

NEXT Mono

About NEXT Mono

NEXT Mono is the monospaced version of NEXT Thin. With each character occupying an identical width, this typeface brings a structured rhythm to any text. NEXT Mono will flawlessly complement any project using NEXT and it can also stand on its own providing a unique texture.

Designed at the intersection of two typographic archetypes: constructivism and humanism, NEXT challenges the two genres and offers a visionary aesthetic. NEXT was initiated in 2007, when Ludovic Balland was commissioned to create a new visual identity for the Museum of Modern Art in Warsaw. The typeface was inspired in part by Marek Sigmund's design for the Ministry of Transportation in Poland. For the ten years following his being commissioned, Balland pursued research and development for this font project. NEXT's mix of geometrical architecture with calligraphic strokes results in a multifunctional tool adapted both for screen and paper. At smaller sizes, the large counters offer an appreciable reading comfort, while this feature becomes very graphic and powerful on display sizes.

→ Released in 2017

Designed by Ludovic Balland

Born in Geneva, Ludovic Balland lives and works in Basel, Switzerland. He graduated from the Basel School of Design and notably had Wolfgang Weingart as a teacher. In 2006, he founded the Ludovic Balland Typography Cabinet in Basel, which is now an established graphic design studio specializing in editorial projects for international clients. Balland taught at the École cantonale d'art de Lausanne (ECAL) for ten years in addition to giving lectures and workshops in Europe and the USA. Balland has been a member of Alliance Graphique Internationale (AGI) since 2010 and was awarded the prestigious Jan Tschichold Prize in 2016 for his exceptional work in book design. He has also been awarded the highest international distinctions for his book design.

NEXT Mono Thin
250 pt

NE

NEXT Book Thin/Italic
135 pt

AaAa

NEXT Mono Family
2 Styles


NEXT Mono Thin
NEXT Mono Thin Italic


Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin,	Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romanyn, Rombo, Rundi, Rwa, Samburu,	Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu
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Optimo Latin Extended
Character Set

Adobe <ul style="list-style-type: none">· Adobe Latin-1	ISO 8859 <ul style="list-style-type: none">· 8859-1 Latin-1 Western European· 8859-2 Latin-2 Central European· 8859-3 Latin-3 South European· 8859-4 Latin-4 North European· 8859-9 Latin-5 Turkish· 8859-13 Latin-7 Baltic Rim· 8859-15 Latin-9· 8859-16 Latin-10 South-Eastern European	Microsoft Windows <ul style="list-style-type: none">· MS Windows 1250 Central European Latin· MS Windows 1252 Western (Standard Latin)· MS Windows 1254 Turkish Latin· MS Windows 1257 Baltic Latin
Apple Macintosh <ul style="list-style-type: none">· MacOS Roman (Standard Latin)· MacOS Central European Latin· MacOS Croatian· MacOS Iceland· MacOS Romanian· MacOS Turkish		Encoded Glyphs <ul style="list-style-type: none">· Basic Latin· Latin-1 Supplement· Latin Extended-A· Latin Extended-B· Latin Extended Additional


OpenType Features

 All Caps [cpsp]

 Case Sensitive Forms [case]


This function formats the text in upper-case and adjusts spacing between all capital letters. It also applies the ‘Case Sensitive Forms’ feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.


OFF	ON
All Caps (4 7 8) «Next»	ALL CAPS (4 7 8) «NEXT»
H@ ! () [] { } ; H i < > « » - — . H ← ↖ ↑ ↗ → ↘ ↓ ↙ ↔	H@ ! () [] { } ; H i < > « » - — . H ← ↖ ↑ ↗ → ↘ ↓ ↙ ↔

 Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.


A - B - C — D 1 - 2	A - B - C — D 1 - 2
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 Tabular Lining Figures [tnum–lnum]

 Proportional Lining Figures [pnum–lnum]


This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789 H0123456789	H0123456789 H0123456789
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 Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

ff ffi ffl fi fl	ff ff ffi fi fl
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Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1 / 21 / 32 / 3


1 / 43 / 43 / 8

5 / 87 / 8

1 / 21 / 32 / 3

1 / 43 / 43 / 8

5 / 87 / 8




Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as ‘er’ for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals ‘a,’ ‘o’ for 1^a, 1^o. Ordinals are designed to match the weight of the typeface.

2^a2^o1^e1^r

2^a2^o1^e1^r




Slashed Zero [zero]

Originally created to avoid the confusion between the ‘0’ and the ‘O’, this feature substitutes all zeros in a selected text by a slashed form of the

0

0




Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

H0123456789




Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

H0123456789



Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

H0123456789

H a b c d e f g h i j k


H a b c d e f g h i j k

H 1 m n o p q r s t u v

H 1 m n o p q r s t u v

H w x y z () [] - + =

H w x y z () [] - + =



Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

H0123456789

H a b c d e f g h i j k

H a b c d e f g h i j k

H 1 m n o p q r s t u v

H 1 m n o p q r s t u v

H w x y z () [] - + =

H w x y z () [] - + =



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

— > < —

→ ←



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4 - 7 x 8
book + poster
H + ± x ÷ - = ~
H ≠ ≤ ≥ ¬ < > ∞

$4 - 7 \times 8$
`book + poster`
 $H + \pm \times \div - = \approx$
 $H \neq \leq \geq \neg < > \infty$



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32 x 50 cm

32 × 50 cm



Stylistic Set 1 [ss01]

This feature replaces glyph(s) with
stylistic alternate(s).

ɑ ǎ ǎ ǎ ǎ ǎ ǎ
 ɑ ǎ ǎ ǎ ǎ ǎ ǎ

a á â ã ä à ā
ą ă ǎ ã æ æ



Stylistic Set 2 [ss02]

This feature replaces glyph(s) with stylistic alternate(s).

Ä Å Ã Ä Å Å Å Å Å Æ Ç
 Ĉ Ċ Ć Ć Ć Ć Ć Ć Ď Ě Ě
 Ê Ë Ë Ë Ë Ë Ë Ĝ Ĝ Ĝ Ĝ Ĝ
 Ğ Ğ Ğ Ĥ Ĩ Ĩ Ĩ Ĩ Ĩ Ĩ Ĩ
 Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ
 Ō Ō Ō Ō Ō Ō Ō Ō Ō Ō Ō
 Š Š Š Š Š Š Š Š Š Š Š
 Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 Ÿ Ž Ž Ž

Ä Å Ä Å Ä Å Ä Å Ä Å Æ Ç
 Ć Ć Ć Ć Ć Ć Ć Ć Ď Ď Ď
 Ě Ě Ě Ě Ě Ě Ě Ě Ĝ Ĝ Ĝ Ĝ
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NEXT Mono Thin
60 pt

The car
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NEXT Mono Thin
36 pt

The car was a
boxy late mod
el Ford sedan,
white over bl
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NEXT Mono Thin
24 pt

The car was a boxy l
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invisible, and very
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sheriff's It had been

NEXT Mono Thin
14 pt

The car was a boxy late model Ford
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bordering on invisible, and very
fast. It had been a sheriff's ve-
hicle originally bought at an auc-
tion in Tennessee and further modi-
fied for speed. Perry and I listened
to the big engine idle, checked the
dual scoops on the hood. I had not
seen one of those on the road since
high school. "You like the car?"

NEXT Mono Thin
12 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his

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