Fedra Mono

Fedra Mono was developed for an annual report that required a fixed-width counterpart to Fedra Sans. All the characters share the same widths, which makes it suitable for tabular setting when the information benefit from the vertical alignment of characters. The typical example would be spreadsheet or computer code.

It is a 10-pitch face which means 10 characters equals one inch (2.54 cm) when set at 10 pt. All the characters, regardless of weight, have the same width, which is 60% of the em square. Those are also the proportions of the 1956 version of Courier. However, despite the fixed widths, Fedra Mono remains relatively even in typographic color, and lucid on screen. The various potentially similar characters are clearly distinguishable, notably I, l and 1, and O and 0, as well as brackets, braces and parentheses.

Digraphs

Some languages use two characters to represent a single phoneme; those double characters (dz, ij, ch) are called digraphs. Many digraphs were used in manuscripts and prints for centuries, but have fallen out of use due to standardization of language. There are only a few surviving in digraphs modern languages now.

Czech
ch '

Croat
dž ch lj nj

Dutch'
ij

Hungarian
cs gy ly ny sz ty zs

Latvian
ch dz dž '

Lithuanian
ch

Maltese
għ ie

Slovak
ch dz dž

Spanish and Catalan
ch ll rr '

In Europe, there are also digraphs used in Albanian, Basque, Breton, and Welsh, but opinions differ which ones are digraphs and which ones are just mere pairs of letters.

Digraphs are treated as single 'letters' on their own right. They influence hyphenation, abbreviation, and alphabetic order. Digraphs function as letters for the purposes of sorting e.g. in Czech, Slovak, Spanish and Welsh 'ch' serves as a single unit and words beginning with 'ch' have their own section in a dictionary.

Digraphs should not be confused with ligatures which are graphically stylized combinations of two or more letters. Whilst some ligatures indicate that successive sounds are to be pronounced as one (æ,œ) most of them are just typographical letter-combination, trying to improve a appearance of the words and eliminate possibly conflicting characters pairs (ff, fi, fl, ffi, fl). Those ligatures have a practical significance only for typesetting, and do not represents a semantic difference. Other common ligatures are '&' and '@'. The ampersand '&' is the stylized abbreviation of 'et', the Latin word for 'and'. The origins of the symbol '@' seem to be derived also from Latin, representing the word 'ad', translated to English as 'at'.

Proportional & monospaced fonts

Proportional fonts (e.g. Fedra Sans) use regular string of letters to represent digraphs, and don't require designing special characters. However, since all the characters in monospaced fonts must have the same widths, a special collection of digraphs has to be drawn for monospaced fonts (e.g. Fedra Mono). Unlike ligatures, digraphs should be case-consistent, with both upper, and lower case variants of the digraphs.

gy cs dz dž gh gh ch ie ij ly ll lj nj ny rr ss ty zs
GY CS DZ DŽ GH GH CH IE IJ LY LL LJ NJ NY RR SS TY ZS

It is important to understand that althought some digraphs in Fedra Mono may be graphically stylized, they are not ligatures, and are not meant to be used in languages which do not require use fixed-width digraphs.

1987, IS THE YEAR THAT POSTSCRIPT, THE DEVICE-INDEPENDENT DIGITAL TYPESETTING TECHNOLOGY, BECAME WIDELY AVAILABLE. QUICKLY TAKEN UP, BY THE EARLY 1990S POSTSCRIPT HAD BECOME THE TYPESETTING INDUSTRY'S STANDARD TECHNOLOGY. SIGNIFICANTLY, POSTSCRIPT SOFTWARE ALLOWED TYPE TO BE DESIGNED AND SET ON RELATIVELY INEXPENSIVE EQUIPMENT THAT COULD SIT UPON A DESK-TOP. AS AN OUTCOME OF THE INTRODUCTION OF THAT TECHNOLOGY, THE ACTIVITIES OF TYPE DESIGN AND TYPESETTING WERE able to escape traditionally defined professional bounds. Type began to emerge from a wide range of contexts, becoming an extremely varied and unevenly textured practice. The purpose of this thesis is to explore some of these contexts, and in doing so to offer a broad model within which to understand the typographic forms that have emerged in the first decade of device-independent digital typesetting. By placing particular typefaces within an appropriate cultural context, this thesis aims to piece together an interpretative map of contemporary type design practice: a map which will draw on typographic history, design history and also the broader body of work that is gathered together under the heading cultural studies. In magazines and newspapers, on billboards and even televi-

IN DE TWEEDE HELFT VAN 1916 GING VAN DOESBURG DEFINITIEF OVER TOT EEN VLAKKE, GEOME-TRISCH-ABSTRACTE STIJL, VER-want aan die van de kun-stenaar Vilmos Huszár, die hij bij 'De Anderen' ontmo-ette, en aan de geabstra-heerde schilderijen van Bart van der Leck.Mede om deze nieuwe kunst bekend te maken, richtte hij in de zomer van 1917 het tijdschrift De Stijl op. *Hijzelf was de enige re-dacteur, medewerkers war-en onder anderen Mondriaan, Oud en Huszár, Van der Leck, alsook de architect Robert van't Hoff. Het eerste num-mer kwam eind 1917 uit, het*

