

# Okta1 Mono™

*A modularly structured, monolinear, and monospaced type family.*

Designed by Joachim Müller-Lancé & Erik Adigard

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# AUTOMATIK

8=*acht*=*eight*=*huit*

R. Buckminster Fuller

DO-IT-YOURSELF GRAVITY WAVE EMITTER

This reads like stereo instructions

Environmental sustainability exerts a *profound* effect on the architectural profession these days. Within the past *several* decades, architects have realized that buildings must take into account *their* effect upon the environment. Recent major examples of this can be found in greener roof designs, biodegradable materials, and in more attention paid to a structure's energy usage. This shift is also influencing architecture schools to have an increased...

OKT8

56PT WEIGHT COMPARISON

BOLD **HamburgetfontsiV**

BOLD ITALIC ***HamburgetfontsiV***

REGULAR **HamburgetfontsiV**

ITALIC ***HamburgetfontsiV***

# Features

## STYLISTIC ALTERNATES

Manager → *Manager*

*Roxy Wick* → *Roxy Wick*

## ARROWS AND OKTOPI



**Additional Features Include:** Kerning (kern), Fractions (frac), Standard Ligatures (liga), and Ordinals (ordn)

# Story

Oktal Mono began as a philosophical design discourse between Joachim Müller-Lancé and Erik Adigard of the design studio M-A-D in Sausalito, California. The typeface became an experiment wherein a type designer (Joachim) and a graphic designer (Erik) collaborate each in their own capacity, from within their respective disciplines.

Erik proposed the concept of a typeface that would have no curves whatsoever, approaching legibility by breaking expected curves into facets. Joachim examined what happens when a circle is reduced or translated to a square, hexagon, and octagon. Joachim determined an octagonal base was most appropriate for the average text size.

The glyphs were built systematically on a square grid like a construction toy, yielding multiple variations of each glyph. Character shapes were selected for best fit in rhythm and consistent aesthetic.

Oktal Mono's concept is an interesting exploration in various design aspects. How far can one get by following simple, stern rules to a tee? When and where is compromise necessary, how far and in what manner? For example, a slight modulation was applied to ease reading: Horizontal strokes were made a tad

thinner than the verticals, while the weight of diagonals was in between the two. When adding detail in complex characters e.g- currency symbols, it was necessary to break the grid into smaller units, and for small shapes like those found in fractions, slightly thinner strokes were introduced. Still, all of it could be achieved while never straying from 45° diagonals. Thus, the rhythm of letterforms becomes more intricate at times, but never changes tempo.

A formal, logical exercise like this can easily be built out into more variations. In its present incarnation, sharp corners and round terminals were opted for. Equally well, one might wish to see round corners and square terminals, or perhaps all round, or all sharp. What about all dotted lines? Inserting an inline? We hope it can be the touchstone and starting point for many innovative experiments. *Put it to the test!*

Designers: Joachim Müller-Lancé and Erik Adigard  
Production Assistance: Delve Withrington

4 styles in Oktal Mono: Regular, Italic, Bold, Bold Italic

Formats Available: OpenType (OTF), Truetype (TTF), and Webfonts (TTF, WOFF WOFF2)

## 12PT BOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

## 12PT BOLD ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT REGULAR

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

## 12PT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

# Language Support

Oktal Mono supports the following languages:

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Arrernte, Arvanitic, Asturian, Aymara, Basque, Bikol, Bislama, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chickasaw, Cofan, Corsican, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Estonian, Faroese, Fijian, Filipino, Finnish, Volkspraak, French, Frisian, Friulian, Galician, Genoese, German, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hiligaynon, Hopi, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Latin, Latino Sine, Lojban, Lombard, Low Saxon, Luxembourgish, Makhuwa, Malay, Manx, Marquesan, Meriam Mir, Mohawk, Montagnais, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamentu, Piedmontese, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romansh, Rotokas, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Seri, Seychellois, Shawnee, Shona, Sicilian, Slovio, Somali, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tetum, Tok Pisin, Tokelauan, Tshiluba, Tsonga, Tswana, Tumbuka, Tzotzil, Ukrainian, Uzbek, Venetian, Volapuk, Voro, Walloon, Waraywaray, Warlpiri, Wayuu, Wikmungkan, Wiradjuri, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni









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