

PRELUDE

Atypography Manifesto

The long-awaited pact has been signed. Typography and abstraction have come to an agreement.

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Vinyl is on showcase. On the vinyl is artwork. On the artwork is text. The text, written in traditional typography, makes the artwork theatrical. We solve the problem with atypography.

We are building a park in honor of a significant figure. The park's shape will take the form of their initials. Initials give us kitsch on a massive scale. We solve the problem with atypography.

We are nearing the end of our lives. We want to leave a legacy to someone who truly deserves it. In the living room, we have a carpet whose ornaments subtly represent the text describing the treasure's location. It will be inherited by the one who spends enough time in the family home. We solve the problem with atypography.

We are guests on national television. Our freedom of speech is restricted. We wear a T-shirt with a print that conveys the text of what we really think. We share a clip from the show with an explanation, and the algorithm works its magic. We solve the problem with atypography.

We are the subconscious, absorbing textual content without the permission of consciousness. We need an instinctive reading blocker. We solve the problem with atypography.

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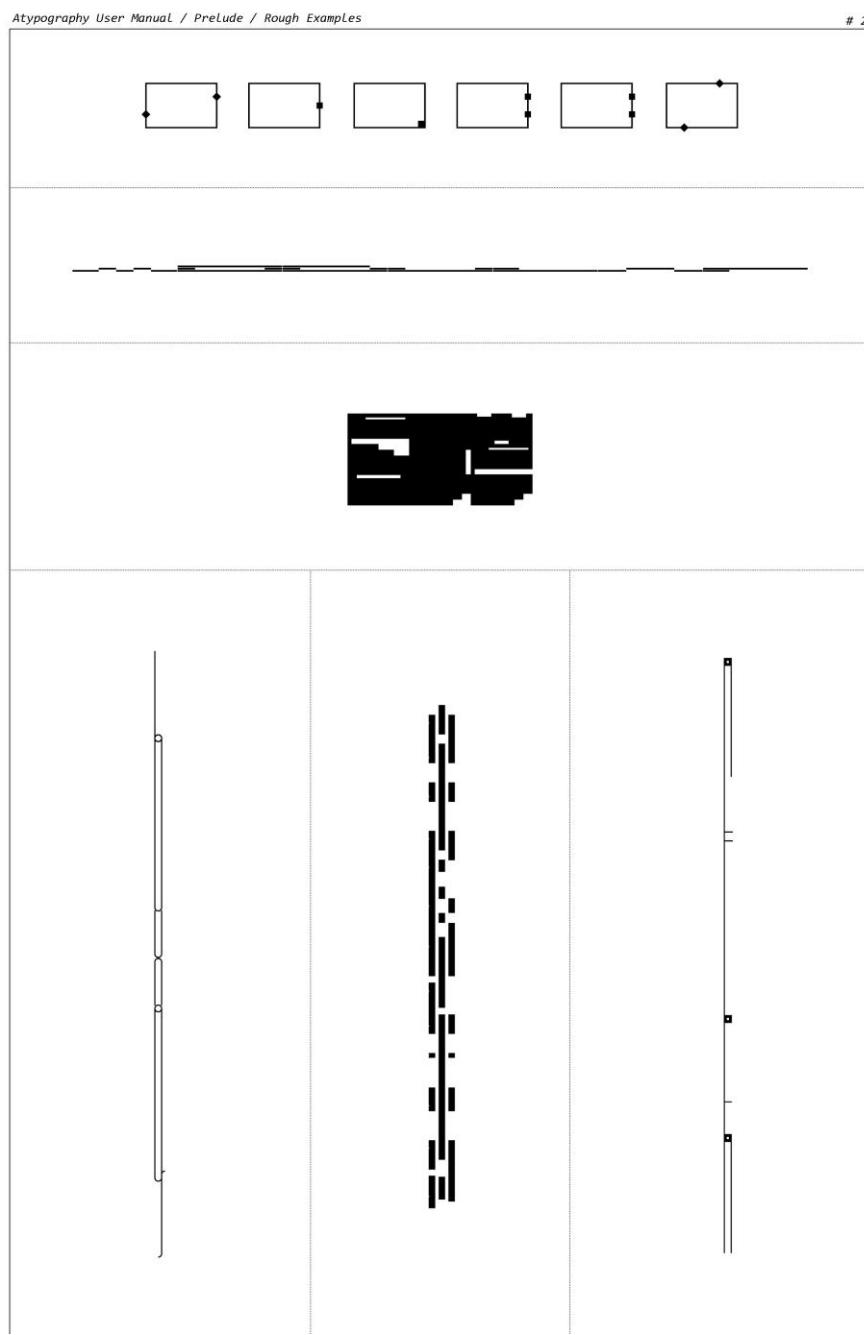
Atypography is an art movement that graphically represents traditional writing systems in an unconventional way, creating an authentic design that remains readable while concealing text signs at first glance.

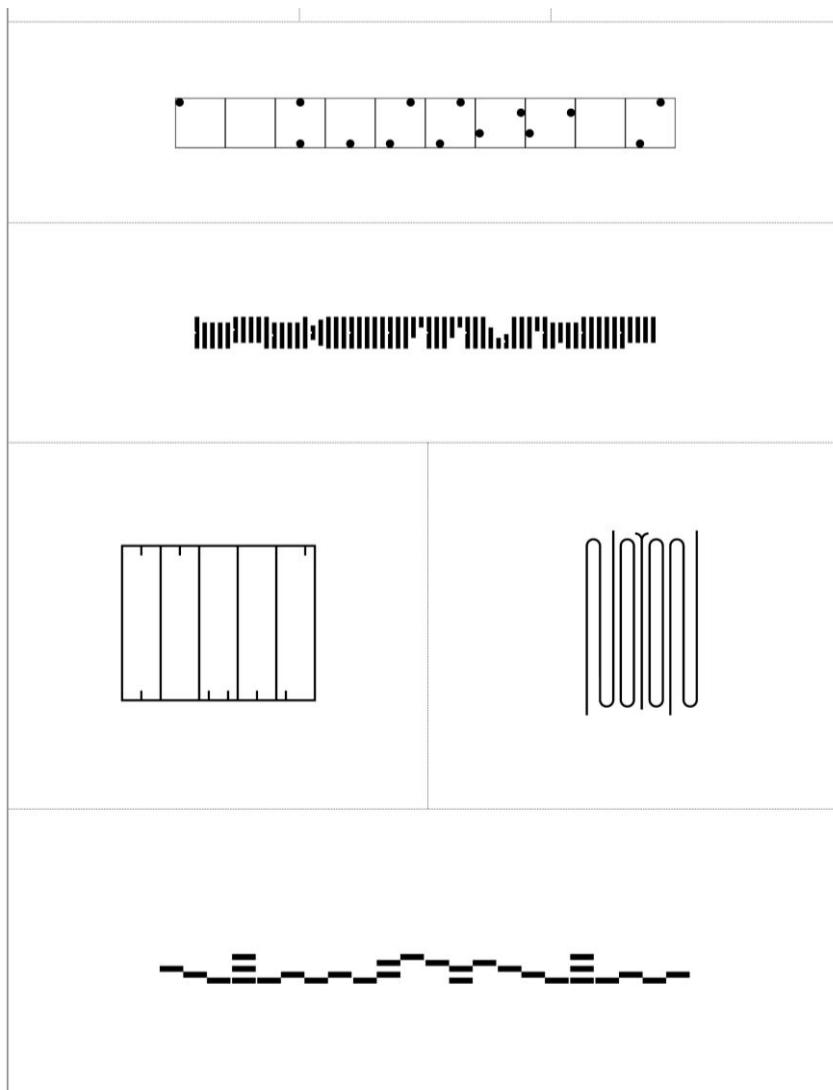
It defies conventional typography rules with non-standard fonts, experimental layouts, and innovative techniques, offering a distinctive and unique visual identity that challenges norms.

The letter "A" in "Atypography/Atype" doesn't stand for "anti" or "abstract," but instead, it signifies "without" or "not".

Atype design shares similarities with atonal music, as both lack traditional structures, challenging norms and requiring curiosity from the audience. In essence, an atype design should convey the message "It's not (text), but it is".

To provide you with an understanding of the visual approach, here are a few examples of a-type graphics extracted from this document. All these graphics feature an intuitively legible word written in the alphabet. Please refrain from reading them at this moment, as everything will be explained later.





Atypography conceals textual content initially but can be deciphered by anyone given sufficient time. Reducing glyphs to minimal forms that are widely applicable. *No universality, no atypography.* If a glyph is of an invented nature (deviating from the rules of an established writing system), it lacks universality and therefore cannot be classified as "a-type". If something were to serve as a measure of atypography, it wouldn't actually be a visual matter but a situational one:

Imagine handing someone a piece of paper with a certain atype design and a character set of the traditional writing system (as a reference to all the glyphs). Ask them to decipher what's written on the paper. If the majority of people can solve the puzzle, it indicates the validity of the a-type design. Conversely, if most people struggle to decipher it, the a-type design requires improvement. While the design of glyphs takes the spotlight, their arrangement plays an equally significant role. The arrangement has actually consumed

countless more hours than the design of the glyphs themselves. That said, the true value of a-type fonts is usually manifested through *unity*, or the correlation among glyphs. In fact, the word "usually" separates "unity" from being a key principle. Many a-type glyphs are designed in a way that they don't possess significant aesthetic value individually, but when combined with other glyphs, they create an authentic design. *Glyphs of the world, unite!*

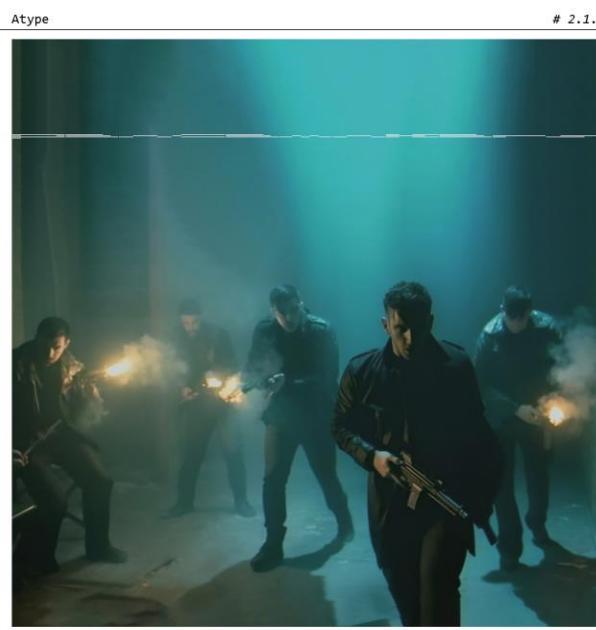
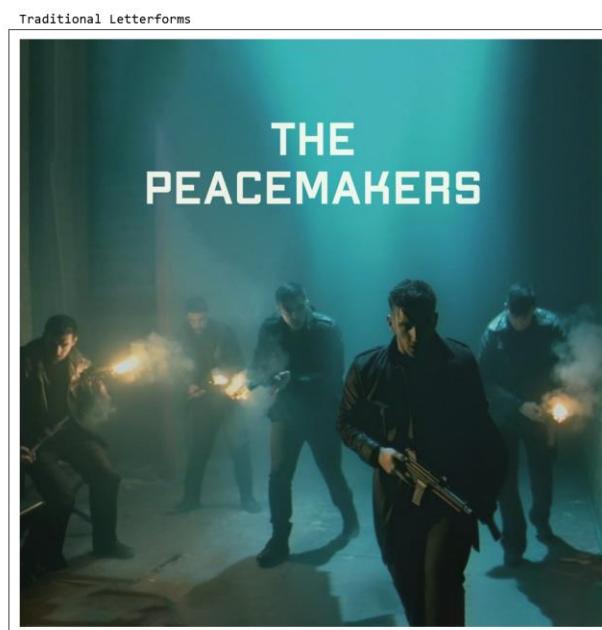
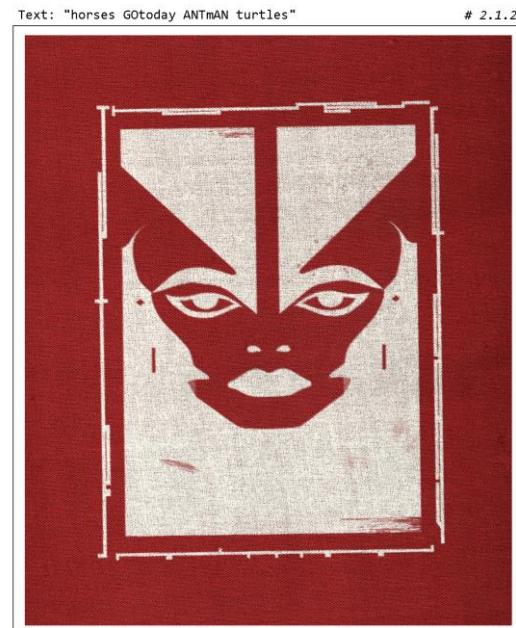
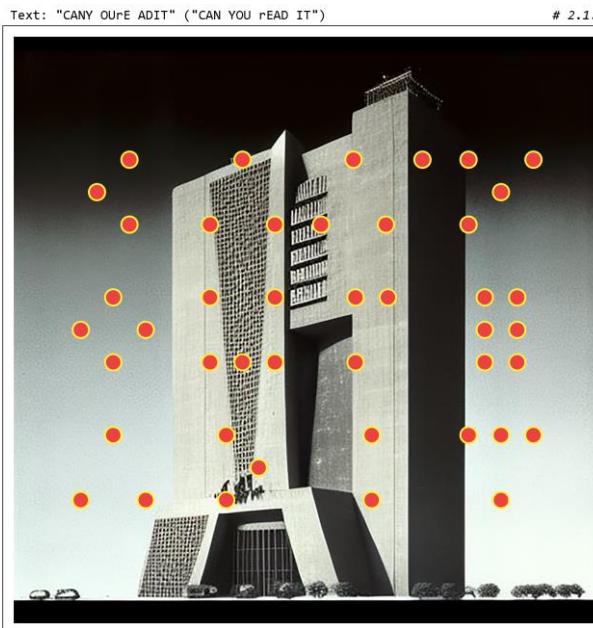
The need for atypography partly arises from the saturation of traditional letterforms that surround us. Traditional letterforms are inherently fascinating, but due to their unethical misuse today, we often perceive them as aggressive. In that sense, atypography has more of a pull than a push effect, due to its:

