

Pangea Mono Collection

From necessity to pleqsure

Designed by Christoph Koeberlin

▸ When developing the **Pangea Mono Collection,** Christoph Koeberlin could not decide between a strict and a more liberated approach, so he created both: a workhorse and a free spirit.

The foundation was already there, because the parent design, with its two optical sizes Pangea and Pangea Text, has been on the market since 2020. The designer therefore applied this differentiation to the new Monospaced as well, both technically and stylistically. The Text version was intended to be more airy and more neutral, while Pangea Mono was meant to be denser, more idiosyncratic, and explicitly less focused on maximum readability. Read more about Pangea Mono's story along with the history of typewriter typefaces on the following pages. ▸

AaBbCc

Pangea Mono

Pangea Mono Light
Pangea Mono Regular
Pangea Mono Medium
Pangea Mono SemiBold
Pangea Mono Bold

AaBbCc

Pangea Mono Text

Pangea Mono Text Light
Pangea Mono Text Regular
Pangea Mono Text Medium
Pangea Mono Text SemiBold
Pangea Mono Text Bold

MONOCULTURE

Why the typographic corset of the typewriter still fascinates us

by Jürgen Siebert

For one of my first jobs, I was commissioned to write stories for a keyboard magazine in the early 80s. I wrote those first articles on a green Olympia SM3. The typewriter I used already had a long literary life behind it. Twenty years earlier, my Great Uncle Rudolf Naujok had written his last two novels on it. Fast forward to two decades later, I was using it to write news stories about new electric pianos and synthesizers.

Like all typewriters, the Olympia positioned every letter on an equally sized area. The wide W was given exactly as much space as the narrow i. In terms of readability this compromised the quality of the text. Ever since Gutenberg, people had grown accustomed to giving each character the space it needed. The Olympia's 44 typebars, however, were designed for a uniform character advance.

In German, typefaces with a fixed character width (Dickte) are described as nichtproportional. Other terms include Festbreitenschrift, äquidistante Schrift, or dicktengleiche Schrift. In English, we speak of monospaced typefaces, but also of fixed-pitch, fixed-width, or non-proportional fonts. The sheer number of terms for this typographic peculiarity suggests one thing, monospaced typefaces have never quite gone out of fashion. Even though the machines that required this feature have largely disappeared, the aesthetic has survived. But why?



Despite lower reading comfort and greater space requirements, the monospaced typeface (bottom) has a firm place in global type culture.

PULLING THE WOOL OVER SOMEONE'S EYES ▸ To answer this question, I delved back into the history of the typewriter. My research took me back to a time when monospaced was not yet a stylistic label, there was simply no other option.

On a classic typebar machine, the carriage holding the paper advanced by exactly the same distance after every keystroke. Ten characters per inch was common for Pica and twelve for Elite, these were names of the standard character pitches. The "natural width" of Latin glyphs was simply ignored.

To achieve a harmonious typeface, the design of the letters had to conform to this mechanism and constraint. Wide characters such as W and M were narrowed, while narrow characters were extended with expansive serifs. It is precisely these contortions that account for much of what we now recognize and appreciate as the monospaced aesthetic.



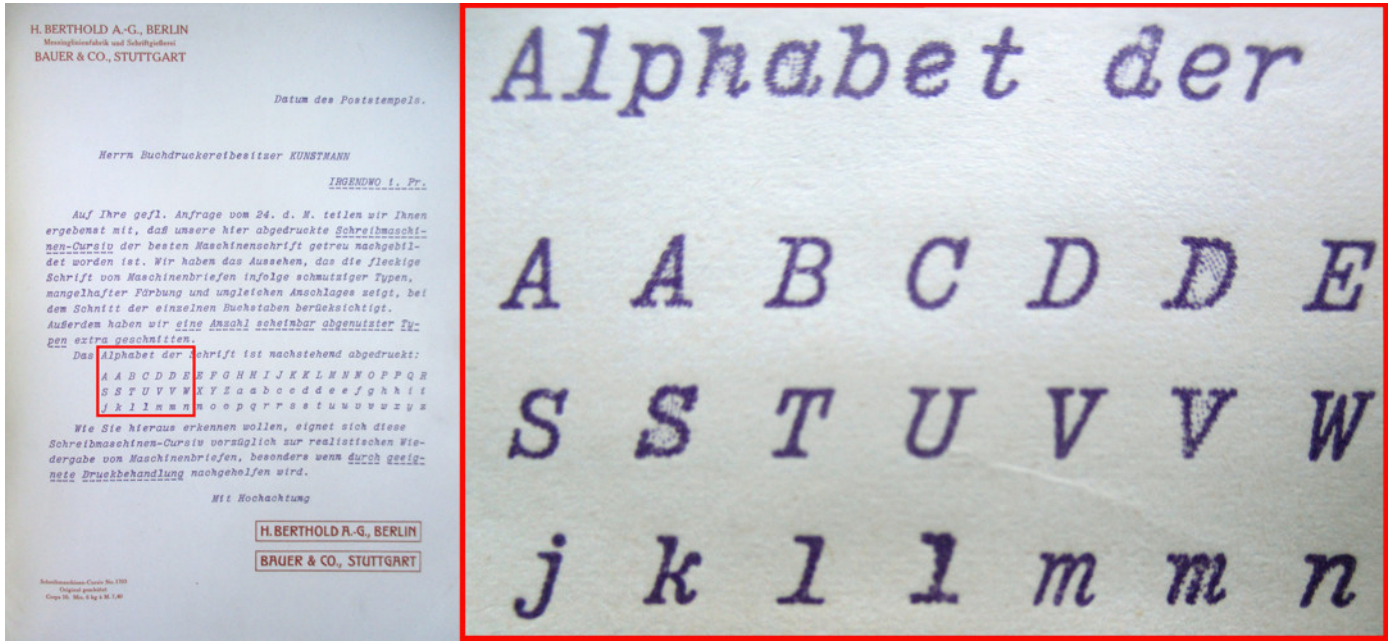
Equal space for every letter: three digital monospaced classics and the newly released Pangea Mono in comparison.

In the first half of the 20th century, typewritten business letters and manuscripts became the norm. Surprisingly, it did not take long for printers to imitate this technically driven aesthetic. Advertising was the catalyst, it wanted circulars and letters in large print runs, but with the appearance of something typed by hand. So, type foundries developed typewriter faces for letterpress printing.

A BLUFF FROM THE TYPE CASE ▸ But that was not enough. Some type foundries went so far as to celebrate the imperfections of typing. They designed dirty type, worn letters, and even went as far as to simulate uneven ink coverage. To imitate the visual effect of a ribbon, some printers even stretched ink-soaked cloth between the printing form and the paper. Or the letters themselves were given the texture of the ribbon.

