

Kar1
Mono

Introduction

About

Karl Mono is the fixed-width stepchild of the robust Karl family, and a unique entry into the cannon of rounded fonts. The concept for Karl came to Laurenz Brunner during an apprenticeship at Gerstner's agency (GGK) in the early 2000s after discovering drawings for a rounded sans-serif pitched to Shell. Brunner took inspiration from the sketches and expanded upon the pioneering concept, resulting in the release of various weights and styles of Karl. A mono cut, perhaps the farthest departure from Gerstner's original plan, can be thought of as an inter-generational Swiss collaboration, rounding out a family of perfectly round characters...

Credits

Design: Laurenz Brunner

Production Assistance: Selina Bernet, Fabio Menet

Font Engineering and Mastering: Wei Huang

Technical information

Encoding: Latin Extended

Version: 1.0.0

File Formats: OTF, TTF, WOFF, WOFF2

Inquires

Source Type GmbH

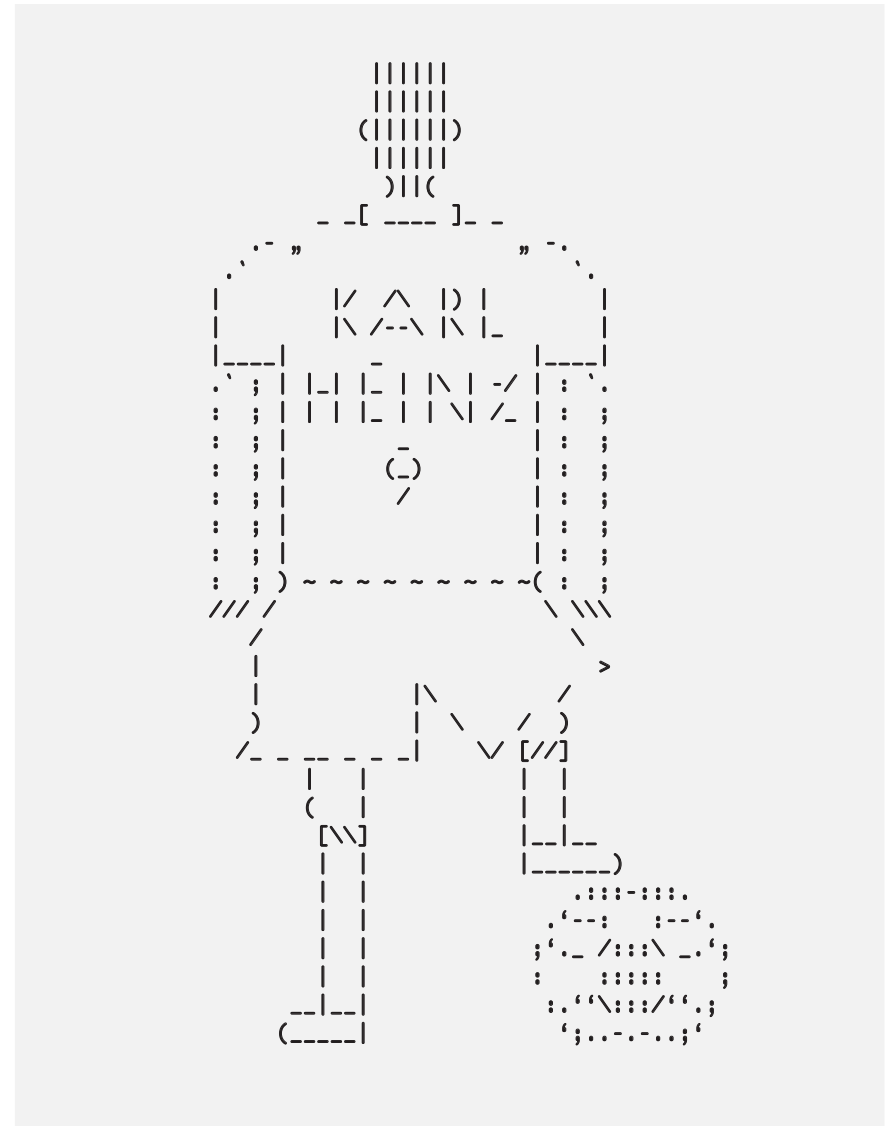
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Glyphs Overview

