. She has received a Mister Rogers Scholarship (Emmy’s College Television Awards) and Innovation Fellowship from Swartz Center for Entrepreneurship to take her PhD research forward to benefit society. Her work has been supported by the National Science Foundation as well as other foundations such as PNC Grow Up Great, EQT Foundation, Grable Foundation and Sprout Foundation. Her educational technologies (Intelligent Science Stations shown to improve learning by 5 times compared to other screen-based technologies) are being used in many museums, science centers, schools and after school programs reaching millions of children and families in the US and Europe.

**Living pAIntings**  
Refik Anadol  
Türkiye  
Canadian Premiere  
Ages 4+

*Living Paintings*, Refik Anadol’s first major solo exhibition in Los Angeles will open at Jeffrey Deitch on February 14, 2023. The exhibition will showcase the complete series of Anadol’s artworks that are based on California-related datasets, and explore his fascination with the environments – physical, public, virtual, and multidimensional – that play an instrumental role in shaping his artistic vision. Merging collective memories of urban life and nature with groundbreaking machine learning and visualization technologies, *Living Paintings* invites a poetic and futuristic contemplation of purposeful human-machine collaborations.

**Artist Bio:** Refik Anadol (b. 1985, Istanbul, Turkey) is an internationally renowned media artist, director, and pioneer in the aesthetics of machine intelligence. He currently resides in Los Angeles, California, where he owns and operates Refik Anadol Studio and RAS LAB, the Studio’s research practice centered around discovering and developing trailblazing approaches to data narratives. Anadol is also teaching at UCLA’s Department of Design Media Arts from which he obtained his Master of Fine Arts.

Anadol’s body of work addresses the challenges, and the possibilities, that ubiquitous computing has imposed on humanity, and what it means to be a human in the age of AI. He explores how the perception and experience of time and space are radically changing now that machines dominate our everyday lives. Anadol is intrigued by the ways in which the digital age and machine intelligence allow for a new aesthetic technique to create enriched immersive environments that offer a dynamic perception of space.

By proposing the possibility of “post-digital architecture,” Anadol invites his audience to imagine alternative realities by redefining the functionalities of both interior and exterior architectural elements. He tackles this by moving beyond the integration of media into built forms and translating the logic of a new media technology into art and design.

**Exhibitions by the Numbers**

Statement of Operations

Year ended March 31

(reported in thousands of dollars)

2023 2022

Revenue

Government grants $22,553 $22,551

Admissions, program income $4,079 $6,632

Donations and bequests, membership fees $17,725 $19,611

Gallery Shop/Food & Beverage $12,468 $15,914

Art Gallery of Ontario Foundation support $5,445 $3,954

Amortization of deferred capital contributions $9,750 $9,699

Miscellaneous revenue $2,899 $2,075

Total Revenue $74,919 $80,436

Expenses

Administration $6,547 $10,547

Physical plant and security $10,741 $10,027

Marketing and promotion $7,017 $7,014

Programming $19,055 $18,792

Membership and fundraising $6,167 $5,268

Gallery Shop/Food & Beverage $13,090 $14,710

Amortization of capital assets $10,269 $10,195

Purchases of works of art $4,031 $3,855

Total Expenses $76,917 $80,408

Excess of revenue over expenses for the year ($1,998) $28

Remeasurement related to pension plan ($5,331) ($1,051)

Net surplus, beginning of year $1,732 $2,755

Net surplus (deficit), end of year ($5,597) $1,732

**Director** [insert a signature]

Notes

1. The above statement of operations provides a summary of the AM.G’s financial activity for 2021/2022 and 2022/2023. Financial statements for the 2022/2023 fiscal year (April 1, 2022 to March 31, 2023), audited by Ernst & Young LLP are available upon request from the aftermodern.gallery (Director’s Office Tel: 416 979 6613).

2. In the 2019/2020 fiscal year, the AM.G received gifts of works of art with an approximate value of $13,544. This is not reflected in the financial data above, but is included in the AM.G’s 2022/2023 audited financial statements.

3. The AM.G records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

4. Remeasurement related to pension plan is the difference between actual and expected return on pension plan assets. Additional details can be found in the AM.G’s 2022/2023 audited financial statements.