Isn't that a fascinating twist in the history of typography? First, a machine forces visible flaws onto type. A little later, the highly regarded craft of letterpress printing goes to great lengths to reproduce those very flaws as authentically as possible. The message behind it, this is a personal message. A handbook for typesetters put it quite bluntly in 1926:

"Business communications are printed in typewriter type to make the recipient believe that the message in question was written especially for them on a typewriter. The typefaces used for such purposes are imitations of the most common typewriter styles, typically a kind of Egyptian in Cicero size." (Friedrich



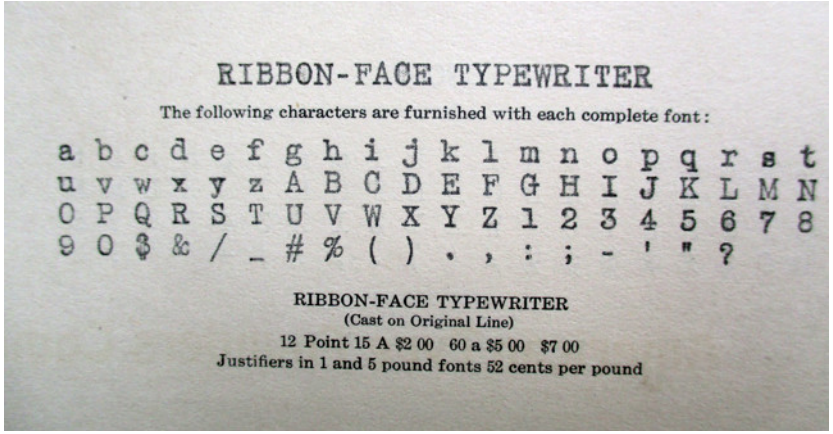
Left: Hand-set advertising letter for "apparently worn type" from 1930: "We have taken into account, in the cutting of the individual letters, the appearance of the blotchy type found in machine-written letters as a result of dirty type, inadequate inking, and uneven striking."
Right: enlargement showing the "dirty" alternate characters A, D, S, V, l, and m. (H. Berthold/Bauer 1930)

Bauer, Handbuch für Schriftsetzer, Verlag Klimsch, 1926, p. 245)

Of course, it was an illusion. Advertising deliberately exploited this appearance for its own purposes. At the time, the look of typewritten text conveyed either something personal (a letter, a manuscript) or something authoritative (an order, an official letter), depending on the context in which a person's reading habits had been formed. The idea is trending again in advertising today, something that looks handmade catches the eye more readily than a perfectly typeset tagline.

Whether people read something with interest depends not only on the content of the printed matter, but also on how familiar the typeface is to them. In 1991, US type designer Zuzana Licko wrote in Emigre, "We read best what we read most." She was defending her retro pixel fonts against criticism from traditionalists, at a time, ironically, when dot-matrix printers and pixelated screen fonts were just disappearing from the prepress workflow.

In a catalog of the typefaces available from Seemann-Verlag from 1926, it lists as many as 46 typewriter typefaces for book printing, including five blackletter and six italic styles. More were added in the following years, so that by



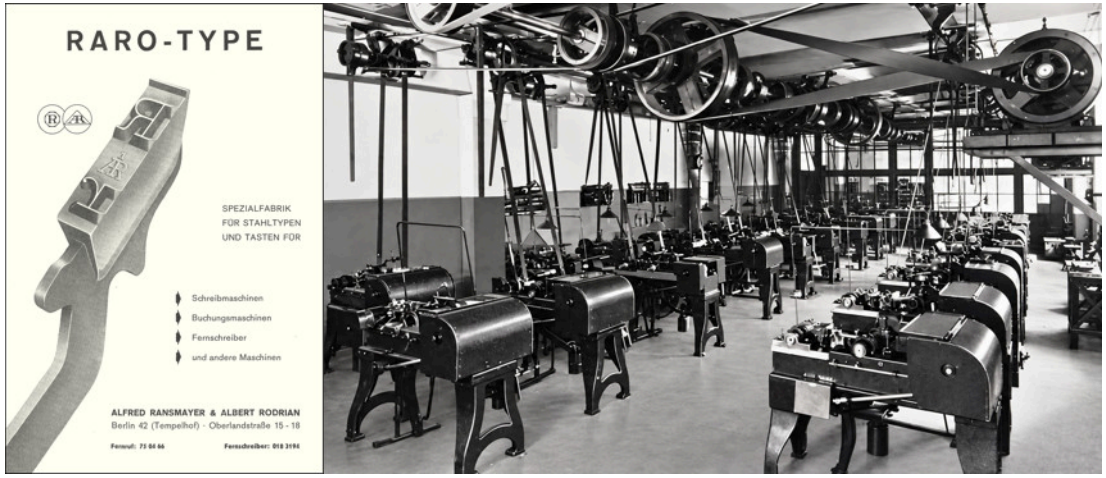
Type supplier ATF American Type Founders already offered 21 imitations of the most common typewriter faces in 1912, including so-called Ribbon Faces with a simulated ribbon pattern. (ATF 1912, pp. 849–868)

1929 there were over 100 to choose from. In the U.S., development began even earlier. In 1912, American Type Founders introduced as many as 21 imitations of popular typewriter fonts, including so-called "silk" or "ribbon" faces, which simulated the impression of a typewriter ribbon.

THE MAKER OF THE "REAL" TYPEWRITER TYPES

▸ Alongside these pseudo-typewriter faces, the real typewriter types continued to evolve. Between 1900 and 1930, the industry leader was Raro in Berlin-Mitte. It was named after founder Alfred Ransmayer and engineer Albert Rodrian. The company manufactured high-precision steel type, which is the small letter-bearing component attached and soldered to the head of the typebar. Raro supplied dozens of major typewriter manufacturers in Europe and North America. Yet as a hidden champion, the brand was barely known to consumers.

Assembling Raro's types with two characters, one above the other, was precision work. On the one hand, each component had its fixed position on one of more than 40 typebars, while



Left: Advertisement for the Berlin steel-type factory Raro, which offered 360 type styles and languages. (Raro 1953, p. 3) Right: Machine Hall P at the Raro works, Köpenicker Str. 113. (Raro 1928, p. 7)

on the other hand, the mounting height had to be accurate to tenths of a millimeter. If a type was not positioned correctly, the typed letter missed the baseline. Even today, terms used on today's computer keyboard still recall this mechanism. For example, the Tab and Shift keys. The latter is called Shift because switching it, literally shifted the type basket, so that the uppercase character above the lowercase one would strike the ribbon.

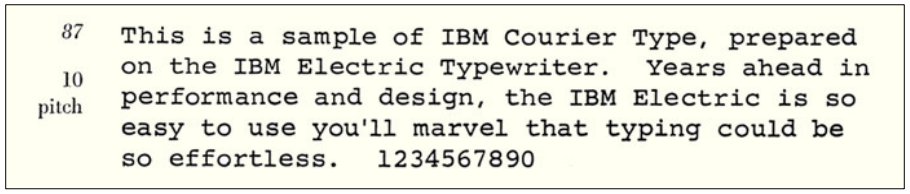
You have to picture this mechanism again to understand how far we have moved away from it… and how remarkable it is that the type style associated with it is still so popular.

HERE TO STAY ▸ One typewriter font that, over the years, has weathered all the technological advances with such resilience that it can still be found in computer font menus today is: Courier. It was designed by Howard G. Kettler for IBM in 1955, initially for the mechanical typewriter. But Courier evolved rapidly.

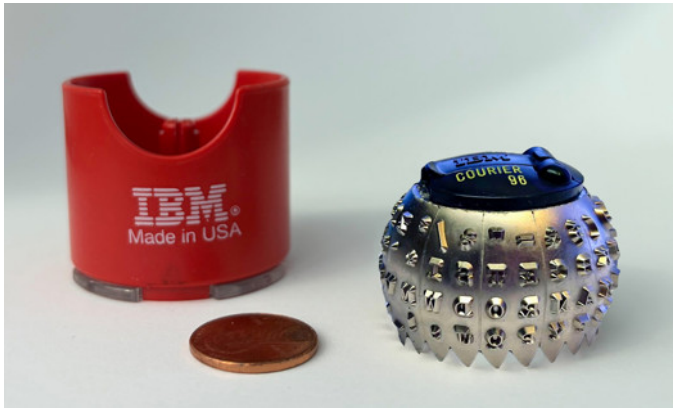
When IBM introduced the electric typewriter with a typeball in 1961, the young Courier had to be adapted to the new technology. On the small surface of the typeball (also known as the "golf ball"), all 72 characters (later 88 and 96) were arranged in four rings. To prevent the characters from touching one another, serifs on some letters were trimmed and the numerals slightly narrowed.

