

Crit Mono

Crit Mono extends the Crit family into fixed-width territory, carrying the same spirit into eight weights with matching italics. The proportions shift to a uniform width, but the underlying shapes stay true to Crit's grotesque roots, clean and balanced with the same quiet character. Subtle adjustments help it hold up at small sizes, and the tall x-height carries over to keep text legible in tight settings. Like its proportional sibling, Crit Mono holds its shape as it gets bolder, so weight never crowds the letters. Crit Mono is a no-nonsense and steady mono cut that does the job and looks the part.

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Styles: 8 Upright, 8 Italic

Version: 1.000

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|------------------|------------------|--------------------------------|
| Crit Mono | Extralight | <i>Extralight Italic</i> |
| Crit Mono | Light | <i>Light Italic</i> |
| Crit Mono | Regular | <i>Regular Italic</i> |
| Crit Mono | Medium | <i>Medium Italic</i> |
| Crit Mono | Semibold | <i>Semibold Italic</i> |
| Crit Mono | Bold | <i>Bold Italic</i> |
| Crit Mono | Extrabold | <i>Extrabold Italic</i> |
| Crit Mono | Black | <i>Black Italic</i> |

Extralight, 92 Pt, 0 Tracking

COMPARATIVE
Permutation

Extralight Italic, 92 Pt, 0 Tracking

SUPERPOWERS
Miniaturist

Light, 92 Pt, 0 Tracking

ELECTRIFIED
Unconcerned

Light Italic, 92 Pt, 0 Tracking

ARCHDUCHESS
Municipally

Regular, 92 Pt, 0 Tracking

ANIMOSITIES
Illimitable

Regular Italic, 92 Pt, 0 Tracking

DEFECTIVELY
Unexplained

Medium, 92 Pt, 0 Tracking

FRAGMENTARY
Gastronomic

Medium Italic, 92 Pt, 0 Tracking

EDUCATIONAL
Technically

Semibold, 92 Pt, 0 Tracking

CAPTIVATING
Proliferate

Semibold Italic, 92 Pt, 0 Tracking

FELLOWSHIPS
Uninflected

Bold, 92 Pt, 0 Tracking

CONTINUALLY
Hemispheric

Bold Italic, 92 Pt, 0 Tracking

COWPUNCHERS
Abstracting

Extrabold, 92 Pt, 0 Tracking

TRIANGULATE
Contentedly

Extrabold Italic, 92 Pt, 0 Tracking

FLUCTUATING
Propagating

Black, 92 Pt, 0 Tracking

BICARBONATE
Interviewed

Black Italic, 92 Pt, 0 Tracking

STRONGHOLDS
Lighthouses

Extralight, 72 Pt, 0 Tracking

In mathematics,
the trigonometric
functions (also

Extralight Italic, 72 Pt, 0 Tracking

*called circular
functions, angle
functions or*

Light, 72 Pt, 0 Tracking

goniometric
functions) are
real functions

Light Italic, 72 Pt, 0 Tracking

*which relate an
angle of a right-
angled triangle*

Regular, 72 Pt, 0 Tracking

to ratios of two
side lengths.
They are widely

Regular Italic, 72 Pt, 0 Tracking

*used in all
sciences that
are related to*

Medium, 72 Pt, 0 Tracking

such as
navigation,
solid mechanics,

Medium Italic, 72 Pt, 0 Tracking

*geodesy, and
many others.
They are among*

Semibold, 72 Pt, 0 Tracking

the simplest
periodic
functions, and

Semibold Italic, 72 Pt, 0 Tracking

*are widely used
for studying
periodic*

Bold, 72 Pt, 0 Tracking

phenomena
through Fourier
analysis.

Bold Italic, 72 Pt, 0 Tracking

*The trigonometric
functions most
commonly used*

Extrabold, 72 Pt, 0 Tracking

**in modern
mathematics are
the sine, the**

Extrabold Italic, 72 Pt, 0 Tracking

***cosine, and
the tangent
functions. Their***

Black, 72 Pt, 0 Tracking

**reciprocals are
respectively
the cosecant,**

Black Italic, 72 Pt, 0 Tracking

***the secant, and
the cotangent
functions, which***

Extralight, 36 Pt, 0 Tracking

Conventionally, an abbreviation of each trigonometric function's name is used as its symbol in formulas. Today, the most common versions of these

Extralight Italic, 36 Pt, 0 Tracking

abbreviations are “sin” for sine, “cos” for cosine, “tan” or “tg” for tangent, “sec” for secant, “csc” or “cosec” for cosecant, and “cot” or “ctg” for cotangent.