- 1) Unobtrusiveness;
- 2) Enigmatic nature.

Unobtrusiveness refers to the absence of instinctual reading. Our minds have evolved to read traditional letters without any conscious effort on our part. They absorb without our permission, which can be somewhat overstimulating. When it comes to Atype, we are in control of what we allow our minds to read because we first need to decipher it, which doesn't happen in the blink of an eye. Let's call this feature the "instinctual reading blocker". Moreover, this automatic reading of the text sometimes prevents us from fully taking in the surrounding elements. You can try this yourself - whenever you're in a situation with a composition containing some text (such as a picture, logo, photograph, building, album cover, book, movie poster, advertisement etc.), just close one eye and cover the text with your finger. You'll notice how the rest of the composition comes to life and often engages in a dialogue with us. We're not talking about the text lacking aesthetic integration, but how it impacts our attention, diverting us from what truly matters. It can completely inhibit our interpretation of what lies before us and guide us toward a prescribed understanding or overlooking it. The text can stare at us like a suspicious salesman whose gaze distracts us from settling our thoughts and buying what we want. In the end, due to the inconvenience, we end up empty handed.

If Atype could speak, it would say, "I'm here, read me if you want to. If not, no worries". Hence, unobtrusiveness. When someone discovers that there is text present, they will attempt to decipher it. Hence, pull effect. Not drawing attention actually draws it, but only to a specific observer. Like two eccentric artists who seem twisted to others, but create an enviable chemistry between themselves.

Anyways, by inserting text, we risk spoiling the composition on which we apply it. Again, not so much aesthetically as "by noise". If we view the inclusion of text in a composition as immersing ourselves in nature, we must see it as a double-edged sword - it can be like the chirping of birds or the blare of a car alarm. The line between serenity and noise is quite thin. By using Atype fonts, we can perform this "operation" so that it is not harmful to the rest of the design. With an unobtrusive approach, we keep the design less busy.

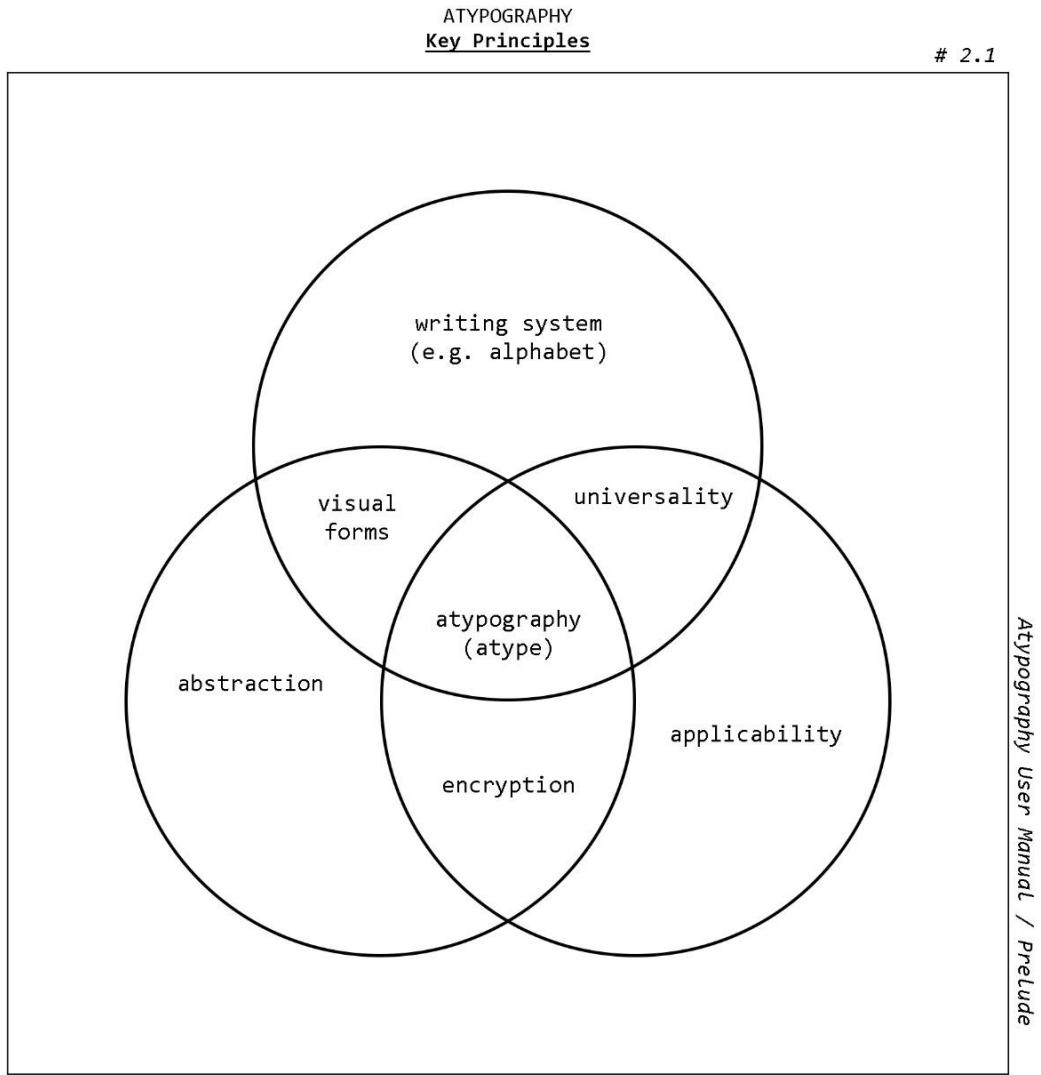


Although it goes without saying, the following should be noted just in case: the Atype movement is by no means against the traditional script. This is an art movement, a way of expression, a design innovation, but not a matter of grammar or anything like that.

One should never compare the readability of these fonts with traditional ones. It's incomparable. These fonts and their techniques allow us to create abstract but readable typographic designs. It's a matter of necessity and suitability.

Sometimes text written in traditional fonts is more fitting, sometimes it's superfluous. Atype is sometimes cool, sometimes just confusing. Are we aiming for the literal or challenge interpretation? That's the question. A good analogy can be drawn from the context of instrumental music and music with vocals. It's hilarious to even get into a debate about which is better. Our personal mood is captain. Being in harmony, that's what it's all about. Architectural material should be viewed in the same way (to be in harmony with the environment). Same with car design, furniture, spatial planning, music that plays in cafes. All of that enriches the soul. The nuances in these things subconsciously affect our mood. Another great analogy is urban busyness versus rural tranquility. Sometimes, we've had enough of the city's noise, so we escape to peaceful places. Yet, constant calmness can also become tedious, and we yearn for the liveliness of the city. What represents Atype and what represents traditional typography is most likely an individual matter.

Key Principles



Writing System: It represents the established symbols or characters used in a culture's language. Atypgraphy reimagines these traditional elements in unconventional ways while retaining a recognizable connection to the original characters.

Abstraction: Simplifying or distorting visual elements, such as letters, creates new forms that deviate from traditional representation, adding surprise and intrigue to the design. Abstraction removes unnecessary details and distills letters into basic forms.

Applicability: Refers to the design's ability to be applied in various contexts while maintaining readability, especially in physical environments.

Encryption: By abstracting and creating unconventional design elements, atypgraphy blends seamlessly into its surroundings or visual context which challenges viewers to decipher their hidden meaning.

Universality: By utilizing familiar visual elements of a writing system, atypography taps into people's recognition, allowing for broad audience understanding even in unconventional presentations.

Visual forms: Each writing system has unique visual elements conveying meaning. Combining these with abstraction in atypography generates visually non-textual forms that retain traces of the original system but depart from traditional representation.

Writing system - Abstraction - Applicability: The writing system provides familiar visual elements, abstraction explores new visual forms, and applicability enables integration into physical environments which becomes more than just a graphic design concept. It becomes a part of the physical environment and the lived experiences of people. The link between the virtual and the real world. The atypographical design can blend with the surroundings and *create a dialogue between the typography and its environment*.

By abstracting glyphs, we remove the unnecessary elements to reach their *most basic form*, thereby undermining their rootedness in typography and achieving general applicability.

Abstraction - Applicability - Encryption: If we take something non-abstract and abstract it in the right way, we could harmoniously fit it into anything. Through abstraction and adaptation to the environment, glyphs become applicable and harmoniously blend in, creating a camouflage effect.

Writing System - Abstraction - Visual Forms: Abstracting glyphs creates visually non-textual forms that remain legible due to the preserved essence of the writing system.

Writing system - Applicability - Universality: Atypography aims for universality by combining familiar writing system elements with applicability, allowing a broader audience to engage with and understand the visual communication.

"Applicability" refers to adaptation to human culture, making the writing system universally relevant. Without universality, we have applicable glyphs that lack connection to the traditional system, rendering them non-legible.

In no case can it be classified as a principle, not even as a hidden tendency, but atype can be applied a lot through craftsmanship, which could (to a very small extent) encourage people to engage in craftsmanship. After all, by all indications, craftsmanship should be resurrected, on one way or another. We, people, react to things that ennoble our soul, which are imperfections that, on the one hand, the machine does not produce, and on the other hand, even when it is programmed to make something less sterile, it is automatically kitsch as it's not "true".

A good example is software for visual and audio production. In each of them, the most time is spent tuning plugins to make our sound/image/model as natural as possible. If we as a human race didn't have a primal need for imperfections, we wouldn't be doing this. After all, nothing causes a bigger headache than perfectly arranged midi notes of the same velocity.

General Note

This document does not signify the birth of the idea of this type of typography but rather its formalization. Throughout my work so far, I have come across examples of typography from the past that could be categorized as atypographic. However, many of them lack universality and would benefit from adjusting. I will make sure to publish interesting and relevant examples online.

