



TRIPPLICATE

a mostly monospaced font family · designed by Matthew Butterick · available only at triplificatefont.com



Why Should **Proportional Fonts** Have All the Fun?

MONOSPACED FONTS occupy an odd corner of typography. Even though we still *need* monospaced fonts – as do machines – most of the available options are ugly and sad.

Why? Because putting every character on the same width is hard. Designers of monospaced fonts often start with a proportional design, and then, in Procrustean fashion, surgically alter each letter until it fits (with predictably dire consequences).

Triplicate, by contrast, is modeled on several faces from the golden age of the typewriter – a time when designers treated monospacing not merely as a limitation, but also an opportunity.

MOREOVER: unlike the usual monospaced snoozefest, Triplicate has three weights, *true italics* (not *sloped romans*), **REAL SMALL CAPS**, oldstyle figures, alternate characters optimized for programming, and even a non-monospaced variant (!)

True, a monospaced family will never be the most versatile member of your type library. But now, when you need one, you can have a good one. **MB**

Ifijlr't1.
HOMWgm&w0?
Ifijlr't1.
HOMWgm&w0?

PROPORTIONAL VS. MONOSPACED: YOU SEE THE PROBLEM

It must be It must be
of tribal of tribal
hawk. hawk.

A TYPEWRITER SAMPLE USED IN THE DESIGN OF TRIPPLICATE

SCRIPTACULAR

Triplicate includes a variant that occupies the same vertical & horizontal space as OS X Courier, so it's easy to upgrade your current writing templates.

RENÉE'S STUDIO IN BORINGLAND – 8:32 AM 102

SILAS TEWKESBURY, a degenerate nonagenarian, has tunneled into the studio. RENÉE is working nearby, in conversation with her husband POTIPHAR.

RENÉE

Potiphar, why can't your father accept that we're moving to Alaska?

POTIPHAR

Darling, I think he's concerned about its fiscal stability.

[Enter HUMMINGBIRD, through the window, flitting.]

RENÉE

Alaska? You mean, because it's one of the five states that doesn't have a sales tax? Please.

POTIPHAR

Well, I think he's 90% right.

[SILAS, hiding in darkness, pumps his fist. Meanwhile, HUMMINGBIRD lands in acrylic paint.]

RENÉE

Oh goodness, what a commotion. Potiphar, I'm sorry, but this will have to wait.

RENÉE'S STUDIO IN TYPELAND – 8:32 AM 102

SILAS TEWKESBURY, a degenerate nonagenarian, has tunneled into the studio. RENÉE is working nearby, in conversation with her husband POTIPHAR.

RENÉE

Potiphar, why can't your father accept that we're moving to Alaska?

POTIPHAR

Darling, I think he's concerned about its fiscal stability.

[Enter HUMMINGBIRD, through the window, flitting.]

RENÉE

Alaska? You mean, because it's one of the five states that doesn't have a sales tax? Please.

POTIPHAR

Well, I think he's 90% right.

[SILAS, hiding in darkness, pumps his fist. Meanwhile, HUMMINGBIRD lands in acrylic paint.]

RENÉE

Oh goodness, what a commotion. Potiphar, I'm sorry, but this will have to wait.

STYLES

↓ THESE ARE BOX-DRAWING CHARACTERS (SEE P. 11)

	REGULAR	BOLD
Triplicate T3	Had Ringlets 012	Had Ringlets 012
<i>Triplicate T3 italic</i>	<i>Had Ringlets 012</i>	<i>Had Ringlets 012</i>
TRIPPLICATE C3	HAD RINGLETS 012	HAD RINGLETS 012
Triplicate T4	Had Ringlets 012	Had Ringlets 012
<i>Triplicate T4 italic</i>	<i>Had Ringlets 012</i>	<i>Had Ringlets 012</i>
TRIPPLICATE C4	HAD RINGLETS 012	HAD RINGLETS 012