Light, 36 Pt, 0 Tracking

Historically, these abbreviations were first used in prose sentences to indicate particular line segments or their lengths related to an arc of an arbitrary

Light Italic, 36 Pt, 0 Tracking

as the function concept developed in the 17th–18th century, they began to be considered as functions of real-number-valued angle measures, and written with

Regular, 36 Pt, 0 Tracking

functional notation, for example $\sin(x)$. Parentheses are still often omitted to reduce clutter, but are sometimes necessary; for example the expression $\sin x+y$

Regular Italic, 36 Pt, 0 Tracking

would typically be interpreted to mean $(\sin x) + y$ so parentheses are required to express $\sin(x+y)$. A positive integer appearing as a superscript after the

Medium, 36 Pt, 0 Tracking

as a superscript after the symbol of the function denotes exponentiation, not function composition. For example $\sin^2 x$ and $\sin^2(x)$ denote $(\sin x)^2$,

Medium Italic, 36 Pt, 0 Tracking

not $\sin(\sin x)$. This differs from the (historically later) general functional notation in which $f^2(x) = (f \circ f)(x) = f(f(x))$.

Semibold, 36 Pt, 0 Tracking

In geometric applications, the argument of a trigonometric function is generally the measure of an angle. For this purpose, any angular unit is

Semibold Italic, 36 Pt, 0 Tracking

convenient. One common unit is degrees, in which a right angle is 90° and a complete turn is 360° (particularly in elementary mathematics). However,

Bold, 36 Pt, 0 Tracking

in calculus and mathematical analysis, the trigonometric functions are generally regarded more abstractly as functions of real or complex numbers, rather

Bold Italic, 36 Pt, 0 Tracking

than angles. In fact, the functions \sin and \cos can be defined for all complex numbers in terms of the exponential function, via power series, or as

Extrabold, 36 Pt, 0 Tracking

**solutions to differential
equations given particular
initial values, without reference
to any geometric notions.
The other four trigonometric**

Extrabold Italic, 36 Pt, 0 Tracking

***It can be proved, for real
arguments, that these definitions
coincide with elementary
geometric definitions if the
argument is regarded as an angle***

Extralight & Extralight Italic, 14 Pt

A synthesizer (also synthesiser or synth) is an electronic musical instrument that generates audio signals. Synthesizers typically create sounds by generating waveforms through methods including subtractive synthesis, additive synthesis, and frequency modulation synthesis. These sounds may be altered by components such as filters, which cut or boost frequencies; envelopes, which control articulation, or how notes begin and end; and low-frequency oscillators, which modulate parameters such as pitch, volume, or filter characteristics affecting timbre.

Synthesizers are typically played with keyboards or controlled by sequencers, software or other instruments, and can be synchronized to other equipment via MIDI.

Synthesizer-like instruments emerged in the United States in the mid-20th century with instruments such as the RCA Mark II, which was controlled with punch cards and used hundreds of vacuum tubes. The Moog synthesizer, developed

by Robert Moog and first sold in 1964, is credited for pioneering concepts such as voltage-controlled oscillators, envelopes, noise generators, filters, and sequencers. In 1970, the smaller, cheaper Minimoog standardized synthesizers as self-contained instruments with built-in keyboards, unlike the larger modular synthesizers before it.

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Light & Light Italic, 14 Pt

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, ondes Martenot and theremin. In the late 1930s, the Hammond Organ Company built the Novachord, a large instrument powered by 72 voltage-controlled amplifiers and 146 vacuum tubes. In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.

In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by

Milton Babbitt, a composer at Princeton University.

The authors of Analog Days define “the early years of the synthesizer” as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer, designed by the American engineer Robert Moog. The Moog was composed of separate modules connected by patch cables that generate, shape or control sound. Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator. This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standard components in synthesizers.

Around the same period, the American engineer Don Buchla created the Buchla Modular Electronic Music System. Instead of a conventional keyboard, Buchla’s system used touchplates which transmitted control voltages depending on finger position and force. However,

Regular & Italic, 14 Pt

In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. It was the first synthesizer sold in music stores, and was more practical for live performance. It standardized the concept of synthesizers as self-contained instruments with built-in keyboards. In the early 1970s, the British composer Ken Freeman introduced the first string synthesizer, designed to emulate string sections.