The striking behavior of the IBM Selectric had an even greater influence on Courier's redesign. Its typeball struck the ribbon with extreme consistency, precision, and speed. From 1964 onward, a carbon ribbon also produced a particularly clean print image. Complex Courier characters tended to transfer too much ink. Visually, they appeared "smudged" in print and were therefore revised. With mechanical typing, the person at the keyboard could strike the capital W harder to avoid a pale impression or tap the period very gently so that it did not punch through the paper.

Courier kept moving with the technology, from the typeball to the daisy wheel, and from there into the digital world. It was built into the first PostScript laser printers and even served as a fallback font when the font actually required could not be loaded. When Courier appeared it was not the desired typeface but an indication that something had gone technically wrong.



Specimen of IBM Courier as introduced on the manufacturer's electric typewriters in 1956. IBM did not legally protect the name or design, allowing Courier to enter the public domain and establish itself as a standard. (www.ibm.com/history/selectric)



Interchangeable typewriter typeball with storage container: height 25 mm, diameter 35 mm, weight 10 g; Courier with 96 characters. (Photo: Fontwerk)

I COULDN'T SHAKE MONOSPACED TYPE EITHER ▸ In 1984, I wrote my diploma thesis in Frankfurt using WordStar, one of the early word processors for personal computers. Using the software was anything but WYSIWYG (What You See Is What You Get). The text was littered with visible control characters and dot commands. And because there was no mouse, the cursor moved left, right, up, and down using the four letter keys. My most important command key, however, was **Delete.** We writers celebrated it. Goodbye forever to the backspace key and Tipp-Ex.

My words appeared on the monochrome CRT screen in phosphor-green letters that, while proportionally designed, were rendered as monospaced. At least the typeface was razor-sharp.

For two years, as editor-in-chief of PAGE in Hamburg, I worked on a Mac Plus

with a graphical user interface. Now, there was no technical reason to write text in a monospaced typeface. The Mac paved the way for a new generation of screen workers to embrace desktop publishing (DTP), which allowed professional typography both on screen and on paper via a laser printer.

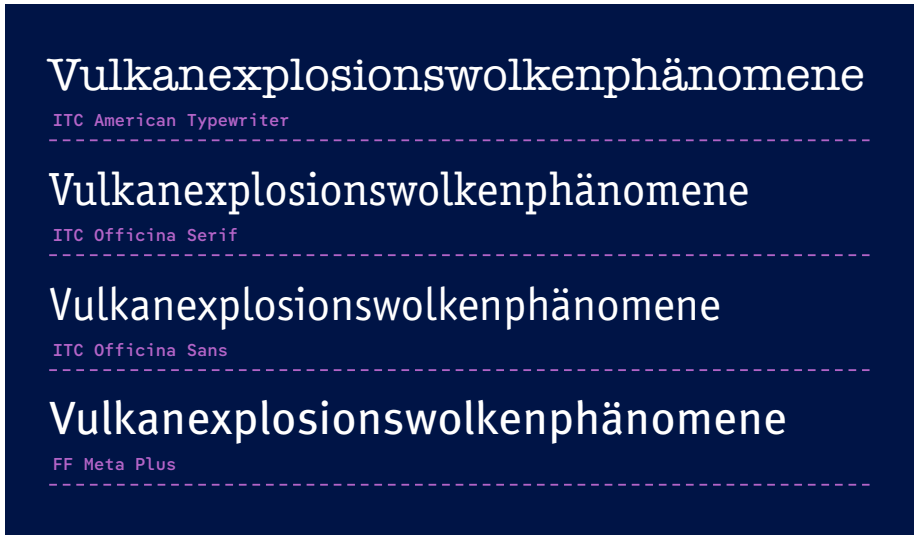
Nevertheless, I continued to enjoy writing in Courier. There was a practical reason and a psychological one. Thanks to the constant character width, I could more easily estimate the length of my manuscripts. And I wanted my drafts to look unfinished until I approved them in the final page layout on screen. I found this separation extremely pleasing.

In my correspondence, I turned the zeitgeist on its head. While I was receiving more and more computer-generated letters in Times or Helvetica, I deliberately stuck with the good old typewriter look. It stood out from the new look and felt more personal. Without thinking about it, I was essentially doing the same thing printers had done sixty years earlier, I was using the aesthetic of an obsolete technology to draw attention to my messages.

A NEW HYBRID GENRE: CORRESPONDENCE TYPE ▸ In the mid-1980s, when Adobe began selling typefaces on floppy disks beyond the core fonts built into PostScript printers, and in doing so established the open font market, I switched from Courier to American Typewriter. Designed by Joel Kaden and Tony Stan in 1974 as a “charming alternative to typewriter type,” it appeared in 1986 as Adobe Font Package No. 32 in PostScript format.

In actual fact, American Typewriter is not a monospaced face but a proportional one, albeit with a typewriter aesthetic. In that sense, it anticipated an idea that reappeared in later digital correspondence typefaces. Many companies replaced electric typewriters and noisy matrix printers with 300-dpi laser printers in the late 80s. On these printers, Courier often printed too lightly on them because of its fixed width and it also took up a great deal of space. Correspondence typefaces were therefore developed specifically for this environment. For example, Erik Spiekermann’s ITC Officina, which he designed in 1989, is narrow, robust, and easy to read.

The success of his second digital typeface, FF Meta from 1991, also came about in the wake of correspondence typefaces. For its curved stroke beginnings and narrow proportions, Spiekermann drew inspiration from the typeball face Letter Gothic, the first sans serif typewriter face. Meta’s subsequent expansion into a large family with eight weights and italics made its origins as an office typeface easy to forget.



The evolution of correspondence typefaces: American Typewriter (1974), Erik Spiekermann’s Officina (1989) was a proportional typewriter-style face developed as a correspondence typeface for laser printing; FF Meta (1991), which moved another step away from the typewriter aesthetic.

WHEN MACHINES LEARN TO READ ▸ Back to the typewriter. Its typography left a second, less obvious mark on the history of type. It was not only the input device for texts written by people… its type was soon made readable by machines as well.

Optical Character Recognition (OCR) sounds commonplace today. We photograph a page of a book with a smartphone and use a touch gesture to copy out quotations, save them, or share them in a chat. In the 1960s and 1970s, when banks and insurance companies were becoming computerized, the task was considerably more difficult. A scanner could not decipher just any typeface. It required unmistakable and distinctive characters designed specifically for its limited ability to distinguish one form from another.