In addition to the regular version of each style, you get:

- *a Code version (with programming alternates as the defaults)*
- *a Poly version (with non-monospaced alternates as the defaults)*
- *a Short version (with tighter default line spacing)*

BEAUTIFUL BUGS

TriPLICATE includes alternate characters optimized for terminal windows, code editors, and software documentation.

```
Processes: 196 total, 2 running, 6 stuck, 188 sleeping, 1192 threads
Load Avg: 1.31, 1.16, 1.18 CPU usage: 1.51% user, 1.51% sys, 96.96% idle
MemRegions: 45180 total, 3160M resident, 153M private, 1128M shared.
```

```
SharedLibs: 17M resident, 15M data, 0B link
PhysMem: 7115M used (1450M wired), 5164M un
VM: 452G vsize, 1068M framework vsize, 0(0)
Networks: packets: 251592/134M in, 181691/3
```

PID	COMMAND	%CPU	MEM	RPRVT	VPRVT
39763	top	6.8	3396K	3164K	54M
39759	bash	6.1	680K	520K	44M
39758	login	5.8	1104K	776K	73M
39757	quicklookd	5.4	4880K	4128K	603M
39756	mdworker	5.3	2020K	1132K	89M
39755	mdworker	4.2	5076K	4212K	94M
39754	com.cultured	4.1	4616K	3180K	99M
39734-	CVMCompiler	3.8	1576K	1292K	59M
39733	cupsd	3.8	5420K	5036K	84M
39732	printtool	3.5	1180K	784K	71M
39725-	Pages	2.6	63M-	44M-	139M
39707	com.apple.iC	2.3	4316K	3540K	99M
39601-	FontLab Stud	2.3	70M	41M	114M
39573	AppleMobileD	2.0	7060K	6240K	93M
39572	com.apple.Me	1.9	46M	45M	124M
39571	ath	1.7	1920K	1472K	97M
39568	iTunes	1.4	126M	102M	238M
39564	rcd	1.4	3884K	2892K	89M

```
01 ;; Return a maze of given size
02 (define (graph->maze guide-graph)
03   (define maze-graph (unweighted-graph/undire
04     (let move-to-cell ([c (car (shuffle (sequen
05       (for ([n (shuffle (sequence->list (in-nei
06         #:unless (has-vertex? maze-graph n)
07           (add-edge! maze-graph c n)
08           (move-to-cell n)))
09     maze-graph)
10
11 ;; Convert from one set to another
12 (define (map-bdc str bdc-in bdc-out)
13   (define bdc-in-list (string->list bdc-in))
14   (define bdc-out-list (string->list bdc-out))
15   (list->string
16     (for/list ([c str-list])
17       (define index (and (member c bdc-in-lis
18         (- (length bdc-in-list) (length (memb
19         (if index
20           (list-ref bdc-out-list index)
21           c))))))
22
23 ;; Helper functions
24 (define inner-maze `(@ (make-list 5 (make-lis
25 (define (plan->graph p)
26   (define graph (unweighted-graph/undirected
27     (for* ([col (length p)] [row (length (list-r
28       (define plan-node (list-ref (list-ref p col) row))
```

```
(hyphenate xexpr
  [joiner
  #:exceptions exceptions
  #:min-length length
  #:omit-word word-test
  #:omit-string string-test
  #:omit-txexpr txexpr-test])
  → xexpr/c

xexpr : xexpr/c
joiner : (or/c char? string?)
exceptions : (listof string?) = empty
length : (or/c integer? false?) = 5
word-test : (λ(x) #f)
string-test : (λ(x) #f)
txexpr-test : (λ(x) #f)
```

Hyphenate *xexpr* by calculating hyphenation points and inserting *joiner* at those points. By default, *joiner* is the soft hyphen. Words shorter than *length* will not be hyphenated. To hyphenate words of any length, use #:min-length #f.