When the text is in the first person, it refers to Svethe Grudi. Generally, it's best not to switch the point of view we address the audience from, but this is due to the changing context and situation.

In the document, you will come across various people's names and works used as text examples. That's how it all began, jotting down the names of those who were being listened to at the time and playing with sketches. On one hand, it was faster than coming up with random words, and on the other hand, for words that didn't hold any personal meaning, I couldn't create a design with such ease. I tried, but it didn't work out as well. I guess that when we assign meaning to something, we open the gates of the "sixth sense," and everything becomes smoother. It's a useful trick.

It is not about glorifying anyone, but rather my way of saying "thx". A tiny cultural contribution. If Miyamoto Musashi were a designer, he would say: "Think lightly about design examples' meanings and deeply about possibilities". Also, some of the names are just completely random.

All rights reserved. Any modification of the design made with an Atype font is recommended. Any modification of the font file (software) is prohibited. In a nutshell, an atype design is what you see and a font is what you use.

Many elements are currently missing in these font files, such as punctuation marks and all possible alternate glyphs with the help of which a more impressive design can be made. Apologies for any technical errors and terms. Coming from a different field, I've tried my best to learn and minimize mistakes. The user manual will be updated from time to time, and any suggestion is welcome. Each new feature will mean automatic updating of existing online files, which will be free for all those who have already purchased the previous version of the product. Once you buy a particular product, you've bought it forever, as well as any updates that come.

Updates will also be made because the subconscious mind quietly works its magic, and over time, it reveals various new solutions that we may not have anticipated - from meaningful simplification techniques for a glyph to elements that make deciphering easier.

There is a paradox in atypography. By its nature, it shouldn't be intended for the broad general public, but if we take, for example, a band with huge die-hard fans or a company with a loyal target group, an atype design would be quite beneficial. Here's why:

1. The target group would ask "What is this now?" which triggers curiosity, while those who are outside the target group would not see anything strange;
2. The connection between these two sides would unfold in a new way, as the target group would feel a stronger sense of belonging with each deciphering.

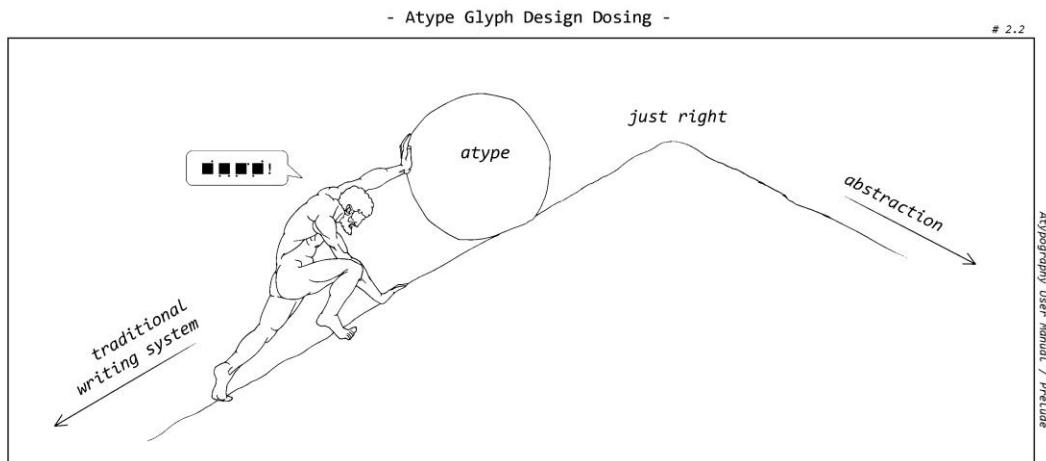
How it's made?

By applying specific rules, which each glyph contains, we can transform anything around us into an atype font. This is made possible by breaking the glyphs into their components and creating new forms using a minimum number of elements with as few variations as possible. The fewer graphic variations and exceptions to the rules, the better. And then, with such structure, consistency is the goal.

These elements make up the glyph units. When we have a whole font whose units are reduced to just a few different elements (sometimes only one element like the fonts: *Epetri*, *Ay Waitwait*, *Midis*, *Ricetta*, *Lunar Delojo*, *Reciprocal*, *Zrak*, *Placeholder*, *Braille4Sighted*, *Popliteal*), it is very easy to create a glyph from various surrounding things. *With a thought-out arrangement, anything can be a glyph.*

Extracting the alphabet rules for each glyph and inserting those rules into various shapes. That's how we have abstract shapes that are readable. If we take letters as an example, each letter contains what makes it specific. That specificity is the soul of every letter and must not be neglected. This is also the reason why in some cases aesthetic advantages are sacrificed for the sake of universality. Otherwise, it would be as if the film score composer created the most beautiful composition by itself, but that composition does not go with that particular scene in the film. Any deviation from what makes a certain letter specific is an invention of its own alphabet and is not universal.

When designing a-type glyphs, it's important to strike the right balance so that the text is not overly obvious, while also avoiding excessive abstraction. It's not all about bringing glyphs to absolute minimality as it often comes at the expense of the overall universality.



If you decide to venture into designing your own font, please do not plagiarize the font concepts mentioned in this document as this is a copyright infringement. Again, all rights reserved. Experiment, play and strive for novelty.

Note: not all letters have both their lowercase letter and their uppercase letter. The reasons are various, for example: it would mean exceeding the rules of the font, which violates its universality and intuitiveness when reading or writing. Somewhere both options do not exist to reduce confusion.

After all, keep in mind that the point of these writings is not grammatical correctness, but reaching authentic designs. Anyone can read "beRLiN" and "oPponENT" or "beautifullypoeticordinarythings". If there is confusion here, most likely the problem is not in the typography but in dyslexia.

There is often a "battle" between the letters "g" (lowercase "G") and "q"(lowercase "Q"). The difference is in the curvature of the tail. But, when the font is such that it is impossible to make both versions without breaking the anatomical rules, generally such a glyph will represent the "g" because in the vast majority of cases it is easier to design the "Q" instead of the "G" due to its more complex anatomy which causes the letter "G" to be missing. In order not to miss any glyph, "Q" will not have its own lowercase letter because "G" will have it ("g"). Same with uppercase "i" ("I") and "X/x".

Additionally, even without some built-in/external utilites, most of the atype designs can be deciphered because most of the atype glyphs occupy the same width and length. If we are patient, we just need to perceive the broader picture of each imprint, establish the boundaries of one glyph, and apply that proportion to read the rest of the text using whatever means available (finger, ruler, template, eyes if it's "hawk's"...). The goal of any font is to eventually be formatted so that it is readable by itself without the use of any external utilities.

When deciphering, rely more on logic than on visual abilities. Just slow down and pay attention to what the glyphs are actually conveying. Patience is the future.

Good news - although this document consists of ~200 pages, don't worry, the text part covers only 30%, the rest are illustrations that take up a lot of space. *Bon appetit!*

If you have any suggestions, ideas, complaints, questions - feel free to reach out: svethegrudi@gmail.com . Do the same if you intend to use any of the fonts for commercial purposes. Download fonts on one of the platforms: [Buy-me-a-coffee](#) / [Patreon](#) (*requires membership*) / [Official Atype website](#) / [Gumroad](#) .

Anatomical observations

(" \sim " (tilde) means that a glyph has an approximately similar shape anatomy, but not entirely)

N=Zz=Ss=2=5= \sim V+V=

Ww=Mm=E=3=v+V= \sim A+A

Kk=I+C

A=Vv= \sim Uu= \sim Cc= \sim D

b=d=p= \sim g=q=6=9

h=Yy= \sim 4= \sim 1

Cc=J=Uu= \sim Vv

r=L=Jj=7= \sim 1

H=Xx=I=Tx2=(U/V)x2

e=g=6=9

B= \sim 8=I+o+o= \sim R+_

O=O

G=C+-

BIOMETRIC FONTS

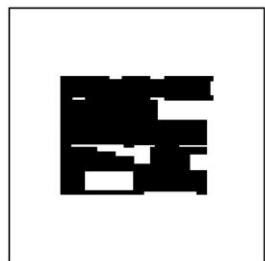
Biometrics are biological measurements that can be used to identify individuals, such as: fingerprint, facial recognition, iris, DNA, voice, hand geometry, signature, ear, gait analysis, odor/scent, palm print, veins and also scars, tattoos and birthmarks. In a digital world, we have "barcodes" and "QR codes".

"Biometric font" is a set of modified glyphs that when typed in sequence (text) build an abstract form which is still readable due to the glyph structure that strictly follows the rules of the writing system (mostly alphabet). Here are some rough examples that will be explained later:

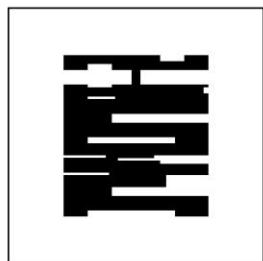
Atypography User Manual / Biometric Fonts

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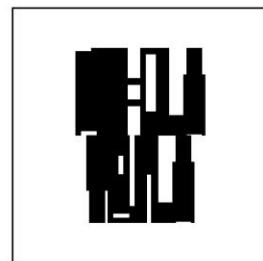
Text: "nikola tesla"
Font: *Kvar*



Kvar H - BRUT

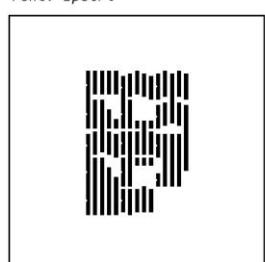


Kvar H - TITE

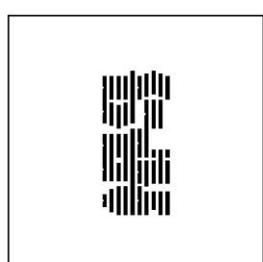


Kvar V - FB

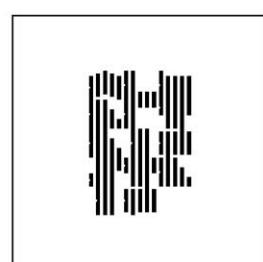
Font: *Epetri*



Text: "pamela andreson"

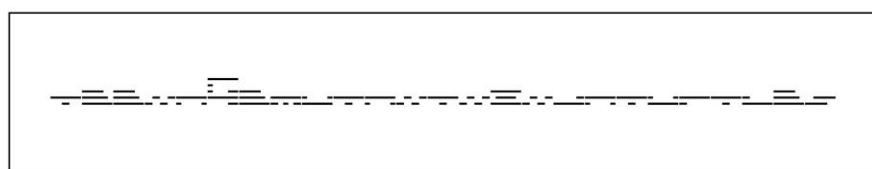


Text: "david lynch"



Text: "albert einstein"

Text: "teenagemutantninjaturtles"
Font: *Ricetta*

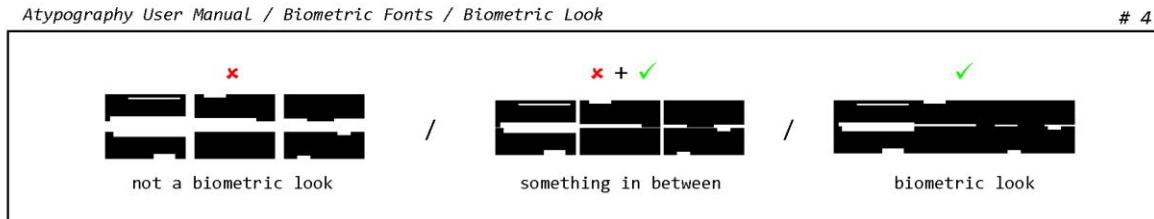


(Credits: Nikola Tesla, Pamela Andreson, David Lynch, Albert Einstein, Teenage Mutant Ninja Turtles)

This abstract form in itself reveals no signs of text. It creates a delusion that should prevent someone from reading it.

The term "*biometric Look*" will often be mentioned. That refers to any design created with a biometric font whose glyphs are completely joined. As a whole they should resemble any data matrix (e.g. QR code/barcode etc.).

Therefore, the "*biometric look*" is not a technical matter but a visual one as it's only a glyph layout stage.