The Linotype OCR 100 reading machine (1975) weighed an impressive 200 kg; its paper feed accepted single sheets or stacks of up to 50 sheets, whose texts were read at a speed of 110 characters per second. (Linotype-Post, issue 78, February 1975, p. 21)

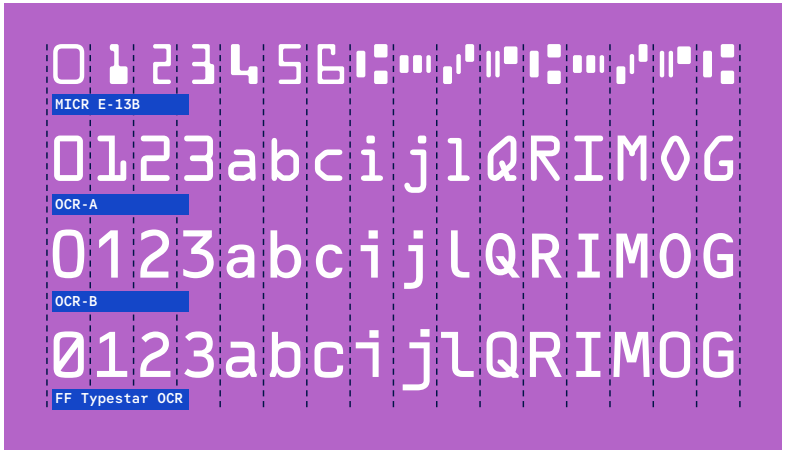
The early devices were anything but portable. The 1975 Linotype OCR 100 (known in the US as the Mergenthaler OCR/100) weighed around 200 kilograms and was equipped with a halogen lamp, a fiber-optic bundle, a lens, and a scanning chip with 128 photodiodes. Of eight OCR typefaces, one of which was Courier, the device could read a maximum of two, at a speed of 110 characters per second.

OCR-A and, later, OCR-B were created for machines like these. Once again, technology determined the shape of the letters. With OCR-A, characters had to be so distinct and unmistakable on a coarse grid so that, for example, 0, O, and Q could not be confused. Beauty did not come first but distinguishability did.

With OCR-B, things became more interesting. The great type designer Adrian Frutiger was involved in its development. His task was to reconcile technology and design. The characters had to be reliably recognized by OCR while remaining pleasant and legible enough for humans to read.

Potential confusions therefore had to be systematically eliminated. Lowercase letters such as i, j, and l, the uppercase I, the numeral 1, and the exclamation mark had to differ more clearly from one another than they traditionally would in typography. Even combinations were carefully considered: IVI must not look like M, VV must not look like W, cl must not look like d, and rn could not look like m.

The fascinating part is that Frutiger knew this typeface was a transitional product. He predicted that reading machines would one day become good enough to recognize any printed typeface. That is exactly what happened. Once again, the technical necessity disappeared. And once again, the typefaces survived because designers ‘repurposed’ OCR fonts for their own projects.

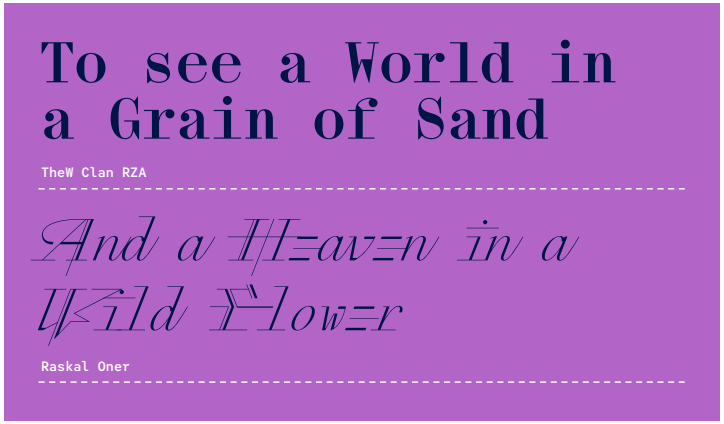


Three machine-readable typefaces and one interpretation: ED-13B (1956), a machine-readable face printed with magnetizable ink (Magnetic Ink Character Recognition); OCR-A (1966) was one of the first standardized typefaces for optical character recognition; OCR-B (1968) was the “friendly” variant of OCR-A; Typestar OCR (1999) was a monospaced cut of the correspondence typeface Typestar designed by Steffen Sauerteig.

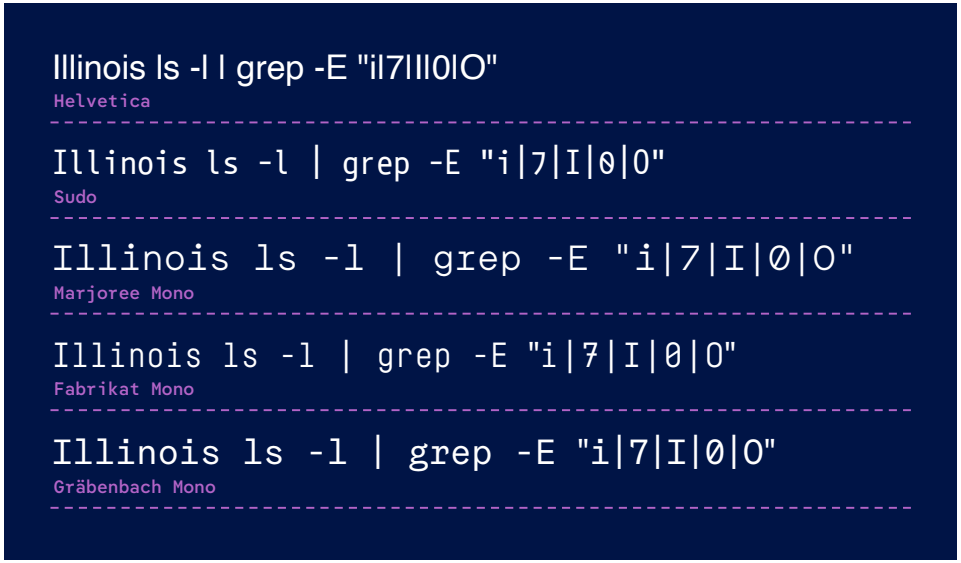
TWO WAYS OUT OF THE SAME CORSET ▸ With the demise of the typewriter and early OCR technology, one thing did not fade away, the concept of monospaced fonts. Quite the opposite. Over the past two decades, the genre has virtually exploded. Doug Wilson's ongoing collection Coding with Character now contains well over a hundred monospaced typefaces, from sober workhorses to designs that make you wonder just how much eccentricity a fixed character grid can tolerate.

Broadly speaking, two trends can be observed here. One takes the old corset (constraint) seriously and tries to achieve the best possible readability within it. Programmers in particular still need fixed-width type. Source code becomes easier to scan in a fixed grid. At the same time, something has to work there that is less problematic in ordinary running text: distinguishing I, l, 1, and |, as well as O and 0. Some coding fonts push this optimization as far as specially programmed ligatures, so that, for example, the character sequence != is displayed like ≠ without changing the underlying code.

A great example of a programming typeface is Jens Kutílek's free Sudo. He started it in 2009 because he disliked the fonts available in his text editor. Since then, he has continued to refine Sudo through daily programming. The characters are narrow to fit as much code as possible on screen; similar characters are designed to be distinguishable. However there is one detail Sudo refuses to compromise on,



Above: Born monospaced and subsequently freed from it, the RZA style from the three-member mono family TheW Clan; Below, the eccentric Raskal Oner, a metamorphosis from mono to script. Both are available from Swiss Typefaces.



Landmark coding fonts. Top: Helvetica would be a particularly poor choice for coding because its characters i, l, I, 0, O, and | are difficult to distinguish. Below: the space-saving Sudo by Jens Kutílek; the well-equipped MD IO with eight weights and italics (design: Rutherford Craze); Gräbenbach Mono by Wolfgang Schwärzler; and Marjoree Mono by Daniel Gross and Joris Maltha.

Kutílek doesn't like code ligatures and deliberately does without them.

At the other end are monospaced typefaces that do not even try to make their corset invisible, they put it on display. Here, the fixed character width is not treated as a problem but as inspiration for unusual forms. An i suddenly gets a grotesque amount of room, a W has to contort itself, and those very disruptions give the typeface its character. Readability remains important, but it no longer automatically takes precedence over the look.