Because the hyphenation is based on an algorithm rather than a dictionary, it makes good guesses with unusual words:

```
> (hyphenate "scraunched strengths" #\-)
"scraunched strengths"
> (hyphenate "polymorphic" #\-)
"poly-mor-phic"
```

If you're w
<script>
data. You c
to specify a
X-expression

```
> (hyphe  
processi  
'(body "  
ing"))  
> (hyphe  
processi  
(get-tag  
'(body "
```

You can als
with partic
hyphenatio

```
> (hyphe  
"rib\u00  
u00ADny"  
> (unhyph  
"ribbon-
```

Keep in mi
Certain wo
text.

CHARACTERS T SERIES

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Á À Â Ã Ä Å Æ Ç Ć Ĉ Ċ Đ Ď Ę È Ê Ë Ě Ė Ę Ğ Ġ Ģ
Ħ Í Ì Î Ï Ī Ĭ Ĳ Ł Ł̇ Ľ Ļ Ñ Ñ̇ Ñ̈ Ñ̉ Ó Ò Ô Õ Ö Ø
Œ Ř Ŕ Š Ś Ŝ ŝ ß Ţ ŧ Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ ŷ Ÿ Ź Ż Ẑ ẑ

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z
á à â ä å æ ç ć ĉ ċ đ ď ę è ê ë ě é ę ğ ģ ģ̇
ħ í ì î ï ī ĭ ĳ ł ł̇ ľ ĺ ñ ñ̇ ñ̈ ñ̉ ó ò ô õ ö ø
œ ř ŕ š ś ŝ ŷ ß ŧ ŧ̇ Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ ŷ Ÿ Ź Ż Ẑ ẑ

PUNCTUATION

, . ; : ... ! ; i ? ; ; - - - - - ' ' “ ” , „
< > « » < > « » () [] { } ' " ' "
& * † / \ @ _ \$ ¶ • † ‡ • ® © ® ™

FIGURES

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

FRACTIONS

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{2}{3}$ $\frac{2}{5}$ $\frac{2}{7}$ $\frac{2}{9}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{3}{7}$ $\frac{3}{8}$ $\frac{4}{5}$ $\frac{4}{7}$ $\frac{4}{9}$ $\frac{5}{6}$ $\frac{5}{7}$ $\frac{5}{8}$ $\frac{5}{9}$ $\frac{6}{7}$ $\frac{7}{8}$ $\frac{7}{9}$ $\frac{8}{9}$

NUMERICS

\$ ¢ £ ¥ € ¤ # % % ° ° \$ ¢ £ ¥ € # % % ° ° + - ± = ≠ × ÷ < > ≤ ≥

SYMBOLS

| ¡ ^ ~ ∞ μ ∂ Σ Π π ∫ Ω ¬ √ f ≈ Δ ◇ ← → ↑ ↓ ↶ ↷ ↸ ↹ ★

BOX-DRAWING CHARACTERS TOO



CHARACTERS C SERIES

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Á À Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø
Ħ Í Ì Î Ï Ī Ĭ Ĳ Ł Ł̇ Ľ Ľ̇ Ñ Ñ̇ Ń Ń̇ Ó Ò Ô Õ Ö Ø
Œ Ŕ Ŗ Š Ṧ Ś Ṥ Ţ Ť Ŧ Ũ Û Ü Ū Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ź Ž Ž̇

LOWERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Á À Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø
Ħ Í Ì Î Ï Ī Ĭ Ĳ Ł Ł̇ Ľ Ľ̇ Ñ Ñ̇ Ń Ń̇ Ó Ò Ô Õ Ö Ø
Œ Ŕ Ŗ Š Ṧ Ś Ṥ Ţ Ť Ŧ Ũ Û Ü Ū Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ź Ž Ž̇