Balance Sheet

As of March 31

(reported in thousands of dollars)

2023 2022

Assets

Current assets $16,694 $20,366

Accrued pension asset 0 782

Net capital assets 224,256 227,684

Total Assets $240,950 $248,832

Liabilities

Current liabilities $25,421 $25,550

Long-term debt 7,715 5,467

Accrued pension liability 4,417 0

Deferred capital contributions 208,994 16,083

Total Liabilities $246,547 $247,100

Cumulative net surplus (deficit) ($5,597) $1,732

Total Liabilities and Net Surplus $240,950 $248,832

Notes

1. Works of Art are included in net capital assets at the nominal value of $1.

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**Donate online at** [**www.type32023exhibitions.org**](http://www.type32023exhibitions.org)

**Coding with Character**

**If you spend all day looking at code, letters, and characters—why not make it fun?**

Published: 27 Jul 2021

Topics: Typography, Technology, Work

**TL;DR: Monospaced fonts are no longer just utilitarian tools—they can also be playful & fun**

**The Beginning of My Mono Mania**

There is something quirky, mechanical, and utilitarian about monospaced typefaces and I’ve admired them for years. It must have started when I was a young kid, reading weekly church bulletins that were made using an IBM Selectric typewriter.

**IBM Selectric Typewriter**

The IBM Selectric Typewriter (image courtesy Steve Lodefink)

I remember once going to the church office in the middle of the week with my dad and the secretary was typing away for the Sunday bulletin. She wouldn’t let me touch the typewriter (a wise woman, indeed) but she let me watch her as she skillfully composed the page that would later be Xeroxed or possibly even mimeographed.

Seeing her swap out the “golf ball” type element with IBM Script to add personality for dull reports and announcements fascinated my hyperactive mind. I certainly didn’t know it then; but 30 years later, I would study page composition and fonts as part of my job and IBM Script would become one of my favorite typefaces of all time.

**Overwhelmed by Options**

Recently, Roel Nieskens (of Wakamai Fondue fame) started a Twitter thread asking for coding fonts with personality and suggestions poured in with examples of fonts with fresh takes on the monospaced genre.

**Roel’s tweet that started it all**

After joking with Roel that he should write a blog post from the thread, I started a list of monospaced fonts that have a design aesthetic that I like. The list quickly grew from 15, to 45, to 70 and continues to grow. But now I guess the joke’s on me, since here I am writing the post…

**Keeping the Scope Tight**

There are hundreds (if not thousands) of monospaced typefaces out there, so this is not a comprehensive list. Most articles on coding fonts focus on technical details, so this post is specifically focused on the aesthetic design of monospaced fonts.

I’ve chosen to only showcase typefaces that have both roman and italic styles because I prefer them. I’m also not getting into the arguments about coding ligatures or power-line features—I simply have no need for them.

There are also many other typefaces with the feeling of monospace that are not rigidly fixed-width. These “Faux-Monos” have the appearance of monos, but allow wide or narrow characters to be different widths. I personally love a lot of these, so I’ll likely write a separate post about them in the future.

**Constraints = Interesting Solutions**

To me, there is a challenge of having a style of typography that is so specifically constrained: an M, W, :, and i have to have the same width and a user needs to easily differentiate between 1, I, |, and l along with 0 and O.

To do all of this and still create a typeface with style and a personal point of view is no easy task. But within those constraints, I’m happy to report that there is a great deal of creativity. Below is my list of typefaces that are worth investigating further (in no particular order).

**Monospace Fonts with Great Personality**

**Operator Mono**

I’ll start off with what I personally use: Operator Mono Screen Smart from Hoefler & Co. What sets it apart is the italic which has just the right amount of cursive elements (harking back to IBM Script) that allow comments and other parts of code to stand out without being distracting.

The “Screen Smart” part of the name refers to being “engineered for use on the web (and in programming environments) at text sizes as small as nine point” according to Hoefler & Co. I can’t comment on the technical details of if this actually makes a difference, but I know it looks great on my screen.

Favorite Characters: r, l, f, a, italic l, s, and g

**Comic Code**

My first thought: This has to be a joke, right?! Comic Sans has a bad reputation and was never meant to be used for coding—but what if…? That is what crazy mastermind Toshi Omagari seemed to ask.

He says, “Comic Code is a monospaced adaptation of the most over-hated typeface.” I haven’t asked, but I feel his thought process may have been something like this GIF.

Believe it or not, I think it actually works and certainly brings a smile—or at least a smirk—to your face.

Favorite Characters: R, C, l, r, italic f

**Vulf Mono**

“A custom monospace font for a funk band” is not a sentence that I thought I would ever write, but that is the true origin story of Vulf Mono from OH no Type Co.