Sometimes the principle is pushed so far that it is hardly possible to speak of classic monospacing at all. Emmanuel Rey's experimental Raskal Oner, for example, breaks out of its monospaced construction with contextual alternates and ligatures, so that its texture is closer

to a script than to a mono. Its capitals are twice as wide as its lowercase letters, further emphasizing the lettering aesthetic.



Modern mono fonts offer multiple weights and sometimes even italic forms, with one rule applying across all styles: they occupy the same width. Center: Zeitung Mono (Underware); Right: Gräbenbach Mono (Camelot).

There is now quite a wide spectrum between these two extremes. And that is exactly where Pangea Mono resides.

TWO MONOS IN ONE ▸ Christoph Koeberlin didn't want to choose between the two ideas. Pangea Mono was meant to be both: a workhorse and a free spirit. The foundation for this was already there. The Pangea family was already on the market with its two optical sizes, Pangea and Pangea Text. Koeberlin applied this differentiation to his Mono – not only technically, but also in terms of design. The Text version was intended to be airier and more neutral, while Pangea Mono was meant to be denser, more idiosyncratic, and explicitly less focused on maximum readability.

This can be seen clearly in individual characters. The lowercase i uses its absurdly generous space differently from what one would expect of a coding font designed to be as neutral as possible. The uppercase J and Y are allowed to stand out as well. In Pangea Mono Text, such gestures are toned down. The slightly more generously spaced typeface is intended to work calmly at smaller sizes and in longer texts.

The metrics show that these are not simply the same letters in two sizes. In Pangea Mono, the fixed character width is 560 units, while in Pangea Mono Text it is 600. Therefore, the reading version takes up more space than its sister. While a w naturally uses a large part of this cell, the l is free to fill the space more creatively.

"One Size Fits All" therefore only applies within a certain optical size. Pangea Mono adheres to the oldest rule of the typewriter, every character gets the same amount of space, while at the same time doing something the Olympia on my desk could not: providing two solutions to the same spatial constraint.

FROM NECESSITY TO PLEASURE ▸ Perhaps this is the reason why monospaced typefaces endure. Their history can be read as a succession of technical constraints. First, the mechanics of the typewriter forced every character into the same width. Then printers, curiously enough, tried to imitate the restrictions imposed by that technology.

Electric typewriters demanded new adaptations. Reading machines, in turn, needed characters whose differences were large enough for coarse sensors to tell

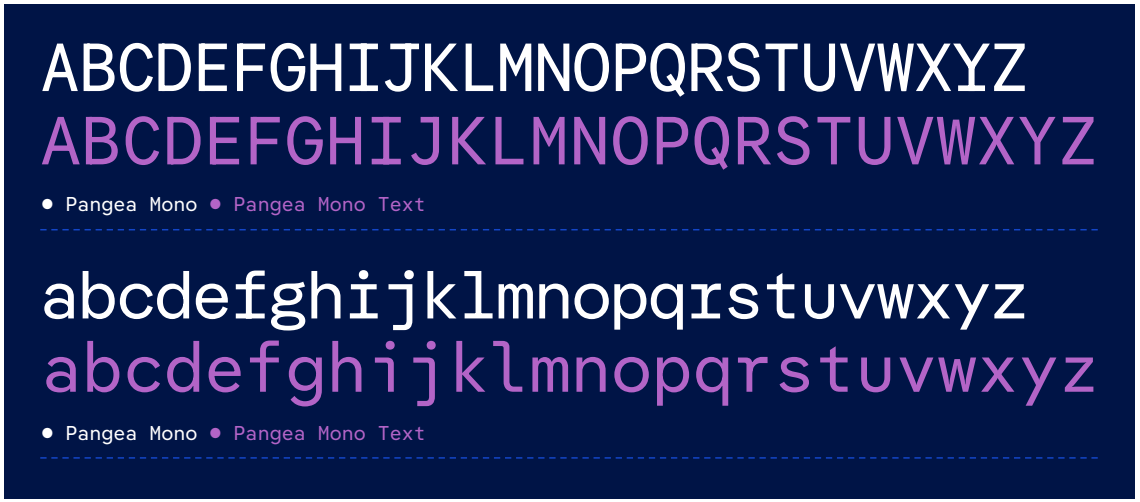
them apart. At every step, type designers responded to a constraint. Today, almost all of these limitations have disappeared. What remains is a formal principle that can be reinterpreted.

Type expert Prof. Indra Kupferschmidt deftly describes the phenomenon: “The charm of monospaced type lies in its mechanical rhythm. It carries the DNA of the typewriter into the digital age, creating a texture that is both nostalgic and hyper-functional.” This quote serves as the motto for this year’s typographic calendar Typodarium 2027, curated for the nineteenth time by Raban Ruddigkeit and Lars Harmsen. The current theme, which comes as no surprise to us, is Monospace.

Perhaps that is why I still write (including this article) in monospaced type on my MacBook, but I switch to a different one, usually a newly released design, every month. These typefaces signal to me a state somewhere between draft and publication. And they look like work, not a finished product.

Pangea Mono currently represents the culmination of this evolution. No one had to design it. No machine demands it. And that is precisely why Christoph Koeberlin is free to play with rules established more than a hundred years ago by gears, typebars, and an advancing carriage. Even the old “One Size Fits All” no longer applies. Pangea Mono has two optical sizes because a typeface on a screen today no longer has to accept what the typewriter once dictated.

And there’s something else a modern typeface can do that earlier ones couldn’t: it can do good. With Pangea Mono, its designer is continuing the tradition set by its “big sister,” Pangea, by donating no less than a quarter of his earnings from the font to support the conservation and reforestation of the rainforest.



Pangea Mono’s two optical sizes in comparison: the Text version is “airier,” with more open letterforms and more restrained serifs.

SOURCES

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Wetzig, Emil (ed.): Handbuch der Schriftarten. Eine Zusammenstellung der Schriften der Schriftgießereien deutscher Zunge nach Gattungen geordnet. Albrecht Seemann, Leipzig, 1926, 295 pages. Supplements appeared through 1939.

→ [ATF 1912]
American Typefounders: American Specimen Book of Type Styles. Complete Catalogue of Printing Machinery and Printing Supplies. Jersey City, 1912. Type specimen book for ordering letterpress typefaces.

→ [Linotype OCR 100 reading machine, promotional leaflet]
Readable typefaces. OCR-B: German, Danish, English, French, Spanish, Portuguese, Scandinavian languages; Perry: English; Courier: English, French; Letter Gothic: Yugoslavian.

→ [Type Sign Symbol 1980]
Frutiger, Adrian: Type Sign Symbol. Mit Beiträgen von Maurice Besset, Emil Ruder und Hans Rudolf Schneebeli. English, German, French. ABC Verlag, Zürich 1980, ISBN: 3855040605

Culture Festival

Võrastik

Wahrnehmungspsychologie

Objection

Afrique Subsaharienne

Regulační

Made in Minato (Tokio), Japan

AF 13mm/1.4

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Pangea Mono

20 Mil Léguas Submarinas

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See „einem gigantischen Etwas“ begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que pa-recía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

À prendre la moyenne des observations faites à diverses reprises, – en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, – on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, – s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. En effet, le 20 juillet 1866, le steamer Governor-Higginson, de Calcutta and Burnach steam navigation Company, avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie.

Text taken from Jules Verne “Twenty Thousand Leagues Under the Sea”. Pangea Mono Text Bold 55 pt (Português), 16 pt (English), Regular 15 pt (German), 15 pt (Español), 6 pt (Français)

Pangea Mono Text

20 Mil Léguas Submarinas

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See „einem gigantischen Etwas“ begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

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À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. En effet, le 20 juillet 1866, le steamer Governor-Higginson, de Calcutta and Burnach steam navigation Company, avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie.