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

a a a b c d e f g h i j k l
1 2

m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

(\$ €) [. , ? !] { III IV }

à ç đ ę ğ ı ħ ñ ø ů w ž

Regular

Q W W E E R
T Y

Regular

asdfasdf

qwefsdasdf

asdfad

asdfdfsd

Regular

Mechanical, Wired,
USB, Bluetooth,
Wireless, Handheld,
Ergonomic, Flexible,
Gaming, Vertical,
Multimedia, Numeric,
Membrane, Magic

Regular

Silverette I and II
SEIKO SILVER REED LTD.

The “Quiet-Riter”
REMINGTON RAND (UNIVAC)

Underwood No.1 / No.2
WAGNER TYPEWRITER

Hermes Baby & Media
BOLEX INTERNATIONAL SA

Regular

Keyboard layouts have evolved over time, usually alongside major technology changes. Particularly influential have been: the Sholes & Glidden typewriter, the first commercially successful typewriter, which introduced QWERTY; its successor, the Remington No.2, which introduced the shift key; the IBM Selectric

20pt

Within a community, keyboard layout is generally quite stable, due to the high training cost of touch-typing, and the resulting network effect of having a standard layout and high switching cost of retraining, and the suboptimal QWERTY layout is a case study in switching costs. The main, alphanumeric portion is stable, while symbol and shifted keys change.

16pt

The earliest mechanical keyboards were used in musical instruments to play particular notes. With the advent of the printing telegraph, a keyboard was needed to select characters. Some of the earliest printing telegraph machines either used a piano keyboard outright or else a layout similar to a piano keyboard. The Hughes-Phelps printing telegraph piano keyboard laid keys A-N in left-to-right order on the black piano keys, and keys O-Z in right-to-left order on the white piano keys below. Mechanical keyboards of today are much more refined, therefore capable of typing characters more quickly and efficiently.

12pt

In countries using the Latin script, the center, alphanumeric portion of the modern keyboard is most often based on the QWERTY, designed by Christopher Sholes. Sholes' layout was long thought to have been laid out in such a way that common two-letter combinations were placed on opposite sides of the keyboard so that his mechanical

10pt

On a manual typewriter, the operator could press the key down with a lighter touch for such characters as the period or comma, they did not occupy as much area on the paper. Since an electric typewriter supplied the

force to the typebar itself after the typist merely touched the key, the typewriter itself had to be designed to supply different forces for different glyphs. To simplify this, the most common layout for electric typewriters

keyboard would not jam. However, evidence for this claim has often been contested. In 2012, an argument was advanced by 2 Japanese historians of technology showing that the key order on the earliest Sholes prototypes followed the left-right and the right-left layout of the modern Hughes-Phelps printing telegraph.

in the United States differed from that for the one most common on manual typewriters. The Single-quote and double-quote, instead of being above the keys for the digits 2 and 8, respectively, were placed together.

8pt

Regular

alternates

alternates

1

1

alternates

2

2

Regular

1/2	1	2	3	4	5	6	7	8	9	0	+	'	<-x-
->	Q	W	E	R	T	Y	U	I	O	P	{	}	
Caps	A	S	D	F	G	H	J	K	L	\	*	Enter	
^	<	Z	X	C	V	B	N	M	,	.	-	Shift	
fn	ctrl	opt										altgr	☞

OpenType Fea-

Case Sensitive Forms

¿QUÉ TAL?	¿QUÉ TAL?
¡FELIZ CUMPLE!	¡FELIZ CUMPLE!
RE: SUBJECT	RE: SUBJECT
SILVER-SEIKO	SILVER-SEIKO
«MERCİ»	«MERCİ»
<DANKE>	<DANKE>
[SIC]	[SIC]
(PARENTHESES)	(PARENTHESES)
{A, B}	{A, B}