PUNCTUATION

, . ; : ... ! ¡ ¨ ¿ ÿ — — — — — ‘ ’ “ ” , „ ! ¨ ¿ ÿ ‘ ’ “ ”
< > « » < > « » () [] { } ’ ” ’ ” < > « » () [] { } ’ ”
& * † / \ @ _ \$ ¶ • † ‡ • ® © ® ™

FIGURES

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

FRACTIONS

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{2}{3}$ $\frac{2}{5}$ $\frac{2}{7}$ $\frac{2}{9}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{3}{7}$ $\frac{3}{8}$ $\frac{4}{5}$ $\frac{4}{7}$ $\frac{4}{9}$ $\frac{5}{6}$ $\frac{5}{7}$ $\frac{5}{8}$ $\frac{5}{9}$ $\frac{6}{7}$ $\frac{7}{8}$ $\frac{7}{9}$ $\frac{8}{9}$

NUMERICS

\$ ¢ £ ¥ € ¤ # % ‰ ° ° \$ ¢ £ ¥ € # % ‰ ° ° + - ± = ≠ × ÷ < > ≤ ≥

SYMBOLS

| ¡ ^ ~ ∞ μ ∂ Σ Π π ∫ Ω ¬ √ f ≈ Δ ◇ ← → ↑ ↓ ↶ ↷ ↸ ↹ ★

POLY WRAP

Many monospaced fonts are derived from proportional ones. So it seemed only sporting to return the favor. Triplicate has a set of proportionally-spaced alternates that subdue the more extreme characters, making it more even & efficient for body text.

8/12 POINT

XXXXXXXXXX

REGULAR

And that's the odd wrinkle we have to overcome when we talk about the web. Because to convince you to abandon the typewriter habits in printed documents, I'm able to cite a persuasive body of evidence: namely, the professional typographic practices of the last 500 years, as reflected in books, newspapers, and magazines. The web, however, has no equivalent tradition. *We can't fill this gap merely by holding the web to print traditions. That would be limiting and illogical.*

POLY

And that's the odd wrinkle we have to overcome when we talk about the web. Because to convince you to abandon the typewriter habits in printed documents, I'm able to cite a persuasive body of evidence: namely, the professional typographic practices of the last 500 years, as reflected in books, newspapers, and magazines. The web, however, has no equivalent tradition. *We can't fill this gap merely by holding the web to print traditions. That would be limiting and illogical.*

9/12 POINT

XXXXXXXXXX

But it's equally illogical to refuse to compare the web to any benchmark on the grounds that it's *sui generis* (because it's not—the web is primarily a typographic medium), or that it's new technology (because it's not—the web is 20 years old), or that it's still evolving (because that's true of every technology, including print). *Nevertheless, we've kept web design hovering in an odd state of neither here nor there.*

But it's equally illogical to refuse to compare the web to any benchmark on the grounds that it's *sui generis* (because it's not—the web is primarily a typographic medium), or that it's new technology (because it's not—the web is 20 years old), or that it's still evolving (because that's true of every technology, including print). *Nevertheless, we've kept web design hovering in an odd state of neither here nor there.*

10/13 POINT

XXXXXXXXXX

How? Like the poor worker of proverb—by blaming the tools. If you ask a web designer “why aren't we doing better with web typography?” you're likely to hear either “we can't, because such-and-such won't work in the old browsers” or “we can't, until such-and-such works in the new browsers.” The culture of web design encourages us to rely on the past and the future as excuses for why we can't take accountability for the present. *These excuses keep today's web design in a bubble, conveniently impervious to criticism.*

How? Like the poor worker of proverb—by blaming the tools. If you ask a web designer “why aren't we doing better with web typography?” you're likely to hear either “we can't, because such-and-such won't work in the old browsers” or “we can't, until such-and-such works in the new browsers.” The culture of web design encourages us to rely on the past and the future as excuses for why we can't take accountability for the present. *These excuses keep today's web design in a bubble, conveniently impervious to criticism.*