Remember what I wrote above about finding creativity inside the strict constraints of the monospace genre? Well, James Edmondson has that in spades with Vulf Mono. Quirky, wide, and funky—but still totally usable for coding—makes this a personal favorite.

Favorite Characters: ½, italic i, z, %

**Aglet Mono**

Bridging the gap between square-ish and round-ish is Aglet Mono, the monospaced member of the Aglet family from XYZ Type. At first, I wasn’t sure about the r but it grew on me, and I find Aglet Mono to have a nice, steady visual texture.

The parentheses and fractions are particularly well-designed. Speaking of well-designed, there is a fantastic promotional Riso-printed video by the talented Kelli Anderson that may also convince you to like it.

Favorite Characters: W, R, g, (), k

**Cascadia Code**

Cascadia Code is a new typeface designed by Aaron Bell for the Windows Terminal team and it is surprisingly delightful. The characters find the right balance of playful, yet invisible. There is also a non-ligature version and a Powerline version for the real nerds.

For this screen shot, I manually changed the italics to the more-playful (but arguably less familiar) Stylistic Set 01, which makes the italics more cursive in form. I personally love these cursive-leaning forms and am happy that they are included as an option.

Favorite Characters: a, 4, italic i, l, f, and s

**Dico Code**

As part of the Dico superfamily (which includes Sans, Slab, Mono, Code, and Mono Slab) Dico Code and Mono Script expands the usefulness into the coding realm. With the right mix of understated practicality in the Code style and playful personality in the Mono Script, Dico is a solid choice to get outside of the default monos.

I chose to show off the “Code” style of Dico because I like how the punctuation is slightly larger which makes it easier on the eyes to differentiate in a coding context. I also chose the “Mono Script” version for the italics because it has so much style.

Favorite Characters: script f and t, i, and r

**IBM Plex Mono**

Any post that mentions the IBM Selectric typewriter would be remiss to not also mention IBM Plex Mono. To me, part of its beauty is how it fits within the larger type family of IBM Plex that has a sans, sans-condensed, and serif.

Inspired by Selectric typefaces (especially in the italics) Plex Mono blends the technical feel of typewriter fonts with a touch of personality. Since the typeface is free and open source, you are able to clone and make your own remixes or design tweaks—if you are so inclined—which is just so cool.

Favorite Characters: g, x, r, italic i, l,

**Recursive Mono Casual**

Recursive is so much more than just a monospace font, but the Mono Casual style is perfect for bringing life to your code. If the casual is a bit too casual, you can easily tweak the variable font towards the “Linear” style or anywhere in-between.

The fact that Recursive is free and infinitely customizable (click “Get Recursive” in the top right of the website) makes this a top contender. And oh yeah, the fractions are fantastic!

Favorite Characters: r, a, ½, ¾, italic l and r

**Dispatch Mono**

Designed as a monospaced member of the Dispatch family, Dispatch Mono is a slab-serifed monospace with good City vibes.

Originally made for designer Cyrus Highsmith’s own personal use on shipping labels and for printing out PostScript code, Dispatch Mono is now available to bring a bit of “industrial strength” to your coding.

Favorite Characters: T, a, g, p, and f

**Gintronic**

As the marketing materials state, Gintronic is “Designed to not fatigue your eyes while working habitually with code … and flavoured with a jovial and non-techy character.” This typeface has grown on me and I can’t wait to try it out.

Also, a little birdie (the designer himself) told me that a new, updated version of Gintronic (with a new name) is in the works and should be out soon.

Favorite Characters: r, l, g, i, D, and &

**Array Mono**

Bringing a touch of unconventionality and DIY aesthetic to a monospace font, Array Mono makes for a lively coding experience.

For some crazy reason, the designer James Hultquist-Todd wanted to try and combine classic, Renaissance type styles with a monospace. Honestly, I barely understand what that means but, you know what? I think it might actually work.

Favorite Characters: T, g, %, r, and E

**Arnold**

I’m a big fan of Future Fonts. It’s a great place for designers to have an idea, get it out into the world, and see how people react. One of the gems on there is Arnold by Rüdiger.

Designer Philipp Neumeyer admits, “Arnold was never conceived as a generic coding font featuring meticulously calculated width to save screen space or to be exceptionally readable. Arnold is what it is; kind of strange, but also fun.” Personally, I love it and think it’s great.