All "Kvar" fonts are programmed to have a "*biometric look*" by default as it's easier to separate glyphs than to assemble them perfectly precisely (which the "*biometric look*" requires).

Think of this in the context of a username - as long as the username is available in a system, the biometric design would be technically valid in the context of digital authenticating. With the fact that, unlike QR codes and barcodes, it would be more relevant for every user.

Below is a list of biometric fonts, their explanations and their applications:

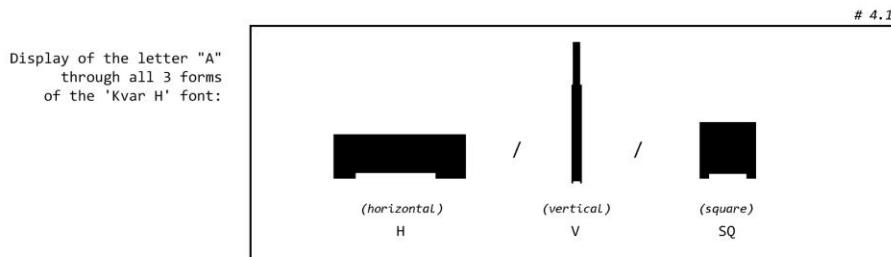
1. Kvar (H+V);
2. Epetri;
3. Midis (H+V);
4. Ricetta.

1.

KVAR

"Kvar" has 3 main structures:

- H (Horizontal structure);
- V (Vertical structure);
- SQ (Square structure).



*

Horizontal structure (Kvar H)

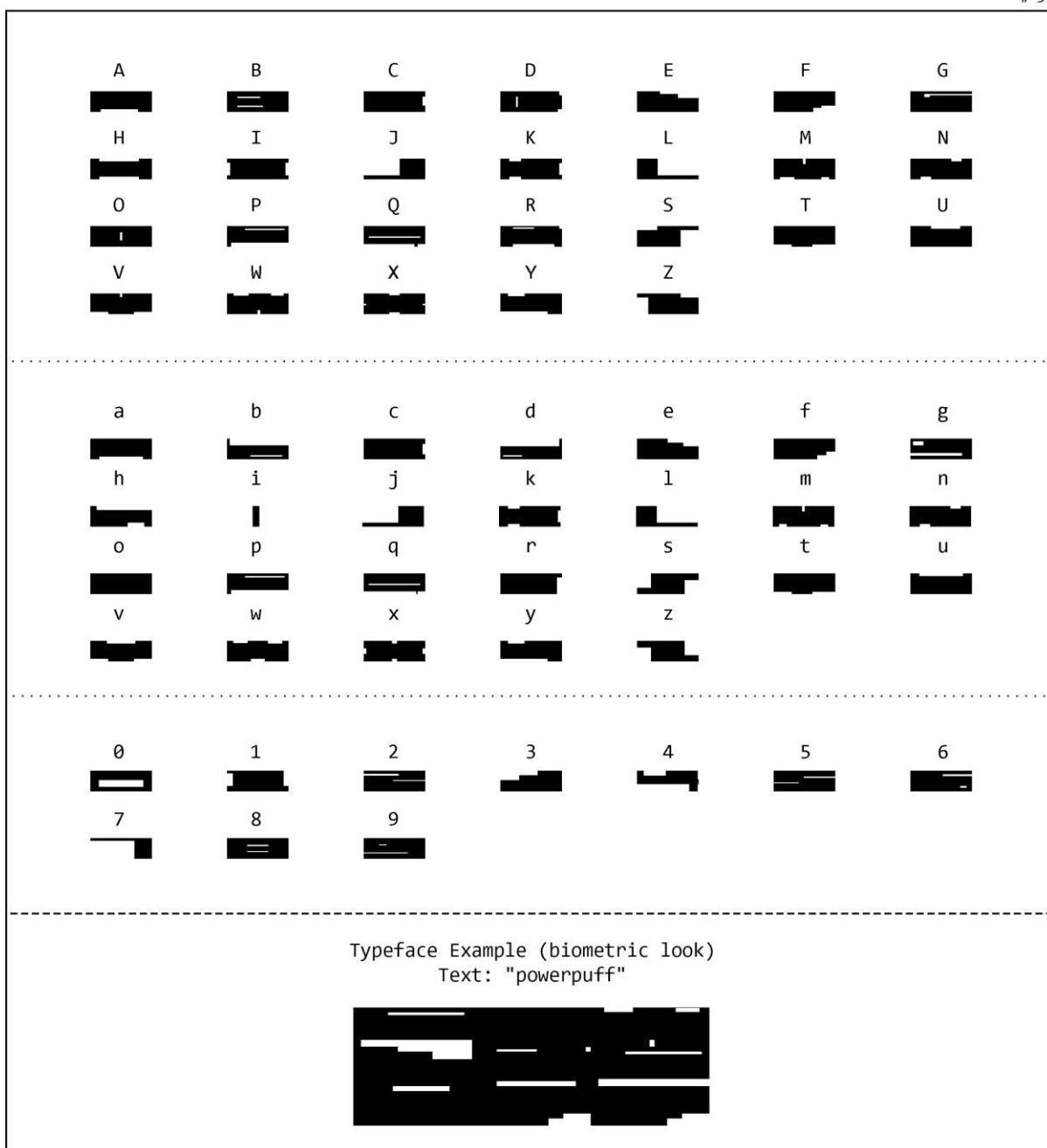
- By weight (3): BRUT, TITE and FIRSTBORN (FB);
- Utility: GRID (external utility);
- By tone: monochrome, overlap cf1, overlap random cf1.

BRUT is the most noticeable of all Kvar's "H" forms. Here, when the glyphs stand apart, they are not the most aesthetically appealing, but as soon as they are combined into a biometric look, they form an authentic atype design. That is the role of BRUT.

Atype Font
Kvar H - BRUT

Character Set

5



(Credits: The Powerpuff Girls)

Atype Font
Kvar H - TITE

Character Set

6

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		
<hr/>						
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		
<hr/>						
0	1	2	3	4	5	6
7	8	9				
<hr/>						
Typeface Example (biometric look) Text: "FONT"						
						

Atypography User Manual / Biometric Fonts / "KVAR H" font

"TITE" is far less obvious than "BRUT", but still more distinct than the "FIRSTBORN". In contrast to BRUT, with "TITE" the letters are individually aesthetically more pleasing, but when composing a biometric layout, they are slightly harder to read.

Atype Font
Kvar H - Firstborn (FB)

Character Set

7

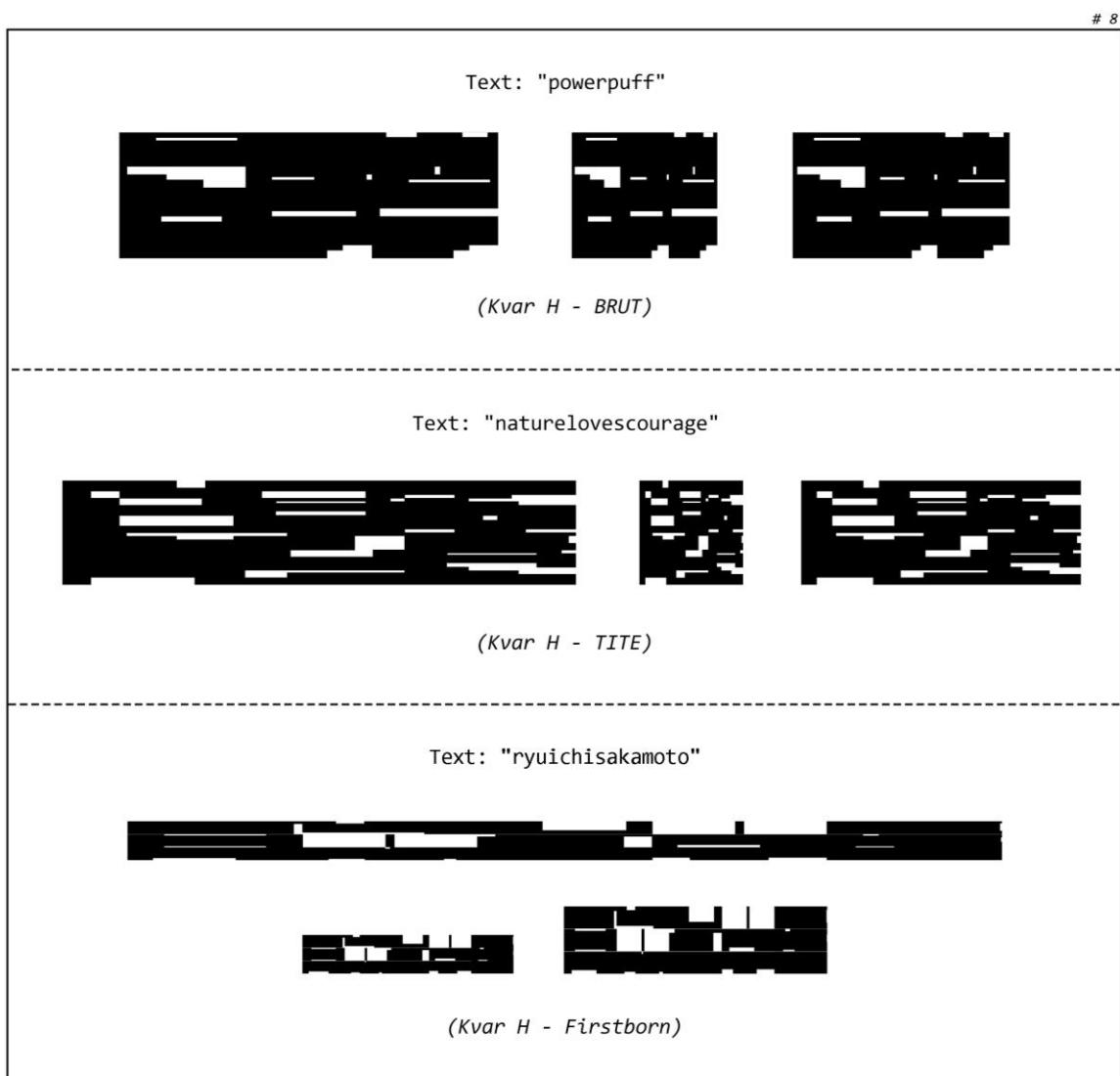
A	B	C	D	E	F	G
—	—	—	—	—	—	—
H	I	J	K	L	M	N
—	—	—	—	—	—	—
O	P	Q	R	S	T	U
—	—	—	—	—	—	—
V	W	X	Y	Z		
—	—	—	—	—		
<hr/>						
a	b	c	d	e	f	g
—	—	—	—	—	—	—
h	i	j	k	l	m	n
—	·	—	—	—	—	—
o	p	q	r	s	t	u
—	—	—	—	—	—	—
v	w	x	y	z		
—	—	—	—	—		
<hr/>						
0	1	2	3	4	5	6
—	—	—	—	—	—	—
7	8	9				
—	—	—				
<hr/>						
Typeface Example (biometric look) Text: "ryuichisakamoto"						
						

Atypography User Manual / Biometric Fonts / "Kvar H" font

(Credits: Ryuichi Sakamoto)

FIRSTBORN was the firstborn version (*you don't say?*), but it was soon established that the font contains more of an experimental character than a moment of universality, so TITE and BRUT were born from there. However, with FIRSTBORN form we can build interesting horizontally elongated biometric designs.

As already mentioned, any atype design modification is recommended and any modification of the font itself is prohibited. That said, here are previous biometric examples with simple scale modification (squeeze/stretch):



Considering that encryption is one of the main characteristics of these atype designs, it is desirable to have some indications that it is a letter structure at all. Besides formal utilities ("grid", which is too obvious, and "markers") or having space between, you can be as creative as you want and invent your own, e.g: discreet colored element at the beginning of the glyph, colored first part of the glyph, if it's writing on the wall - leave intentional scratches, if it's a wall carving - paint starting points... these are just random and not so creative ideas but it should be enough to set you free and get you brainstorming.