PLEASE NOTE! THESE FEATURES CAN BE ACCESSED USING EITHER THE STANDARD OPENTYPE FONTS OR THE OPENTYPE TT (TRUETYPE- COMPATIBLE) FONTS. BUT ALL OPENTYPE FEATURES, INCLUDING STYLISTIC SETS, **WILL ONLY WORK IF YOUR TEXT-LAYOUT PROGRAM ALSO SUPPORTS THE FEATURES YOU WANT TO USE.** CHECK YOUR MANUAL OR SUPPORT WEBSITE. EVEN IF CERTAIN FEATURES AREN'T SUPPORTED, THE FONTS WILL STILL WORK IN THEIR DEFAULT MODE.

INCLUDED

fractions (*frac*), kerning (*kern*), ligatures (*liga*), localized forms for Catalan, Dutch, Polish, and Turkish (*locl*), numerators and denominators (*numr* & *dnom*), oldstyle figures (*onum*), ordinals (*ordn*), small-cap forms (*c2sc*), stylistic sets (as shown below), swash forms (*swsh*) superscripts and subscripts (*sups* & *subs*), uppercase forms (*case*)

POLY MODE (STYLISTIC SET 1)

I→**I** f→**f** i→**i** j→**j** l→**l** m→**m** r→**r** t→**t** w→**w**
Injector→**Injector** film→**film** twirl→**twirl**

CODE MODE (STYLISTIC SET 2)

e→**e** f→**f** l→**l** t→**t** 0→**0** 1→**1** {}→**{}** *→*****
f(4*2)=g(0)→**f(4*2)=g(0)** I.list[13]→**I.list[13]**

LOW ITALIC FORMS (STYLISTIC SET 3)

v→*v* w→*w*
vowels→*vowels*

SHARP ITALIC FORMS (STYLISTIC SET 4)

v→*v* w→*w* y→*y*
very→*very* wyvern→*wyvern*

SWASH CAPS (STYLISTIC SET 5)

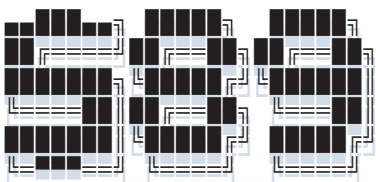
A→**A** E→**E** M→**M** N→**N** T→**T** V→**V** W→**W** Y→**Y**
Art→**Art** MINTY→**MINTY** W.E.Van→**W.E.Van**

KNOCKOUT ARROWS (STYLISTIC SET 8)

← ↑ → ↓ → ⤵ ⤶ ⤷ ⤸

ALL SMALL CAPS (STYLISTIC SET 10 IN C SERIES)

“WE’VE SEEN 83 SPECKLED WUMPUSES!”→
“WE’VE SEEN 83 SPECKLED WUMPUSES!”



T3 regular C3 REGULAR

T3 italic

T3 bold C3 BOLD

T3 bold italic

T4 regular C4 REGULAR

T4 italic

T4 bold C4 BOLD

T4 bold italic

9 styles + 3 clones

× 4 style modes (reg/code/poly/short)

× 2 formats

= 96 fonts

FILE FORMATS TriPLICATE is delivered in OpenType and OpenType TT (TrueType-compatible) formats. Either format can be used with Windows or Mac.