After retail stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK. ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd. Designs for synthesizers appeared in the amateur electronics market, such as a

design published in Practical Electronics in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer, though it closed in 1981.

Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by the American engineer Tom Oberheim, such as the OB-X (1979). In 1978, the American company Sequential Circuits released the Prophet-5, the first fully programmable polyphonic synthesizer. Whereas previous synthesizers required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound, the Prophet-5 used microprocessors to store sounds in patch memory. This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".

Medium & Medium Italic, 14 Pt

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard. An influential sampling synthesizer, the Fairlight CMI, was released in 1979, with the ability to record and play back samples at different pitches. Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Gabriel. The success of the Fairlight drove competition, improving sampling technology and lowering prices. Early competing samplers included the E-mu Emulator in 1981 and the Akai S-series in 1985.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7. Based on frequency modulation (FM) synthesis developed by the Stanford University engineer John Chowning, the DX7 was characterized by its harsh, glassy and

chilly sounds, compared to the warm and fuzzy sounds of analog synthesis. The DX7 was the first synthesizer to sell more than 100,000 units and remains one of the bestselling in history. It was widely used in 1980s pop music.

Digital synthesizers typically contained preset sounds emulating acoustic instruments, with algorithms controlled with menus and buttons. The Synclavier, made with FM technology licensed from Yamaha, offered features such as 16-bit sampling and digital recording. With a starting price of \$13,000, its use was limited to universities, studios and wealthy artists. The Roland D-50 (1987) blended Roland's linear arithmetic algorithm with samples, and was the first mass-produced synthesizer with built-in digital effects such as delay, reverb and chorus. In 1988, the Japanese manufacturer Korg released the M1, a digital synthesizer workstation featuring sampled transients and loops. With more than 250,000 units sold, it remains

Semibold & Semibold Italic, 14 Pt

A watch is a timepiece carried or worn by a person. It is designed to maintain a consistent movement despite the motions caused by the person's activities. A wristwatch is worn around the wrist, attached by a watch strap or another type of bracelet, including metal bands or leather straps. A pocket watch is carried in a pocket, often attached to a chain. A stopwatch is a type of watch that measures intervals of time.

During most of their history, beginning in the 16th century, watches were mechanical devices, driven by clockwork, powered by winding a mainspring, and keeping time with an oscillating balance wheel. These are known as mechanical watches. In the 1960s the electronic quartz watch was invented, powered by a battery and keeping time with a vibrating quartz crystal. By the 1980s it had taken over most of the watch market, in what became known as the quartz revolution (or the quartz crisis in Switzerland, whose renowned watch industry it decimated).

In the 2010s, smartwatches emerged, small wrist-worn computers with touchscreens and with functions that go far beyond timekeeping.

Modern watches often display the day, date month, and year. Mechanical watches may have extra features ("complications") such as moon-phase displays and different types of tourbillon. Quartz watches often include timers, chronographs, and alarm functions. Smartwatches and more complicated electronic watches may even incorporate calculators, GPS and Bluetooth technology or have heart-rate monitoring capabilities, and some use radio clock technology to regularly correct the time.

Most watches used mainly for timekeeping have quartz movements. But expensive collectible watches, valued more for their elaborate craftsmanship, aesthetic appeal, and glamorous design than for timekeeping, often have traditional mechanical movements, despite being less

Bold & Bold Italic, 14 Pt

The first timepieces to be worn were made in the 16th century in the German cities of Nuremberg and Augsburg, and these were transitional in size between clocks and watches. Nuremberg clockmaker Peter Henlein (or Henle or Hele) (1485–1542) is often credited as the inventor of the watch. However, other German clockmakers were creating miniature timepieces during this period, and there is no evidence Henlein was the first.

Watches were not widely worn in pockets until the 17th century. One account suggests that the word “watch” came from the Old English word woece – which meant “watchman” – because town watchmen used the technology to keep track of their shifts at work. Another says that the term came from 17th-century sailors, who used the new mechanisms to time the length of their shipboard watches (duty shifts).