Let's visualize "external utilities" (*grid & markers*) so that it's clear:

9

MARKERS

Markers serve as an excellent reading tool, and surprisingly, they add value to the final typeface without compromising its biometric aesthetics. They act as genuine indicators - at first glance, they may appear insignificant or merely decorative, but upon closer inspection, they prompt random individuals to deconstruct the abstract form of the biometric typeface, gradually revealing the initial letters that trigger a cascade of discoveries throughout the entire character set. Remember, these are just "formal" examples; feel free to explore your own creative methods.

"powerpuff"

"metric markers"

siege / /

top + left / /

bottom + right / /

For the next 2 examples, only "siege" forms will be shown,
as the others are assumed.

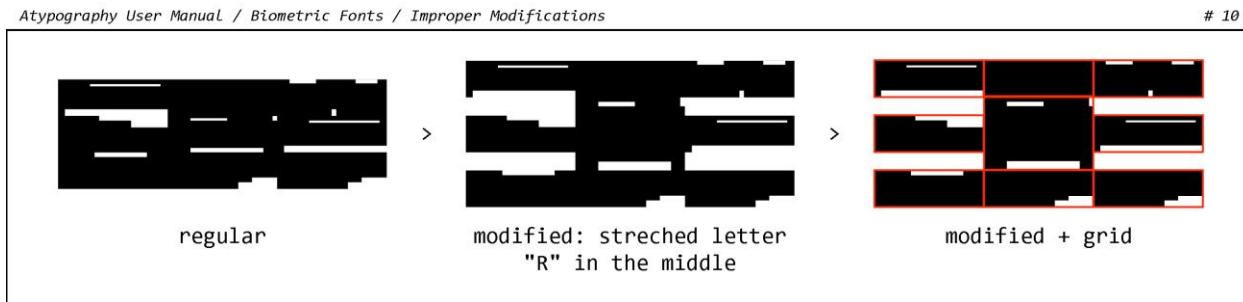
"bar markers"

"point markers"

All of these marker examples were made manually by cutting
the font's grid. Hopefully, official version for markers will soon be made
and included in a font family pack.

Atypography User Manual / Biometric Fonts / "KVAB H" Font

If we do not know in advance what is written on a biometric design, we can only read it if there are no drastic modifications of the individual glyphs (width and height). Modify the atype design however you want, but one thing is certain - with each individual glyph transformation, the ability to read that typographic design without using some *utility* is getting further and further away:



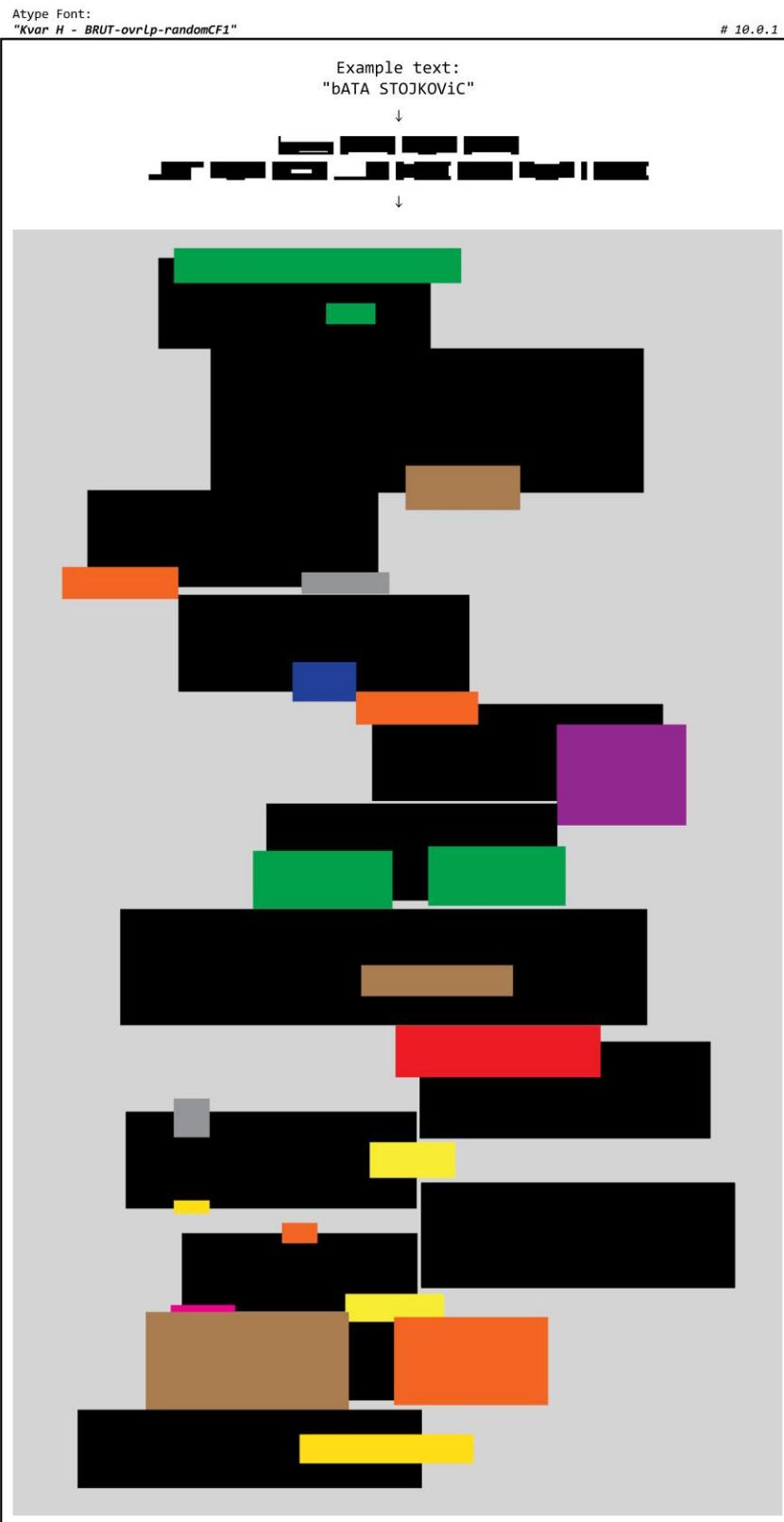
If we want someone to intuitively read what is written on the biometric design, we have to make sure that there are as few additional "puzzles" as possible. When such modifications occur and we intend for someone other than us to decipher that atype design, we should make sure that it is accompanied by some *utility*. Without a hint or a *utility*, we don't know if this letter "R" is uppercase "R" or if that's actually 3 lines in which the first line contains something like the letter "D", the second line the letter "O" and the third line the letter "A" with several inconsistent blank spaces on the left and right.

There are no rules or mistakes in a world of play. Therefore, we cannot label this type of modification as wrong but we can certainly label it as arrogant.

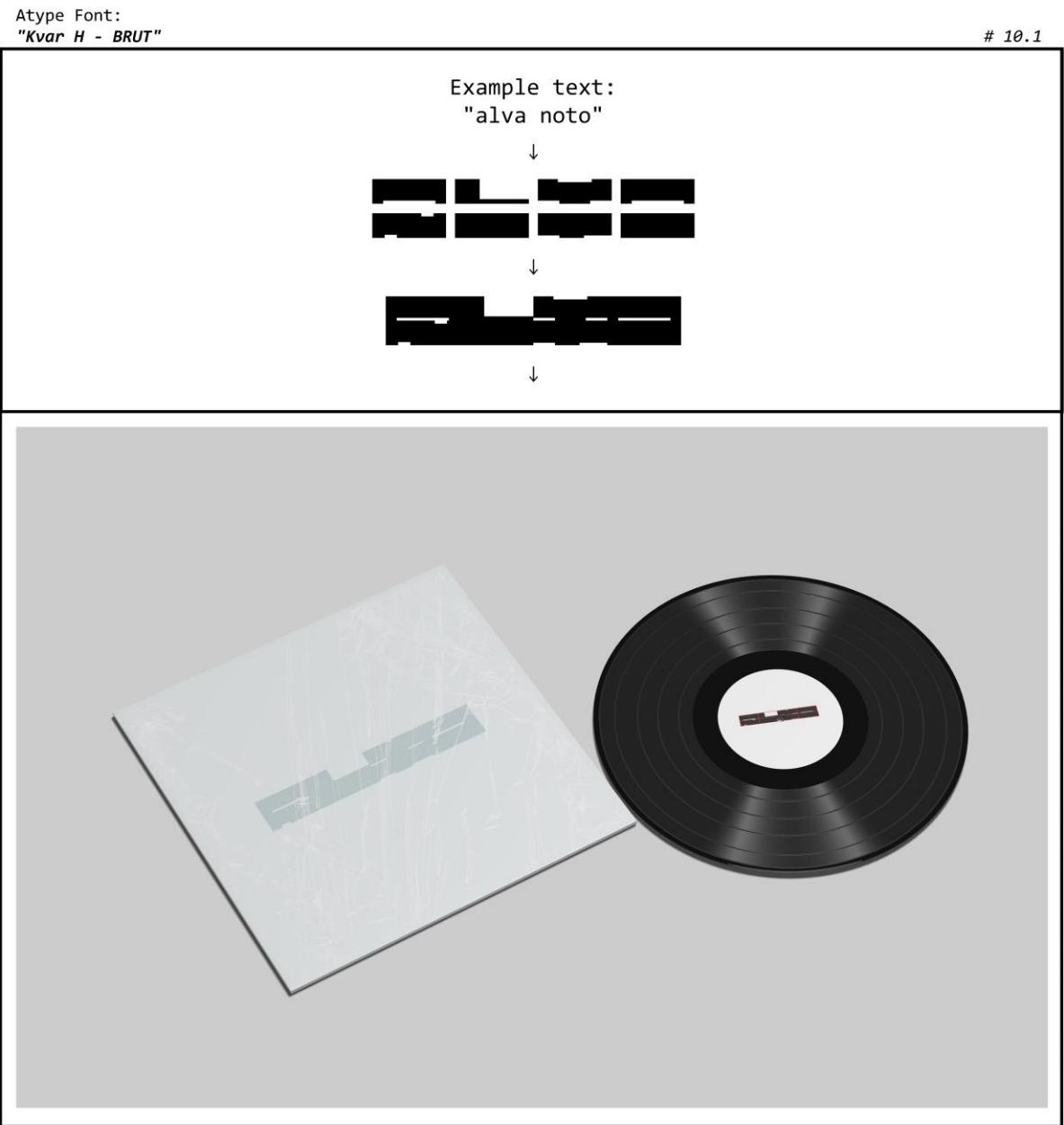
External utilities refer to those outside the glyph itself (*grid & markers*), while internal utilities are part of the glyphs themselves (*indicators*). In a way, when a font contains any external utilities, it signifies that it hasn't evolved sufficiently because the tendency of every atype font is to achieve a level of readability on its own, without any external aids.

*

In the "Species division" section, we mentioned Kvar's color version. This involves a method where we fill the empty spaces of the glyphs with geometric shapes, so the glyph appears as a random abstract composition. While reading, the focus is solely on the "mass" of the glyph, which refers to its monochromatic part. Here, we don't connect the glyphs in a "biometric look" to avoid compromising their mutual legibility. If you wish to change the color, you can do so manually using options such as *hue/color range* and similar inside a software.