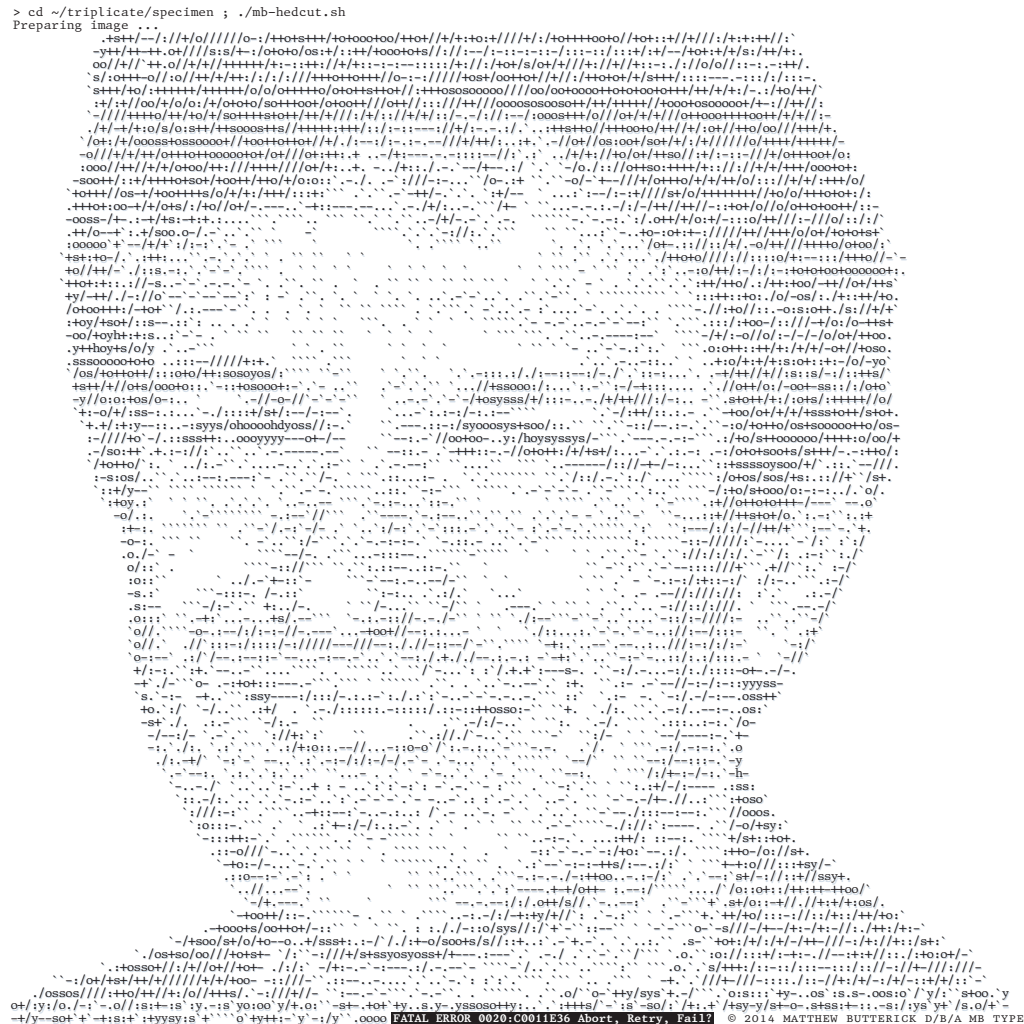
LICENSE TriPLICATE is licensed on a per-person basis, with unlimited computers per person. The license is refundable for 30 days. Discounted multi-user licenses available. Other conditions apply. For the full license, see motype.com/license.

LANGUAGE SUPPORT Afrikaans, Albanian, Basque, Catalan, the Celtic languages (Welsh, Cornish, Breton, Irish, Scottish Gaelic, Manx), Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Italian, Latvian, Lithuanian, Malay, Maltese, Norwegian, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish, Swahili, Swedish, Tagalog, Turkish

THIS PDF was made in Adobe InDesign. All the type is TriPLICATE.

WHERE TO BUY triplicatefont.com

QUESTIONS mb@motype.com



ON THE SUBJECT OF MB I'm a designer, writer, and lawyer in Los Angeles. I wrote *Typography for Lawyers* [typographyforlawyers.com] and *Practical Typography* [practicaltypography.com], as well as its publishing system, Pollen [pollenpub.com]. My other fonts include Equity [equityfont.com] and Concourse [concoursefont.com]. Thank you to Frank Grießhammer, Erik van Blokland, and the typomaniacs worldwide who make my work possible.