Text taken from Jules Verne “Twenty Thousand Leagues Under the Sea”. Pangea Mono Text Bold 55 pt (Português), 16 pt (English), Regular 15 pt (German), 15 pt (Español), 6 pt (Français)

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Latin Uppercase and Lowercase

ÁĂẮẶẰẲẴÂẤẬẦẨẪÄǞÃȦǠĀĄÅǺḀÃ∀ÆǼǢḂƁƂƀƁƃĆČÇḈĈĊχƇ₡DZDŽÐĎḌḐĐĊƉḒDzDžÐÉĔẾĘḘỀỂỄÈËĖẸ
ÈĖÊĒḔḖĘƐƎΣ♯ẼĘƏȝǯƐFḞƑǴĞǦĢĠǤʔĜǴǷƷĦḪȞĤḦĤḢḤĮIJÍĬǏÎÌÏḮİỊÌÎĪĮιƗĨĮĴƋƗḰǨĶḴĶLJĹʎƛŁɬĽĻĿ·ĻĹ
ŁtLjĻŁɬḾṀṂЩNJŃŇŅṆṊṄṈNJnjŅŋÑŊʁÓŎǑȮÔỐỘỒỔỖȪȰȮȰǪǾǑỎŐȬǪǬƟǪǭỐÕȮŐÒωǪǑƆØǾÕŐÖÕŒṔṖÞÞÞQŔƣŘŖŘṘṞŘŖŘR
ŖŚŚŠŞŜṢṠṤṦßȿ$ŦŤŢṰṮƬṪṬŢŦÚЧŬǓÛỤÙÜǗṲǛǕŨṴÙỦƯǙỰǓǗŰÛŪǛṺƲỤỮŰỤ¥ỴƲṼΛẂŴẄẀṾẀẂẊẋÝŶŸẏỴẙỲẎƴŶŹŽẐŻ
ẔẐƵ

Accented Latin Uppercase

áăắặằẳẵâấậầẩẫäǟãȧǡāąảåǻⱥǽǣḃḅβƀƃɓƄćčçḉĉċχƈ¢ȼďḍḑđḋḍḏḓdzdžðéĕěȩḝêếệềểễëėẹè
ẻêēéèęɛʃɬɸẽḛəɘʒǯɛɬḟɠɣğĝǧġǥɋʔʕɂgǥgȝħḫȟḥĥḧḣḥɦɧẖɥɪíǐĭîìïḯịìɨîīɨιɨĩḭĳjjȷǰĵɟɨʄḱǩḳķĸķḵƙĺλƛ
ɬɬľḽḷl·ļĺłɬĺjl̨łḯɬńm̀m̀m̨mɯńňn̈n̨ṇṋn̈ṅn̈ɲnjŋn̨ñŋóɵŏǒôốộồổỗȫȱȯǭọòỏơớợờởõőȭȯȱȯǫȱȯȱȯȱȯ

STYLISTIC SET 1 #SS01 (PANGEA MONO)

This OpenType feature replaces the default forms with these stylistic alternates: Alternative g (single story) – g ǵ ǧ ğ ĝ ġ ģ ḡ ǥ included

Weights
Weights

STYLISTIC SET 1 #SS01 (PANGEA MONO TEXT)

This OpenType feature replaces the default forms with these stylistic alternates: Alternative g (double-story) – g ǵ ǧ ğ ĝ ġ ģ ḡ ǥ included

Weights
Weights

STYLISTIC SET 2 #SS02

Replaces the default forms with these stylistic alternates: Alternative a (single story) – a á ă ắ ặ ǎ ằ ẵ ä â ấ ậ ầ ẩ ẫ à ȧ ā ą ả å ǻ ạ ȁ ȃ ã ɐ ₐ ª incl.

Solaris
Solaris

STYLISTIC SET 3 #SS03 (PANGEA MONO)

This feature replaces the default forms with these stylistic alternates: Alternative i – ı ɪ í ĭ ǐ î ì ï ǐ į ì ɪ î ī į ɨ ĩ į ij fi included

Tunglið
Tunglið

STYLISTIC SET 3 #SS03 (PANGEA MONO TEXT)

This feature replaces the default forms with these stylistic alternates: Alternative i – ı ɪ í ĭ ǐ î ì ï ǐ į ì ɪ î ī į ɨ ĩ į ij fi included

Tunglið
Tunglið

CONTEXTUAL ALTERNATES #CALT

This feature replaces predefined character combinations in meaningful contexts with special characters. : included

5:3 → 5:3

CASE-SENSITIVE FORMS #CASE

By default, characters in a text typeface are designed to work with lowercase characters. This feature shifts various punctuation marks up to a position that work better with all-capital sequences or sets of lining figures. ʕ ẖ ʧ ⟨ ⟩ ¡ ¿ · • ¿ / \ - – — ‒ – — - - ( ) { } [ ] « » ‹ › @ ¨ˈˋˊˆˇ˚˛˜˙ ˈˆˊ ˌˏˎ˳˵ included

(h-o)
(H-O)

LINING FIGURES #LNUM, OLDSTYLE FIG. #ONUM

This feature replaces lining figures (which are the same height as uppercase letters) on either proportional widths (default) or tabular widths with corresponding figures in the oldstyle (lowercase) form.

160982 • Off
160982 • On

ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures.

6a 2o
6ª 2º

SCIENTIFIC INFERIORS #SINF

This feature replaces figures with inferior figures (they sit lower than the baseline, primarily for chemical or mathematical notation).

CO2 → CO₂

SUPERSCRIPT #SUPS, SUBSCRIPT #SUBS

The superscript feature replaces figures or letters with superior figures or superior letters, subscript replaces default characters with subscript characters.

k3 M6
K³ M₆

LOCALIZED FORMS #LOCL

Replaces certain characters with a different form depending on the language of the text. – L·L l·l ▸ Ŀ ŀ (Catalan), Ş ţ ş ţ ▸ Ș Ț ș ț (Romanian), Ŋ ▸ Ǹ (Northern Sámi, Skolt Sámi), Ą Ę ą ę ▸ Ą̀ Ę̀ ą̀ ę̀ (Navajo) and Ļ Ņ ļ ņ ▸ Ł Ņ̧ ł Í (Marshallese) included

Braşov
Braşov

All alternative glyphs (Stylistic Sets) are also available via the Access All Alternates #AALT and Stylistic Alternates #SALT features. The Access All Alternates feature makes all variations of a selected character accessible, e. g. via the Glyph Palette in Adobe InDesign or Affinity Publisher. The Stylistic Alternates feature replaces the default forms with stylistic alternates.

561 LANGUAGES SUPPORTED

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Greek, Cyrillic, Arabic, Hebrew, Georgian, Thai or Devanagari. If you need further languages or alphabets (e.g. Chinese, Japanese, Korean), we can make custom fonts for you.