A rise in accuracy occurred in 1657 with the addition of the balance spring to

the balance wheel, an invention disputed both at the time and ever since between Robert Hooke and Christiaan Huygens. This innovation significantly improved the accuracy of watches, reducing errors from several hours a day to approximately 10 minutes per day, which led to the introduction of the minute hand on watch faces in Britain around 1680 and in France by 1700.

The increased accuracy of the balance wheel focused attention on errors caused by other parts of the movement, igniting a two-century wave of watchmaking innovation. The first thing to be improved was the escapement. The verge escapement was replaced in quality watches by the cylinder escapement, invented by Thomas Tompion in 1695 and further developed by George Graham in the 1720s. Improvements in manufacturing – such as the tooth-cutting machine devised by Robert Hooke – allowed some increase in the volume of watch production,

Extrabold & Extrabold Italic, 14 Pt

although finishing and assembling was still done by hand until well into the 19th century.

A major cause of error in balance-wheel timepieces, caused by changes in elasticity of the balance spring from temperature changes, was solved by the bimetallic temperature-compensated balance wheel invented in 1765 by Pierre Le Roy and improved by Thomas Earnshaw (1749–1829). The lever escapement, the single most important technological breakthrough, though invented by Thomas Mudge in 1754 and improved by Josiah Emery in 1785, only gradually came into use from about 1800 onwards, chiefly in Britain.

The British predominated in watch manufacture for much of the 17th and 18th centuries, but maintained a system of production that was geared towards high-quality products for the élite. The British Watch Company modernized clock manufacture with mass-production

techniques and the application of duplicating tools and machinery in 1843. In the United States, Aaron Lufkin Dennison started a factory in 1851 in Massachusetts that used interchangeable parts, and by 1861 a successful enterprise operated, incorporated as the Waltham Watch Company.

Efforts to eliminate the separate winding key led to multiple keyless (pendant/crown) systems in the 19th century. In Britain, Thomas Prest patented a mechanism to wind a watch by the pendant in 1820 (UK patent no. 4501).

In 1844 Adolphe Nicole patented a widely adopted keyless work in London (UK patent no. 10348); British Museum notes record that E. J. Dent & Co. acquired rights to Nicole's system around 1846, and many mid-century keyless watches signed "Dent" use the Nicole work. Early Dent keyless pieces from the 1840s are documented at auction.

Black & Black Italic, 14 Pt

The concept of the wristwatch goes back to the production of the very earliest watches in the 16th century. In 1571, Elizabeth I of England received a wristwatch, described as an “armed watch”, from Robert Dudley. 17th century French mathematician Blaise Pascal is said to have worn a watch on his left-wrist. The oldest surviving wristwatch (then described as a “bracelet watch”) is one made in 1806, and given to Joséphine de Beauharnais. From the beginning, wristwatches were almost exclusively worn by women – men used pocket watches up until the early 20th century. In 1810, the watch-maker Abraham-Louis Breguet made a wristwatch for the Queen of Naples. The first Swiss wristwatch was made in the year 1868 by the Swiss watch-maker Patek Philippe for Countess Koscowicz of Hungary.

Wristwatches were first worn by military men towards the end of the 19th century, having increasingly recognized the importance of synchronizing maneuvers

during war without potentially revealing plans to the enemy through signaling. The Garstin Company of London patented a “Watch Wristlet” design in 1893, but probably produced similar designs from the 1880s. Officers in the British Army began using wristwatches during colonial military campaigns in the 1880s, such as during the Anglo-Burma War of 1885. During the First Boer War of 1880–1881, the importance of coordinating troop movements and synchronizing attacks against highly mobile Boer insurgents became paramount, and the use of wristwatches subsequently became widespread among the officer class. The company Mappin & Webb began production of their successful “campaign watch” for soldiers during the campaign in the Sudan in 1898 and accelerated production for the Second Boer War of 1899–1902 a few years later. In continental Europe, Girard-Perregaux and other Swiss watchmakers began supplying German naval officers with wristwatches in about 1880.

