

Konrad/Konrad/
Konrad/Konrad/
Konrad/Konrad
Monospace

Styles

Light

Light Italic

Regular

*Italic***Medium*****Medium Italic*****Demi*****Demi Italic*****Bold*****Bold Italic***

Konrad Monospace

About

Konrad is a sans-serif font family that originated in the desire to create my own, versatile, functional, yet distinct typeface for personal usage. Over the course of almost eight years I developed the design by constantly drawing and redrawing the letterforms, incorporating contemporary trends in type design, just to later reject and replace them with new influences while also constantly improving my understanding of the principles and techniques that apply to the design of a typeface.

I had no formal or technical improvement, no ancient Specimen and no specific design as a starting point. The fact that the process was open-ended, was critical to finally arrive at a design in which every characteristic of Konrad derives from the process of actually creating it.

The only formal idea I had from the beginning, was to create a typeface that, although created on screen, would incorporate some of the inconsistencies of hand drawn sans-serif typefaces that survived the process of digitization.

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

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

Diacritics
Uppercase

Á Â Ã Ä Å Æ Ç
Ć Ć Đ Ď É Ê Ë Ì Í Î Ï
Ĳ Ę Ě Ğ Ġ Ģ Ħ Í Î Ï Ĳ
Ī Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ņ
Ň Ń Ņ Ó Ô Ò Ö Õ Ø Ò
Ŏ Þ Ŕ Ŗ Ř Ś Š Ŝ ŝ Ţ
Ŧ Ţ Ŧ Ú Û Ü Ū Ŭ Ů
Ų Û Ŵ Ŷ Ÿ Ź Ž

Diacritics
Lowercase

á â ã ä å æ ç
ć ċ đ ď é ê ë ì í î ï
ĳ ę ę ğ ħ ħ í î ï ĳ
ī ĵ ķ ļ ľ ł Ń Ņ
ņ ņ ņ ó ô ò ö õ ø ò
ő þ ŕ ŗ ŗ ś š ŝ ŝ ŧ
ŧ ŧ ŧ ú û ù ü ū ŭ ů
ų ù ŵ ŵ ŵ ŷ ŷ ý ŷ ź

Numbers

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

Symbols

§ ¶ & @ © ® ™ ◊ | ¡
 € \$ ¥ £ ¢ ¤

Punctuations

! ¡ ? ¿ & @ * () [] { }
 . : , ; … • \ / • –
 « » – – – ‘ ’ “ ”

Ligatures

ff fi fl ffi ffl

Mathematical

∂ ∏ ∑ √ ∫ Δ Ω ∞ # μ
 ≤ ≥ < > = ≠ ≈ ° / %
 + − ± × ÷

This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.

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fi > **fi**

fi > *fi*

ff > **ff**

ff > *ff*

fl > **fl**

fl > *fl*

& & & & &

@ @ @ @ @

Δ Δ Δ Δ Δ

& & & & &

ə ə ə ə ə

Δ Δ Δ Δ Δ





**Light
10 pt**

Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem. It is surprising how few people who use the typeface realize this.

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**Regular
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**Light Italic
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**Italic
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Medium 10 pt	<p>Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem. It is surprising how few people who use the typeface realize this.</p> <p>This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.</p>	Medium Italic 10 pt	<p><i>Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem. It is surprising how few people who use the typeface realize this.</i></p> <p><i>This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.</i></p>
Demi 10 pt	<p>Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem. It is surprising how few people who use the typeface realize this.</p> <p>This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.</p>	Demi Italic 10 pt	<p><i>Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem. It is surprising how few people who use the typeface realize this.</i></p> <p><i>This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.</i></p>

**Bold
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**Bold Italic
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A **red circle**, a little to the left of the center of the page, touching a **green circle** that is placed below and a little to the right of the center of the page.



0/90/85/0



80/0/100/0

Three coloured circles in a row, horizontally centered on the page. A red circle on the left, a blue circle in the middle and a yellow circle on the right side.



0/90/85/0



100/50/0/10



0/10/100/0

Light
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Light Italic
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Regular
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Regular Italic
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Medium
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Medium Italic
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Demi
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Demi Italic
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**Bold
20 pt**

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**Bold Italic
20 pt**

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Monospace

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Typefaces by
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