- "H" form in action:



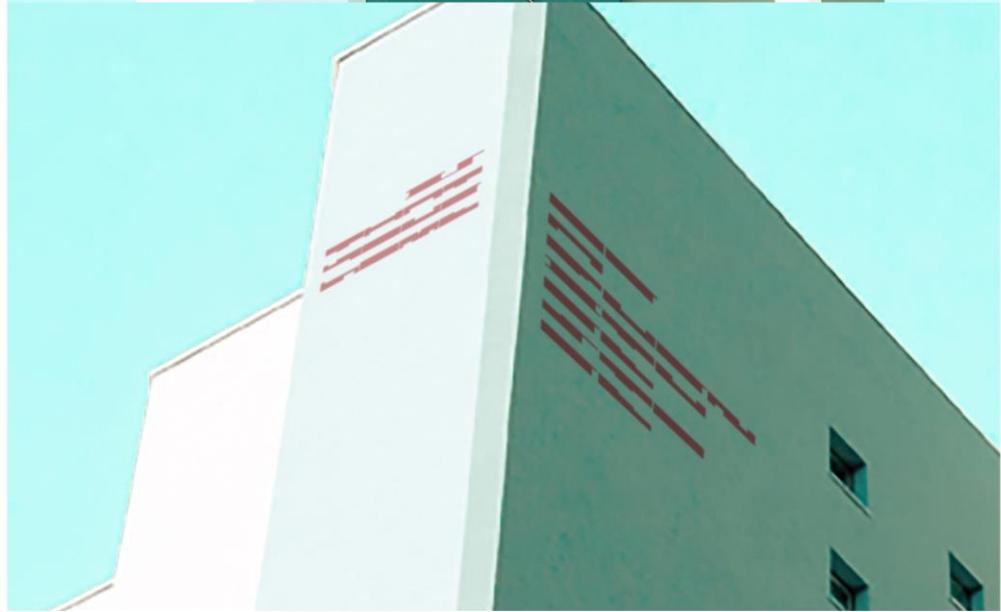
(Credits: Alva Noto)

Template download link: <https://elements.envato.com/vinyl-mockup-FCJRBKN>

Example text:
"Is that your home or a furniture store"



Credits:
Kyle Brosius



Example text:

"ma brate najgore je kad zurka puca a ti sedis i cekas da se nesto desi... uzas"
("man, the worst thing is when you see that the party has failed,
and you're sitting there waiting for something to happen... horrible")

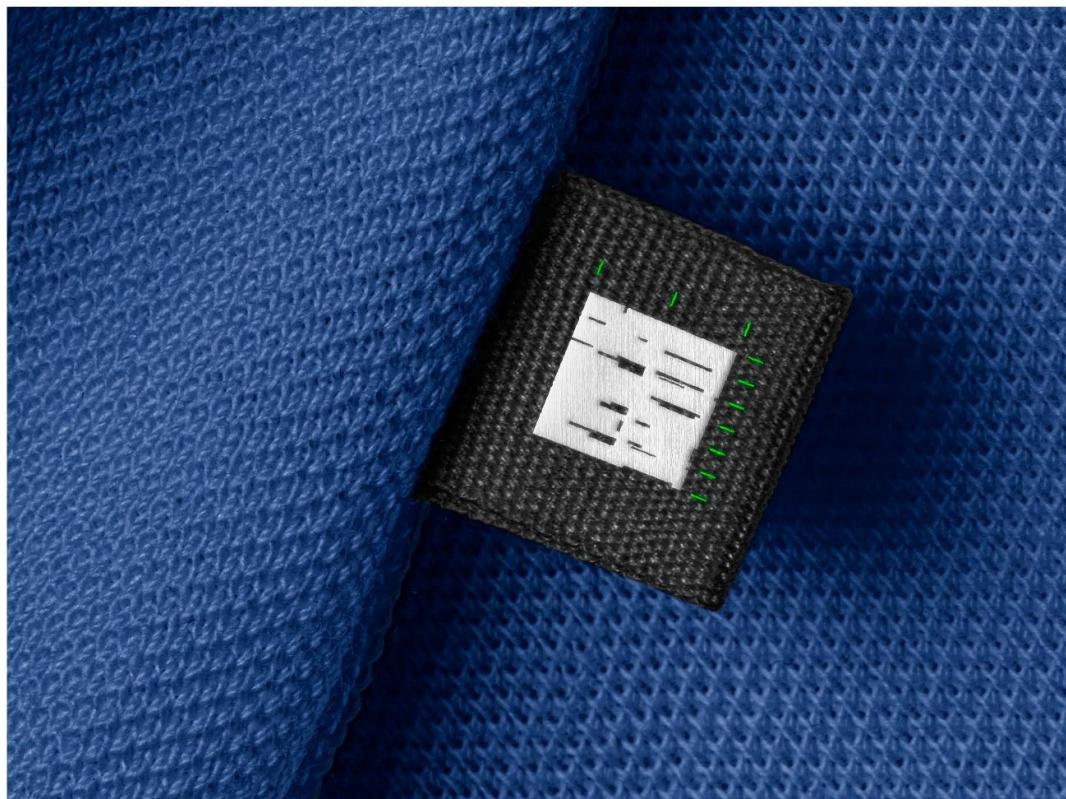
↓



Atype Font:
"Kvar H - BRUT"

10.4

Example text:
"motherfu*cker"



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Template download link: <https://elements.envato.com/woven-label-embroidery-logo-mockup-DTA22VQ>

Atype Font:
"Kvar H - FIT"

10.8.3

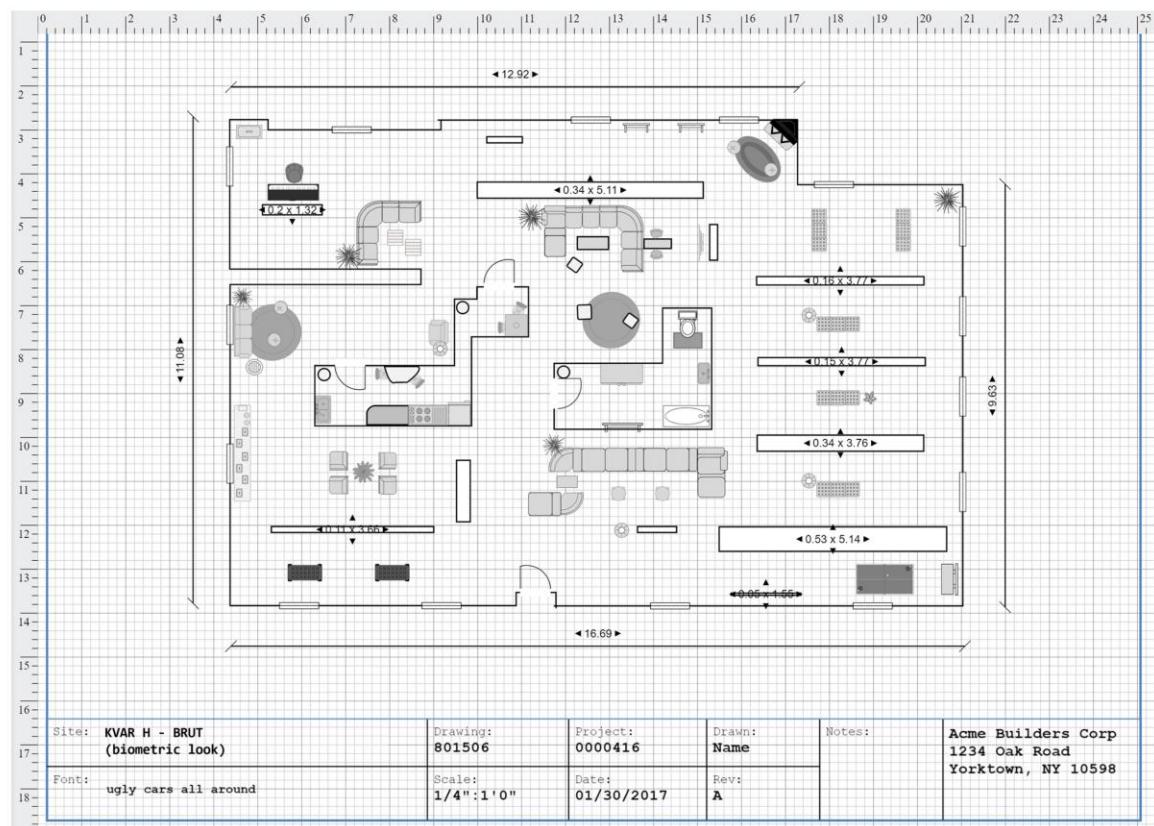
Example text:
"henry"
(mancini)



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(Credits: Henry Mancini)

Example text:
"uglycarsallarouund"
(typo by accident)





Blender plugin download link: <https://paveloliva.gumroad.com/l/buildify>

Atype font:
"KVAR H"

10.6.1

"pro" → [redacted] → [redacted] → [redacted] → [redacted]



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Atype font:
"KVAR H"

10.6.2

"test" → [redacted] → [redacted] → [redacted] → [redacted]



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Example text:
"RUCAK"
(lunch)

Credits

Building:
High Point, Bradford

Author:
Tim Green



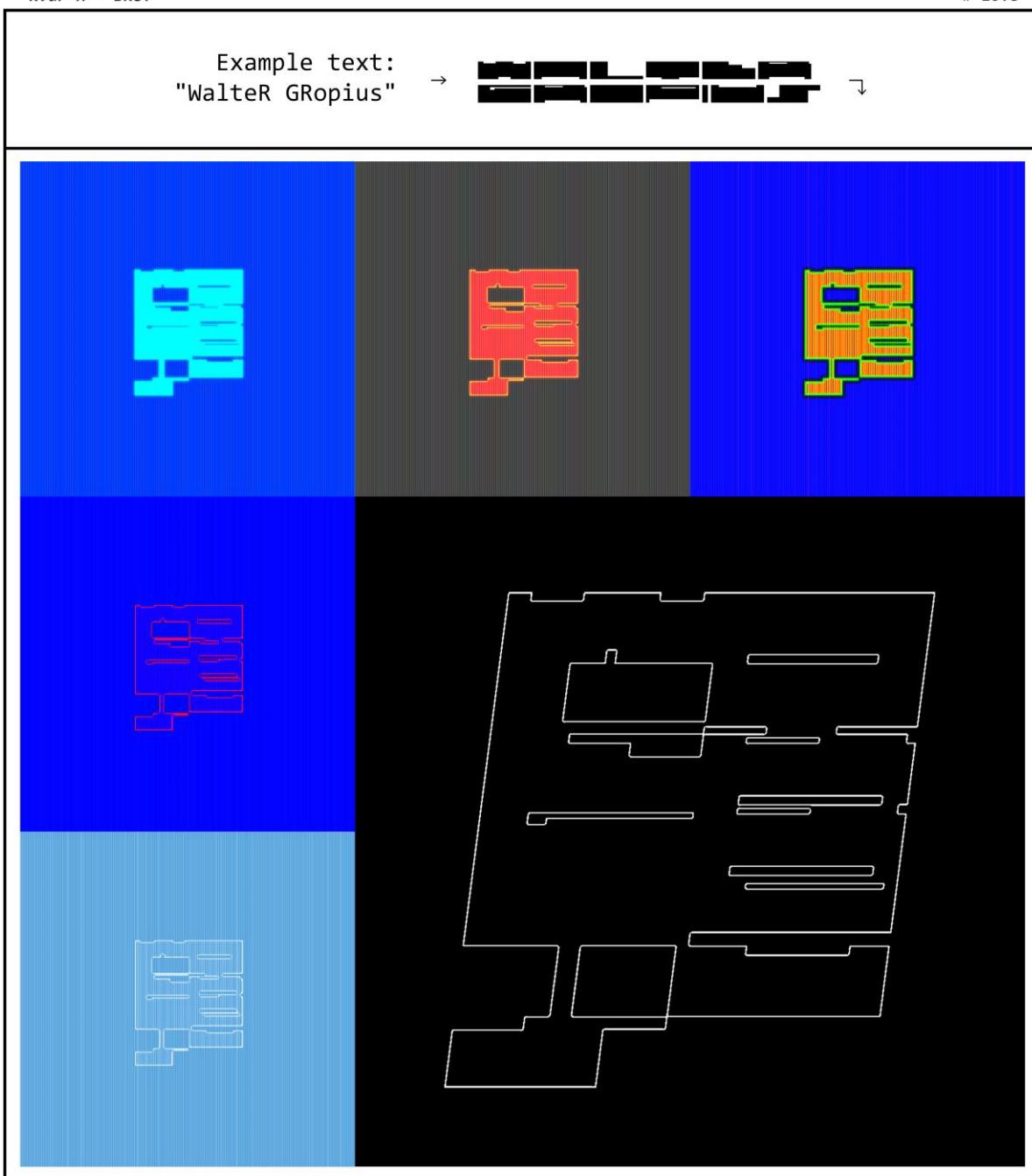
Atype Font:
"Kvar H - BRUT"