▾ Latin (561)

Abidji
Abron
Abua
Acheron
Achinese
Acholi
Achuar-Shiwiar
Adamawa Fulfulde
Adangme
Adele
Afar
Afrikaans
Aghem
Agni
Aguaruna
Ahanta
Ahtna
Aja (Benin)
Akebu
Akoose
Alekano
Aleut
Algonquin
Alutiiq
Amahuaca
Amarakaeri
Amis
Anaang
Andaandi
Angas
Anii
Anufo
Anuta
Ao Naga
Apinayé
Arabela
Aragonese
Arbëreshë Albanian
Arutani
Arvanitika Albanian
Asháninka
Ashéninka Perené
Asturian
Asu (Tanzania)
Atayal
Avatime
Awa-Cuaiquer
Awetí
Awing
Ayizo Gbe
Baatonum
Bafia
Bagirmi Fulfulde
Balante-Ganja
Balinese
Balkan Romani
Bambara
Banjar
Baoulé
Bari
Basa (Cameroon)
Basque
Bassari
Batak Dairi
Batak Karo
Batak Mandailing
Batak Simalungun
Batak Toba
Bemba (Zambia)
Bena (Tanzania)
Biali
Bikol
Bini
Bislama
Bissa
Boko (Benin)
Bomu
Bora
Borana-Arsi-Guji Oromo
Borgu Fulfulde
Bosnian
Bouna Kulango
Breton
Buamu
Buginese
Bushi
Candoshi-Shapra
Caquinte
Caribbean Hindustani
Cashibo-Cacataibo
Cashinahua
Catalan
Cebuano
Central Alaskan Yupik
Central Atlas Tamazight
Central Aymara
Central Kurdish
Central Mazahua
Central Nahuatl
Central-Eastern Niger Fulfulde
Cerma
Chachi
Chamorro
Chavacano
Chayahuita
Chickasaw
Chiga
Chiltepec Chinantec
Chokwe
Chuukese
Cimbrian
Cofán
Comox
Congo Swahili
Cook Islands Māori
Cornish
Corsican
Creek
Crimean Tatar
Croatian
Czech
Dagbani
Danish
Dehu
Dendi (Benin)
Dimli
Dinka
Ditammari
Duala
Dutch
Dyan
Dyula
Eastern Arrernte
Eastern Maninkakan
Eastern Oromo
Efik
Embu
English
Ese Ejja
Esperanto
Ewe
Ewondo
Falam Chin
Fanti
Farefare
Faroese
Fe'fe'
Fijian
Filipino
Finnish
Fon
Foodo
French
Friulian
Ga
Gagauz
Galician
Ganda
Garifuna
Ga'anda
Gen
German
Gheg Albanian
Gilbertese
Gonja
Gooniyandi
Gourmanchéma
Guadeloupean Creole French
Guarani Mbyá
Guató
Guinea Kpelle
Gusii
Gwich'in
Haitian
Hakha Chin
Halkomelem
Hani
Hassaniyya
Hausa
Hawaiian
Hiligaynon
Ho-Chunk
Hopi
Huastec
Hungarian
Hän
Ibibio
Icelandic
Ido
Idoma
Ifè
Igbo
Iloko
Inari Sami
Indonesian
Interglossa
Interlingua
Interlingue
Irish
Istro Romanian
Italian
Ixcatlán Mazatec
Jamaican Creole English
Javanese
Jenaama Bozo
Jola-Fonyi
K'iche'
Kaapor
Kabiyè
Kabuverdianu
Kabyle
Kaingang
Kako
Kala Lagaw Ya
Kalaallisut
Kalenjin
Kamba (Kenya)
Kanuri
Kaonde
Kaqchikel
Kara-Kalpak
Karajá
Karelian
Karo
Kasem
Kashubian
Kekchí
Kenzi/Mattokki
Khasi
Khoekhoe
Kikuyu
Kimbundu
Kinyarwanda
Kirmanjki
Kituba (DRC)
Klingon
Kom (Cameroon)
Kongo
Konzo
Koonzime
Korubo
Koyra Chiini Songhay
Koyraboro Senni Songhai
Krio
Kuanyama
Kusaal
Kven Finnish
Kwakwala
Kwasio
Kölsch
Ladin
Ladino
Lakota
Lama
Lamnso'
Langi
Latgalian
Ligurian
Lingala
Lithuanian
Lobi
Lojban
Lombard
Low German
Lower Sorbian
Lozi
Luba-Katanga
Luba-Lulua
Lukpa
Lule Sami
Luo (Kenya and Tanzania)
Luxembourgish
Lyele
Láá Láá Bwamu
Maasina Fulfulde
Macedo-Romanian
Madurese
Makhuwa
Makhuwa-Meetto
Makonde
Makwe
Malagasy
Malaysian
Malba Birifor
Maltese
Mam
Mamara Senoufo
Mandinka
Mandjak
Mankanya
Manx
Maore Comorian
Maori
Mapudungun
Marshallese
Masai
Masana
Matsés
Mauritian Creole
Mbelime
Medumba
Megleno Romanian
Mende (Sierra Leone)
Meriam Mir
Meru
Meta'
Metlatónoc Mixtec
Mezquital Otomi
Mi'kmaq
Minangkabau
Mirandese
Miyobe
Mizo
Moba
Mohawk
Montagnais
Montenegrin
Moré-Kuyubim
Mossi
Mundang
Munduruku
Munsee
Murrinh-Patha
Murui Huitoto
Muslim Tat
Mwani
Ménik
Mískito
Naga Pidgin
Nateni
Navajo
Nawdm
Ndonga
Ndrulo
Neapolitan
Ngazidja Comorian
Ngiemboon
Ngomba
Nigerian Fulfulde
Ninam
Niuean
Nobiin
Nomatsiguenga
Noon
North Azerbaijani
North Marquesan
North Ndebele
Northeastern Dinka
Northern Bobo Madaré
Northern Dagara
Northern Kissi
Northern Kurdish
Northern Qiandong Miao
Northern Sami
Northern Uzbek
Northwestern Ojibwa
Norwegian
Novial
Nuer
Nuuchahnulth
Nyamwezi
Nyanja
Nyankole
Nyemba
Nzima
Occitan
Ojitlán Chinantec
Old Prussian
Omaha-Ponca
Orma
Oroqen
Otuho
Palauan
Paluan
Pampanga
Papantla Totonac
Papiamento
Paraguayan Guaraní
Pedi
Pemon
Phuie
Picard
Pichis Ashéninka
Piemontese
Pijin
Pintupi-Luritja
Pipil
Pite Sami
Pohnpeian
Polish
Portuguese
Potawatomi
Pulaar
Pular
Purepecha
Páez
Quechua
Romanian
Romansh
Rotokas
Rundi
Rwa
Saafi-Saafi
Samburu
Samoan
Sango
Sangu (Tanzania)
Sanumá
Saramaccan
Sardinian
Saxwe Gbe
Scots
Scottish Gaelic
Secoya
Sena
Serer
Seri
Seselwa Creole French
Shambala
Shanenawa
Sharanahua
Shawnee
Shilluk
Shipibo-Conibo
Shona
Shuar
Sicilian
Silesian
Siona
Sissala
Skolt Sami
Slovak
Slovenian
Soga
Somali
Soninke
South Azerbaijani
South Marquesan
South Ndebele
Southern Aymara
Southern Bobo Madaré
Southern Dagaare
Southern Nuni
Southern Qiandong Miao
Southern Sami
Southern Samo
Southern Sotho
Spanish
Squamish
Sranan Tongo
Standard Estonian
Standard Latvian
Standard Malay
Sukuma
Sundanese
Susu
Swahili
Swati
Swedish
Swiss German
Syenara Senoufo
Tachelhit
Tagalog
Tahitian
Taíno
Taita
Talysh
Tasawaq
Tawallammat Tamajaq
Tedim Chin
Tem
Teso
Tetum
Tetun Dili
Thompson
Ticuna
Tigon Mbembe
Tikar
Timne
Tiv
Tiéyaxo Bozo
Tlingit
Toba
Tojolabal
Tok Pisin
Tokelau
Toki Pona
Toma
Tonga (Tonga Islands)
Tonga (Zambia)
Tosk Albanian
Totontepec Mixe
Tsafiki
Tsakhur
Tsonga
Tswana
Tumbuka
Turka
Turkish
Turkmen
Tuvalu
Twi
Tzeltal
Tzotzil
Uab Meto
Umbundu
Ume Sami
Upper Guinea Crioulo
Upper Sorbian
Urarina
Uru-Eu-Wau-Wau
Venda
Venetian
Veps
Vietnamese
Vlax Romani
Volapük
Võro
Waama
Waci Gbe
Waiwai
Wallisian
Walloon
Walser
Wamey
Wangaaybuwan-Ngiyambaa
Waorani
Waray (Philippines)
Warekena (Guarequena)
Warlpiri
Wasa
Wayuu
Welsh
West Central Oromo
West-Central Limba
Western Abnaki
Western Frisian
Western Niger Fulfulde
Wik-Mungkan
Winyé
Wiradjuri
Wolof
Xavánte
Xhosa
Xwela Gbe
Yagua
Yanesha
Yangben
Yanomamö
Yao
Yapese
Yaroamë
Ye'Kwana
Yindjibarndi
Yom
Yoruba
Yucateco
Zapotec
Zarma
Zulu
Zuni
Záparo