DIGRAPH 'ij' IN TEXT

COM QUE ELS MILLORS FUT-
BOLISTES S'ESTIMEN MÉS ANAR-
SE'N al Bernabéu (Zidane i
Figo en són els dos últims
exemples) i les estrelles
s'han cansat del Camp Nou
(Rivaldo ha seguit el camí
que va traçar Ronaldo al seu
dia), al Barcelona han arribat
a una conclusió. Com que no
hi havia diners per complaure
els grans entrenadors, tipus
Capello, Cúper o Wenger, que
demanaven una fortuna per re-
modelar un equip que amena-
çava ruïna, Gaspart va mi-
rar enrere i va desenterrar
l'opció més barata. I també
la més perillosa. El presi-
dent del Barça es va fixar

DIGRAPH 'LL' IN TEXT
DIGRAPH 'll' IN TEXT
DIGRAPH 'rr' IN TEXT

KORRUPTION SEI LÄNGST NICHT MEHR NUR DIE GEISSEL DER LÄNDER AUF DER SÜDHALBKUGEL.

DIGRAPH 'SS' IN TEXT

Die Vermutung allerdings, die Bundesrepublik überrage Botswana auf politischem und wirtschaftlichem Gebiet um *Längen, ist wohl europäischer Arroganz geschuldet. Denn der südafrikanische Staat schickt sich an, Deutschland in der Bekämpfung von Korruption zu überholen. Der Abstand zwischen beiden Ländern ist nicht mehr groß, warnte Peter Eigen, Vorsitzender von Transparency International (TI), bei der diesjährigen* Vorstellung des internationalen Korruptionsindex 2002

COSÌ IL MILAN COMINCIA A PI-ACERSI E A PIACERE. La tecnica e i piedi buoni non mancano tra i rossoneri e, al 15', Inzaghi, dopo un contrasto in area, va vicino al gol con una conclusione da terra che Kinski respinge. Tre minuti dopo Rui Costa imbecca Tomasson che, tutto solo, indugia troppo prima di scaricare un destro che Pilny *respinge sulla linea. Al 20' Inzaghi sblocca il risultato, bella la combinazione Tomasson-Rui Costa, bello l'assist del portoghese per Inzaghi che, tutto solo, non sbaglia. A questo punto il Liberec, per qualificarsi,*

PÅ ET LUKKET RETSMØDE OPHÆVEDE EN BYRETSDOMMER I DENNE uge retsplejelovens kildebeskyttelse efter afspilning af en telefonsamtale mellem journalist Stig Matthiesen og en redaktionssekretær på Jyllands-Posten. Lektor i strafferet, Jørn Vestergaard, lægger ikke fingrene imellem i sin kritik. Det er alvorligt, *når man undergraver pressens arbejdsvilkår og informationsfriheden. Hvis man går efter pressens folk på denne måde, så betyder det, at pressen ikke kan arbejde med denne slags sager uden at bringe sig selv og kilderne i fare, og så får man*

Since there is no standard for placement of alternative characters, the glyphs of the Expert fonts are mapped to arbitrary positions. However, many characters are placed on the positions which can be accessed quite intuitively. For example: r → rr, R → RR, & → Et, S → SS

The capital digraphs are placed on the cap positions and lower-case digraphs on the lower-case ones. This makes it easy to change case in a body of text.

$	€	[	↓	Ü	Ý	≥	⇒
&	Et	]	↑	á	ý	¥	▨
*	⋆	a	gy	à	Þ	µ	▦
,	◁	c	cs	â	þ	∂	■
.	▷	d	dz	ä	Ž	Σ	▦
<	←	e	dž	ã	ž	¿	⋮
=	≡	f	għ	å	½	¡	⋯
>	→	g	gh	ç	¼	¬	⋮
?	!?	h	ch	é	¹	√	⋮
A	GY	i	ie	è	¾	f	⋮
C	CS	j	ij	ê	³	≈	⋯
D	DZ	k	ly	ë	²	Δ	⋮
E	DŽ	l	ll	í	¦	«	⋮
F	GH	m	lj	ì	–	À	⏻
G	GH	n	nj	°	■	Ã	↯
H	CH	o	ny	¢	□	Õ	⬅
I	IE	r	rr	£	◇	Œ	⬆
J	IJ	s	ss	§	◆	œ	◀
K	LY	t	ty	•	●	—	▶
L	LL	x	×	¶	○	—	▼
M	LJ	y	sz	©	⬑	"	⇧
N	NJ	z	zs	™	ESC	"	⇬
O	NY	Ä	Đ	´	!	'	CTRL
R	RR	Å	ð	¨	?	'	TAB
S	SS	Ç	Ł	≠	≠	÷	⌘
T	TY	É	ł	∞	⬜	◇	⎆
Y	SZ	Ñ	Š	±	⬜		
Z	ZS	Ö	š	≤	←		

NIJHOF	nijhof
MECHÚR	mechúr
DZINDZIK	dzindzik
GĦANDHOM	għandhom
ZEMALJA	zemalja
MAGYAR	magyar
ZSAZSA	zsazsa
NOTIŊJA	notiŋja
CHURROS	churros
BIEX	biex
MOHOLY	moholy