10.8

Example text:
"WalteR GRopius" →



Atypography User Manual / Biometric Fonts / "Kvar H" font



(Credits: Walter Gropius)

Atype Font:
"Kvar H - TITE/FB"

10.8.1

Example text:
"trust we must"



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Atype Font:
"Kvar H - BRUT"

10.8.4

Example text:
"JOKE" → [REDACTED] →

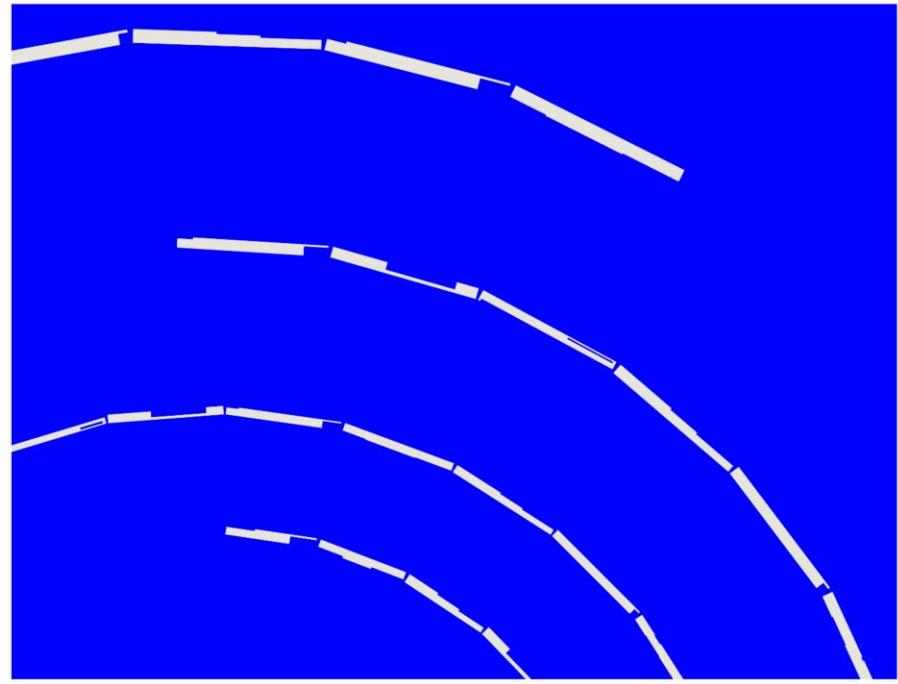
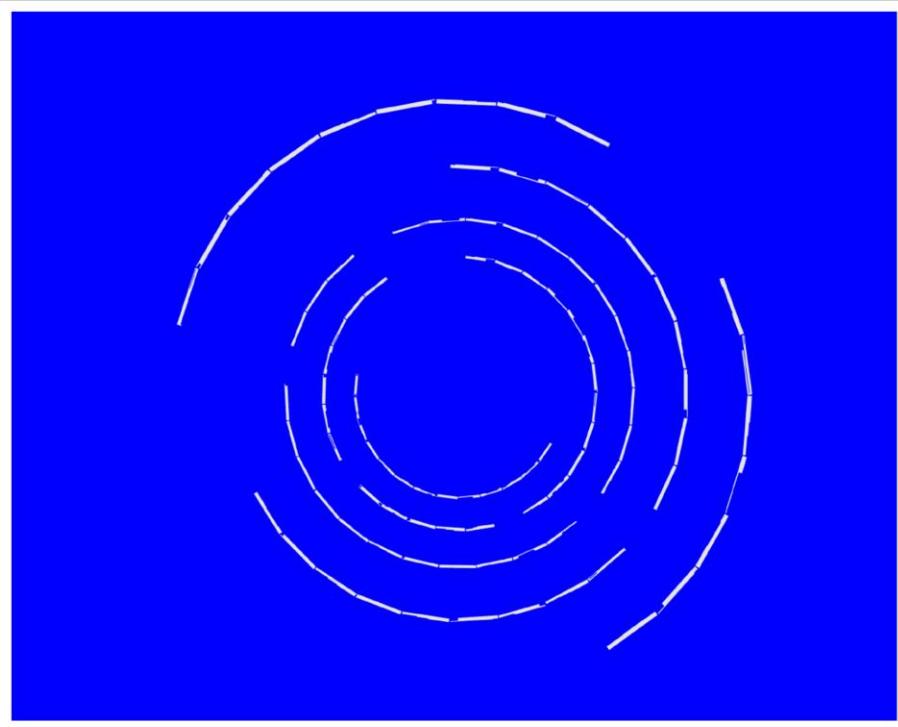


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Sample texts:

"pInterest agelast supermesto bezsecera busterkeaton junoreactor kkn
stellardrone fermI paradox rafalryterski"

↓



By using "GRID" we can easily distinguish glyphs in these buildings:

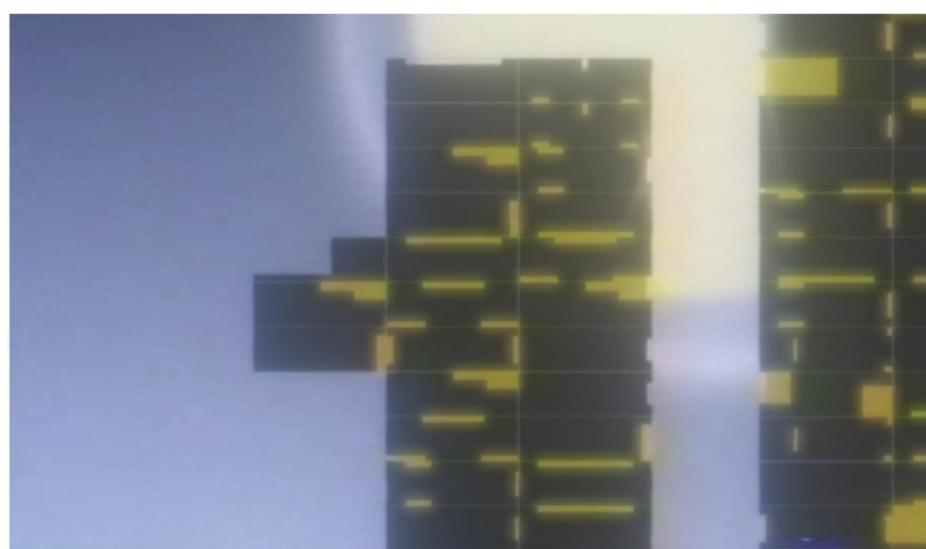
Atype Font:
"Kvar H - BRUT" # 10.9

"um om ek ra juv eve rIc ec vr ku cu"
(u mome kraju veverice cvrkuću)
(in my neighborhood
squirrels are chirping) "ak er ov In ja cu ta kod anI kom Do sa Dn oN IJE"
(a kerovi njaću tako danima dosadno nije)
(and the dogs bray like that for days,
it's not boring)