Favorite Characters: r, f, italic T, I, and l

**Cartograph**

Subtly-rounded characters give Cartograph its own human touch and nice visual appeal on screen. The playful italic characters with cursive forms bring further distinction and personality when used for coding.

With reasonable pricing and generous license terms for both desktop and webfonts, this is certainly a typeface worth checking out.

Favorite Characters: a, ,, italic i, s, and f

**Input Narrow Mono**

Input Mono was my font of choice for coding (before switching to Operator Mono) and is such a great typeface. The beauty of Input Mono is the customization options available to you, the user—and all for free! Choose from four different widths, multiple styles, and character defaults.

I highly suggest giving Input a try and the fact that it is made by one of the nicest people in the type industry is simply icing on the cake. Make sure to click the “Customize your download” on this page to get exactly what you want.

Favorite Characters: a, r, g, 1, and y

**Logic Monospace & Script**

Leaning into the “technical” look of monospaced fonts, Logic Monospace and Monoscript brings life and warmth to the screen. Inspired by Advocate for the IBM Selectric and the ubiquitous Courier, it has the visual appearance of a screenwriter’s script.

Logic Monoscript is especially fun; as it claims to be one of a few connecting monospace scripts in existence and brings such a unique feeling to comments in code.

Favorite Characters: g, E, r, script T, e, l, and r

**GT Maru Mono**

As a member of the large Maru family, GT Maru Mono allows code to have a little fun. Rounded, playful, and quirky characters—apparently inspired by the English letterforms found in Japanese signage—still fit into the strict monospaced grid but with a bit of style.

The italics are simply oblique forms—rather than fully-italic—which is either a positive or negative, depending on your personal preference, but I hope by this point in the post, you have an opinion!

Favorite Characters: g, M, W, and 1

**Monoflow**

The final typeface in this post has an interesting goal: “To significantly improve the readability and aesthetics of monospace typefaces.” Monoflow does this by what the designers call “contextual repositioning,” which means that it automatically adjusts the individual letter spacing as you type.

Obviously, monospace fonts are defined by their fixed width, but Monoflow repositions characters inside of those fixed widths to make the “color” of your text more visually appealing. It is an interesting idea and I hope more people play with this idea in the future.

Favorite Characters: l, r, g, 4, italic x, y, and z

**Honorable Mentions**

There are seriously so many good monospace fonts out there that I couldn’t feature in this list. So, if none of the above suit your fancy, give these a look and I hope you find something that works for you.

Overpass Mono from Delve Fonts

Pitch from Klim Type

Covik Sans Mono from OH no Type Co

Codelia from Tabular Type

Coordinates from Process Type

Recipient from Process Type

Pentameter from Occupant Fonts

GT Flexa Mono from Grilli Type

League Mono from League of Moveable Type

Adelle Mono from Type Together

Matter Mono from Displaay

Triplicate from Matthew Butterick

JetBrains Mono from Jet Brains

Atlas Typewriter from Commercial Type

Lab Grotesque Mono from Letters from Sweden

MD IO from Mass-Driver

Valentine from Lineto

Ellograph from Connary Fagen

Mabry Mono from Colophon Foundry

Garton from Colophon Foundry

System 85 from Colophon Foundry

Italian Plate No. 1 Mono from Play Type

Syke Mono from The Northern Block

Nitti from Bold Monday

Simplon Mono from Swiss Typefaces

Ballinger Mono from Signal Foundry

Iosevka from Belleve Invis

Anonymous Pro from Mark Simonson

Hack from Source Foundry

Victor Mono from Rune Bjørnerås

Fira Mono from Carrois Apostrophe

Jornada Mono from DSType

Xanti Typewriter from CAST Foundry

Azo Mono from R-Typography

NT Bau Mono from Nodo Type Foundry

Zeitung Mono from Underware

Diurnal Mono from Typotheque

Bodoni Egyptian Mono from Shinntype

Gräbenbach Mono from Camelot

Martian Mono from Evil Martians

Elma Mono from Philipp Neumeyer

Karl Mono from Source Type

Adapter Mono PE from Rosetta Type

Dossier from Tabular Type

And if you want to get really wild, check out these monos that push the boundaries of what is “usable” for a monospaced font.

Sarcastic Robot from Chank Fonts

Capibara Mono from Bold Monday

Gridlite from Rosetta Type

The Future Mono from Klim Type

Show Me the Mono from Mota Italic

Panoptica from Shinntype

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