Contextual Alternates

23:55	23:55
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Superscript and Subscript

Footnote ¹	Footnote ¹
H ₂ O	H ₂ O
Olivetti®	Olivetti®

Ordinals

1 ^a 1 ^a 1 ^a	1 ^a 1 ^a 1 ^a
2 ^o	2 ^o

Discretionary Ligatures

fi	Classified
fl	Cauliflower

Language Support

A Abenaki	E English	Karakalpak (Latin)	Oshiwambo	Swahili
Afaan Oromo	Estonian	Karelian (Latin)	Ossetian (Latin)	Swazi
Afar	F Faroese	Kashubian	P Palauan	Swedish
Albanian	Fijian	Kikongo	Papiamentu	T Tagalog
Alsatian	Filipino	Kinyarwanda	Piedmontese	Tahitian
Amis	Finnish	Kiribati	Polish	Tetum
Anuta	Folkspraak	Kirundi	Portuguese	Tok Pisin
Aragonese	French	Klingon	Potawatomi	Tokelauan
Aranese	Frisian	L Ladin	Q Q'eqchi'	Tongan
Aromanian	Friulian	Latin	Quechua	Tshiluba
Arrernte	G Gagauz (Latin)	Latino sine Flexione	R Rarotongan	Tsonga
Arvanitic (Latin)	Galician	Latvian	Romanian	Tswana
Asturian	Genoese	Lithuanian	Romansh	Tumbuka
Aymara	German	Lojban	Rotokas	Turkish
B Bashkir (Latin)	Gooniyandi	Lombard	S Sami (Lule Sami)	Turkmen (Latin)
Basque	Guadeloupean Creole	Low Saxon	Sami (Southern Sami)	Tuvaluan
Bikol	Gwich'in	Luxembourgish	Samoan	Tzotzil
Bislama	H Haitian Creole	M Makhuwa	Sango	U Uzbek (Latin)
Bosnian	Hän	Malay	Saramaccan	V Venetian
Breton	Hawaiian	Manx	Sardinian	Vepsian
C Cape Verdean Creole	Hiligaynon	Māori	Scottish Gaelic	Volapük
Catalan	Hopi	Marquesan	Serbian (Latin)	Vöro
Cebuano	Hotçak (Latin)	Megleno-Romanian	Seri	W Wallisian
Chamorro	Hungarian	Meriam Mir	Seychellois Creole	Walloon
Chavacano	I Icelandic	Mohawk	Shawnee	Waray-Waray
Chickasaw	Ido	Moldovan	Shona	Warlpiri
Cimbrian	Ilocano	Montagnais	Sicilian	Wayuu
Cofán	Indonesian	Montenegrin	Silesian	Wik-Mungkan
Corsican	Interglossa	Murrinh-Patha	Slovak	Wiradjuri
Creek	Interlingua	N Nagamese Creole	Slovenian	X Xhosa
Crimean Tatar (Latin)	Irish	Ndebele	Slovio (Latin)	Y Yapese
Croatian	Istro-Romanian	Neapolitan	Somali	Yindjibarndi
Czech	Italian	Ngiyambaa	Sorbian (Lower Sorbian)	Z Zapotec
D Danish	J Jamaican	Niuean	Sorbian (Upper Sorbian)	Zulu
Dawan	Javanese (Latin)	Noongar	Sotho (Northern)	Zuni
Delaware	Jèrriais	Norwegian	Sotho (Southern)	
Dholuo	K Kala Lagaw Ya	Novial	Spanish	
Drehu	Kapampangan (Latin)	O Occidental	Sranan	
Dutch	Kaqchikel	Occitan	Sundanese (Latin)	



Source Type

A platform for Karl Gerstner, Karl Lagerfeld, and Karl Marx.

www.sourcetype.com

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