Languages according to hyperglot.rosettatype.com

Christoph Koeberlin · A Berliner by choice, Christoph, is one of the most sought-after font engineers in Europe. Foundries such as FontFont, Swiss Typefaces, TypeBy, Miles Newlyn, TypeMates and Grilli Type and brands such as Ebay, TikTok, ZDF, Volkswagen, the German government, Deutsche Bank, DFB, Porsche, MAN, Twitter, Decathlon, Pinterest, Figma, Telekom and Lufthansa put their trust in him. What's more, the Fontwerk engineering team would be unimaginable without his instrumental help in the early days. The list would be even more star-studded if it weren't for numerous non-disclosure agreements.

Yet it is not just his technical know-how that Christoph is renowned for. His creative work is proof of his keen instinct for what makes a standout and highly sought-after corporate typeface. In addition to FF Mark, which he designed in partnership with Hannes von Döhren and the FontFont Type Department back in 2013, Christoph is also the designer behind Fabrikat (released by HVD Fonts 2016), Pangea (published by Fontwerk 2020), and Tausend (published by Fontwerk 2025). Three of these typefaces became bestsellers within a very short space of time. He was also significantly involved in major custom font projects for Mercedes-Benz, Liebherr, Hyundai, Lonely Planet and SFMOMA. This makes him one of the best typeface designers of our time. Yet Christoph remains modest and down-to-earth in an almost Keanu Reeves-esque manner with philanthropic ideas and actions such as the permanent donation of part of his Pangea royalties to help conserve the rainforest. With his latest work, Tausend, together with Gabriel Richter he is writing the next chapter. It too has what it takes to be the next big thing.



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At this point, any other CV would already be impressive and full to the brim, yet Christoph has another trick up his sleeve, his passion project sportsfonts.com. Under this umbrella, he designs retail and exclusive fonts for sports clubs and brands such as FSV Mainz 05, FC St. Pauli, Werder Bremen, Schalke 04 and (his) 1. FC Kaiserslautern. Their fans are just as enthusiastic about it as the specialist audience, as documented by awards such as the ADC 2025 Grand Prix Design Award (!), the iF Design Award and German Brand Award.

Christoph Koeberlin is a multi-talented, exceptional designer who can fill many positions – always at a world-class level.

Berlin, Germany

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christoph.koe.berlin

↓ Christoph's second typeface for Fontwerk: Tausend (2025, together with Gabriel Richter)



DESIGN

Christoph Koeberlin

DESIGN CONTRIBUTIONS

Gabriel Richter

MASTERING, PRODUCTION

Christoph Koeberlin
Olli Meier

MARKETING

Christoph Koeberlin Naming
Eps51 Motion Design, Imagery
Victor Kerzl Sound Design
Jana Heinz Artwork
Jürgen Siebert Copywriting
Ivo Gabrowitsch Specimen
Lucy Beckley English Revision

DESIGN PERIOD

2026

RELEASE HISTORY

Version 1.000; Nov 24, 2026

CHARACTERS PER FONT

1151 → page 8

LANGUAGES

561 Latin → page 11

10 STYLES

5 upright weights for each optical size → page 2

FILE FORMATS

Static .otf, .woff2; Variable .ttf, .woff2; Additional formats on request

VARIABLE FONTS

Included in the Collection package at no extra cost — 2 axes: weight, optical size (letter forms [f, g, i, j, l, r, J, Y], extenders, openness of shapes, ink traps)

Web file size woff2: 108 KB

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Available on request

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Dialogue Collection ↗
Change ↗
Ika Collection ↗
Nice Collection ↗
Nikolai ↗
Pangea Collection ↗
Sukoon ↗

CONTACT

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We work on Central European time, and will respond as soon as we can.

SOCIAL MEDIA

Instagram, LinkedIn, Mastodon: @fontwerk

TRY OR BUY

Available exclusively from fontwerk.com/fonts/pangea-mono-collection ↗

Pangea XCondensed

XCondensed Light
XCondensed Light Italic
XCondensed Regular
XCondensed Italic
XCondensed Medium
XCondensed Medium Italic
XCondensed SemiBold
XCondensed SemiBold Italic
XCondensed Bold
XCondensed Bold Italic

Pangea Condensed

Condensed Light
Condensed Light Italic
Condensed Regular
Condensed Italic
Condensed Medium
Condensed Medium Italic
Condensed SemiBold
Condensed SemiBold Italic
Condensed Bold
Condensed Bold Italic

Pangea SemiCondensed

SemiCondensed Light
SemiCondensed Light Italic
SemiCondensed Regular
SemiCondensed Italic
SemiCondensed Medium
SemiCondensed Medium Italic
SemiCondensed SemiBold
SemiCondensed SemiBold Italic
SemiCondensed Bold
SemiCondensed Bold Italic

Pangea

Pangea ↗

Light
Light Italic
Regular
Italic
Medium
Medium Italic
SemiBold
SemiBold Italic
Bold
Bold Italic

Pangea Text XCondensed

XCondensed Bold Italic
XCondensed Bold
XCondensed SemiBold Italic
XCondensed SemiBold
XCondensed Medium Italic
XCondensed Medium
XCondensed Italic
XCondensed Regular
XCondensed Light Italic
XCondensed Light

Pangea Text Condensed

Condensed Bold Italic
Condensed Bold
Condensed SemiBold Italic
Condensed SemiBold
Condensed Medium Italic
Condensed Medium
Condensed Italic
Condensed Regular
Condensed Light Italic
Condensed Light

Pangea Text SemiCondensed

SemiCondensed Bold Italic
SemiCondensed Bold
SemiCondensed SemiBold Italic
SemiCondensed SemiBold
SemiCondensed Medium Italic
SemiCondensed Medium
SemiCondensed Italic
SemiCondensed Regular
SemiCondensed Light Italic
SemiCondensed Light

Pangea Text

Bold Italic
Bold
SemiBold Italic
SemiBold
Medium Italic
Medium
Italic
Regular
Light Italic
Light

We are a Berlin-based font boutique that crafts innovative typefaces full of character. We focus on the highest creative and technical standards – for strong brands, convincing products and inspiring designs.

WHAT FONTWERK STANDS FOR

- Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation.
- In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

SIMPLE AND SAFE LICENSES

- There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects. Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.
- This is where we step in with our award-winning library. We already make the promise with our own name: which contains “craftsmanship”, “work of art” and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution – except for the lower price.

AMBITIOUS CUSTOM FONTS

- Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.


Download Free Trial Fonts on Fontwerk.com