Extralight, Light, Regular, Medium, Semibold, Bold, Extrabold, Black & Italics, 54 Pt

Remodels

Serrures

Gewissen

Infernal

Považuje

Starosta

Parfaits

Puhdasta

Regalito

Pathways

Glistens

Permette

Souvient

Hefjumst

Zamienić

Vatinium

Komfyren

Scherper

Infrenis

Hexapods

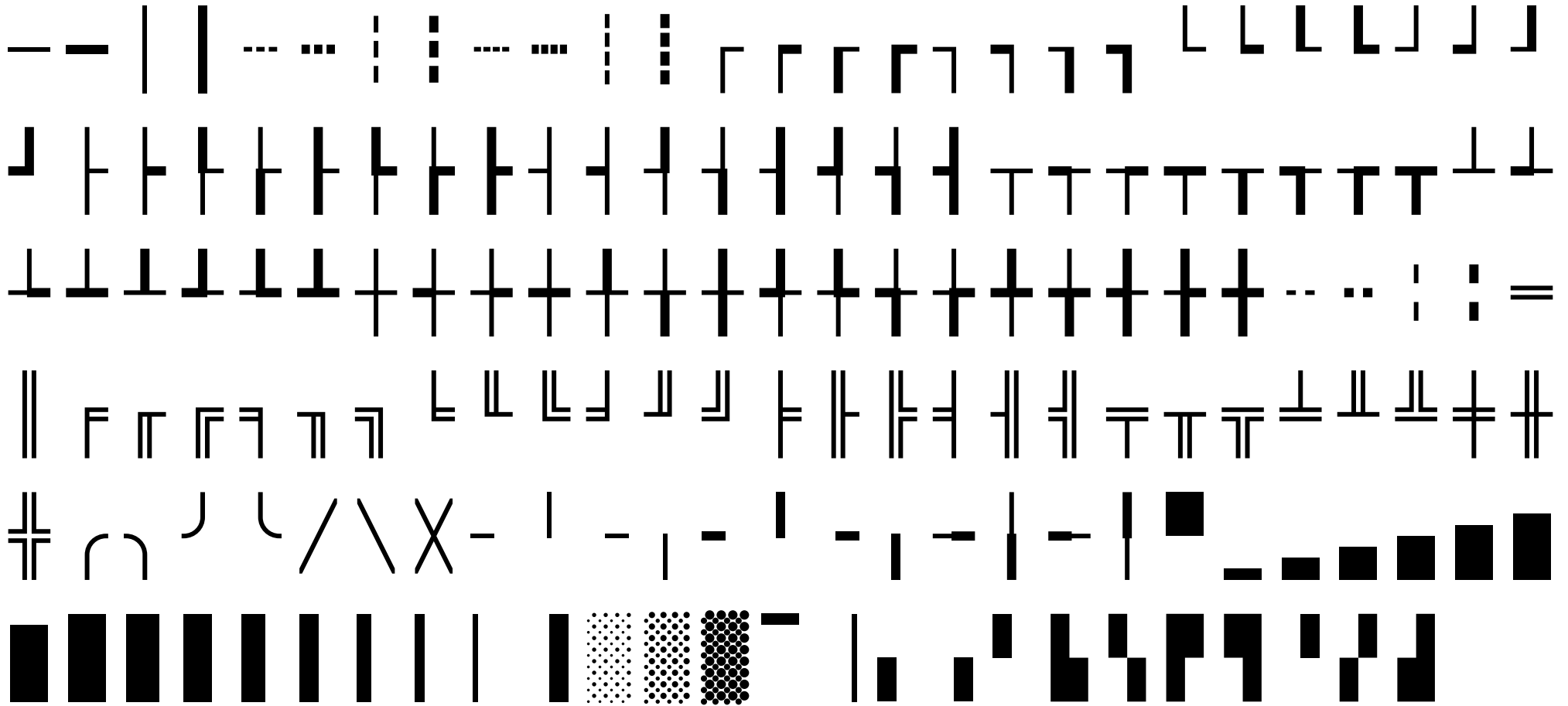
Rájövünk

Universa

Verzwakt

Meritust

Box Drawing Characters



Alternative Forms ss01 ss02 ss03 ss04 ss05 ss06 ss07 ss08

aa gg GG RRR QQ uu

Circled Dots ss09

Ä ç ê ğ î î îj ö ü ! ? Ä ç ê ğ î î îj ö ü ! ?

Straight Quotes ss10

:H; ...H! :H; ...H!

Ordinals

No. 2a 3o N^o 2^a 3^o

Fractions

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

Superscript, Subscript, Denominator, Numerator

0123456789

H⁰ 1 2 3 4 5 6 7 8 9 H₀ 1 2 3 4 5 6 7 8 9 H⁰ 1 2 3 4 5 6 7 8 9 H₀ 1 2 3 4 5 6 7 8 9

element