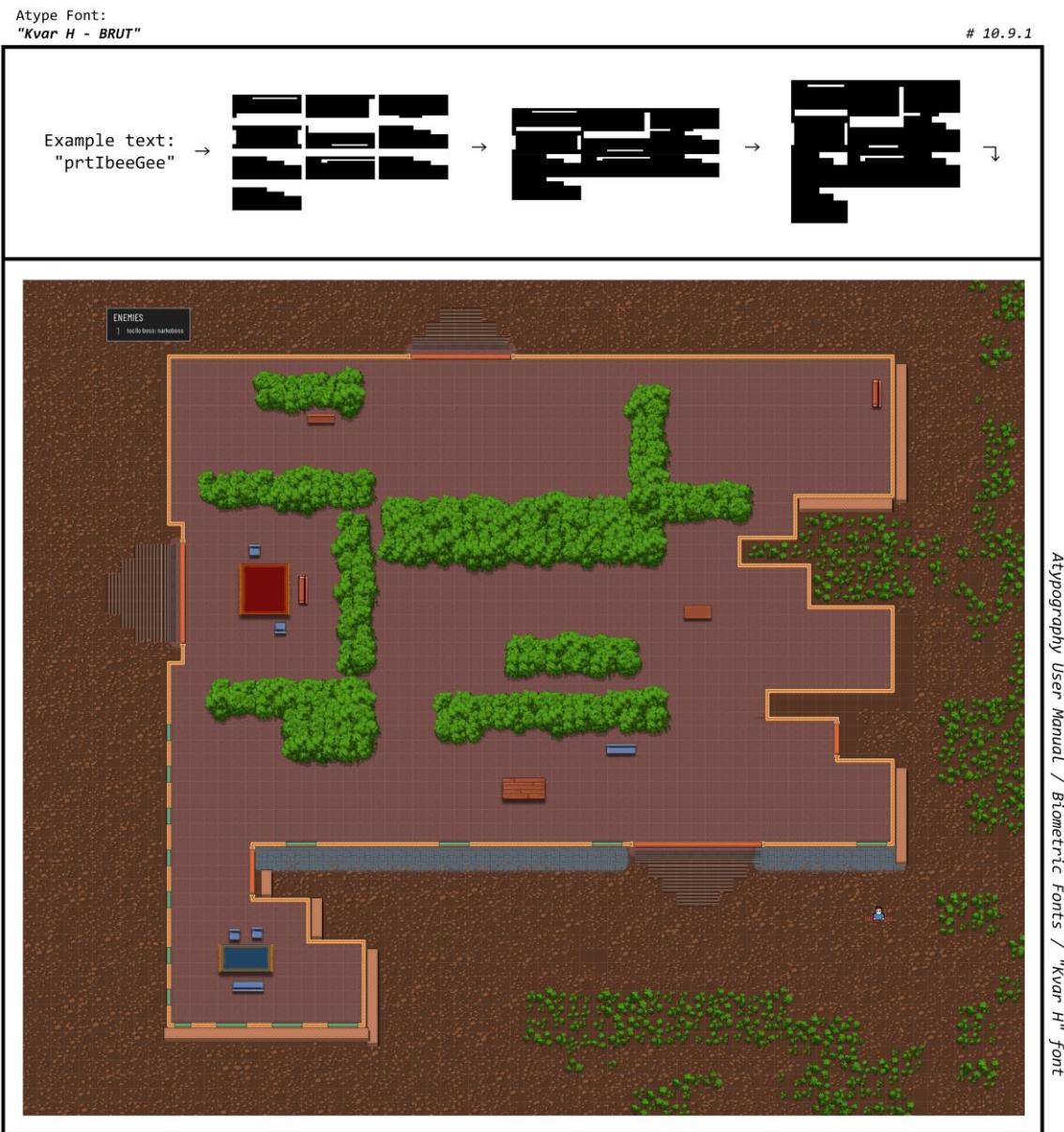
↓ ↓



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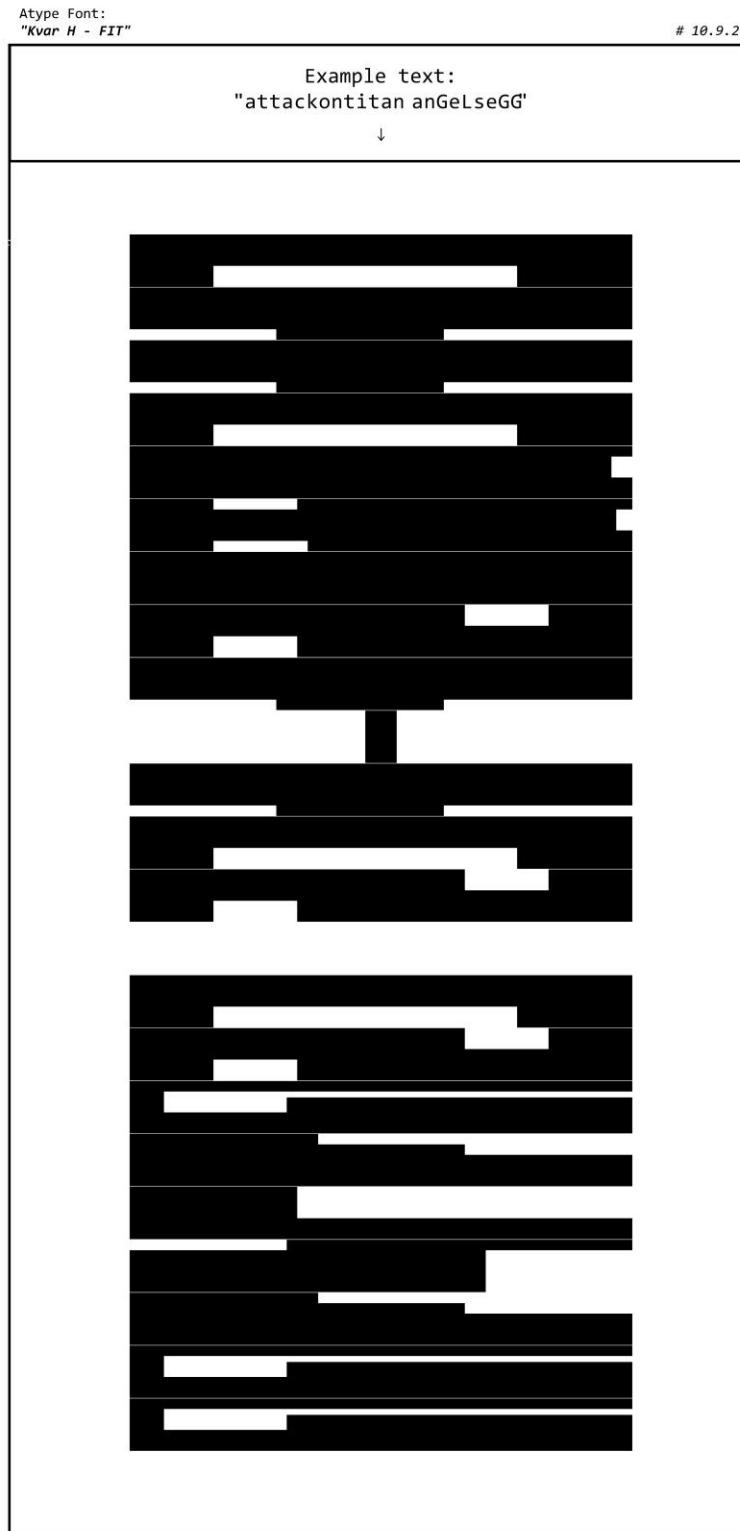
When it comes to fictional maps:



(Credits: Prti Bee Gee)

RPG online map maker: <https://deepnight.net/tools/rpg-map/>

"Kvar H" looks great when typed vertically, resembling Tibetan Horyig art.
Perfect choice for an awkward forearm tattoo.

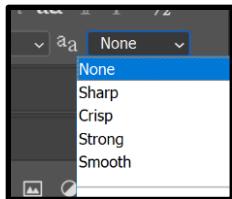


(Credits: Attack On Titan, Angel's Egg)

It's not always necessary to fully join characters into a biometric look, especially if you expect someone to read without utilities. It all depends on the needs. Consider the needs, and if used beyond personal satisfaction, the principle of "function first" must be respected. As already mentioned, many aesthetically-pleasing glyph designs had to be modified to visually more traditional ones for the sake of universality. That said, none of the glyphs have an invented construction, they all strictly follow the rules of established traditional writing systems such as the alphabet.

The choice of atype design depends on its purpose. In some cases, a more challenging design may be suitable, such as for enigma codes, secret messages, or artistic expression. Essentially, it's about minimizing suspicion of the writing system.

* When having difficulties with some kernings/spacings/alignments, in Photoshop click on 3 horizontal lines icon (≡) inside CHARACTER TAB and play with checking/unchecking of "Fractional Widths/System Layout/etc". Also, check "anti-aliasing" drop-down options to get the look you want:



-Spacing:

When joining glyphs, ensure they connect vertically and horizontally just enough to touch. No less, no more.

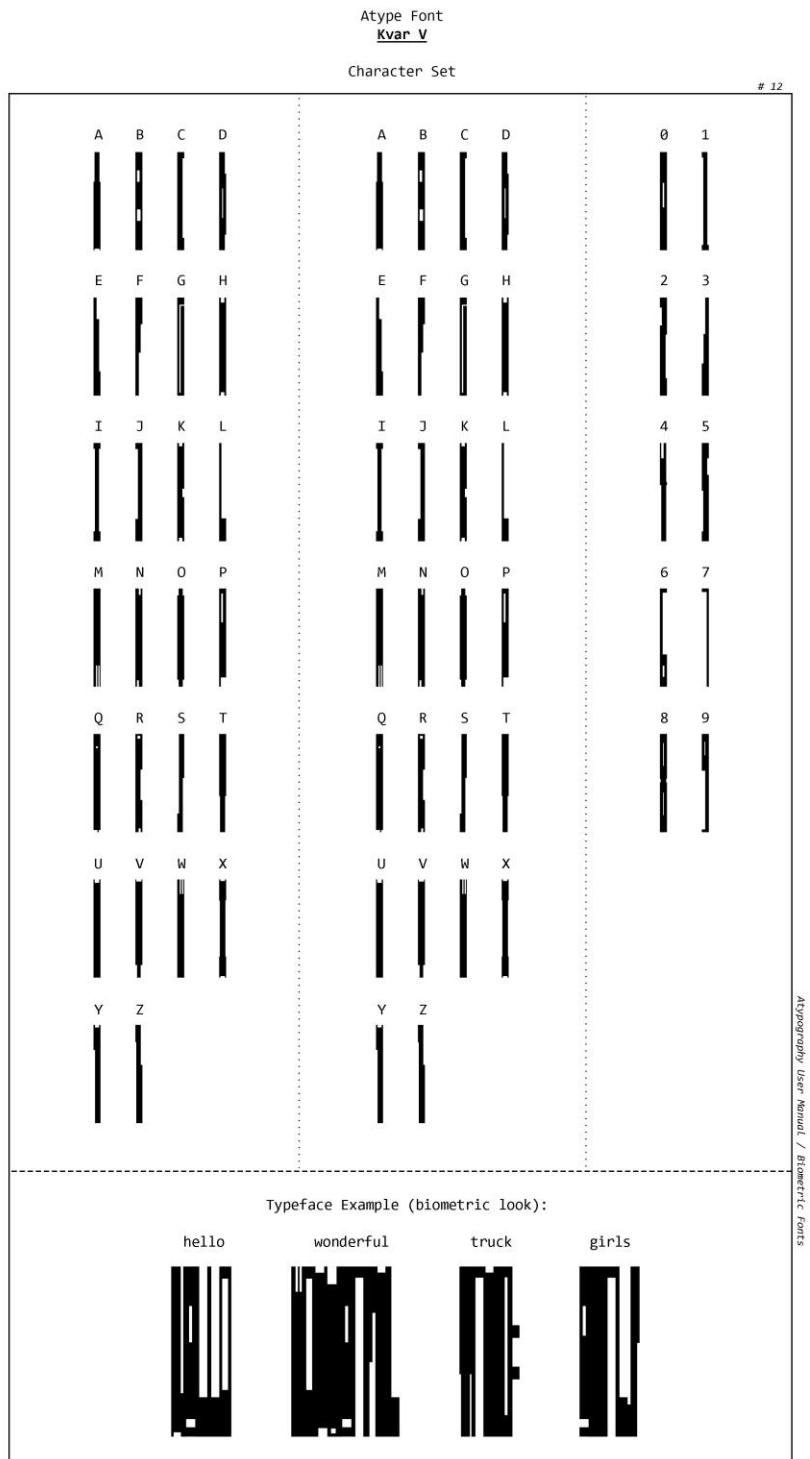
Use the GRID as an indicator of correctness: duplicate the text layer, place it above, change the font to the corresponding GRID, change its color and if the grid is perfect (or almost perfect) then everything is as it should be.

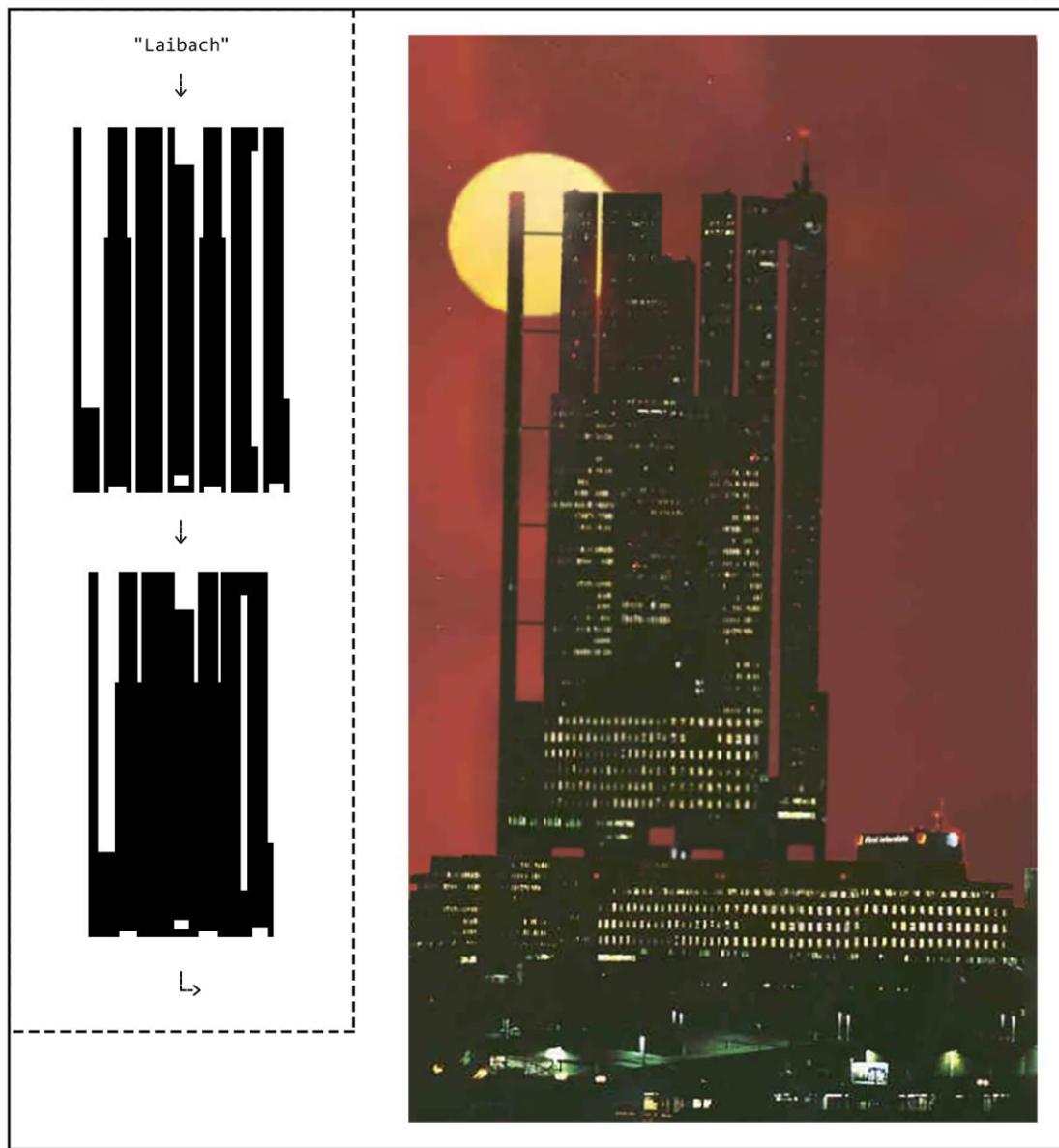
The final design can be stretched at will.

Try to look at the design you design from the perspective of someone who sees it for the first time.

Vertical structure (Kvar V)

Same as for horizontal, just vertical. For biometric look make sure the anti-aliasing method is set to "smooth".





Atypography User Manual / Biometric Fonts / "Kvar V" font

(Credits: Laibach)

This type of architectural atypography is not meant to be intuitively read. The inclusion of well-integrated physical utilities would make it possible to read, but without them, it remains a culturally significant form of communication conveyed through educational means.

(*"Grid" version is included in the package*)

* * *

Square structure (Kvar SQ)

Typeface Example (biometric look)
Text: 'carbonbased lifeforms'



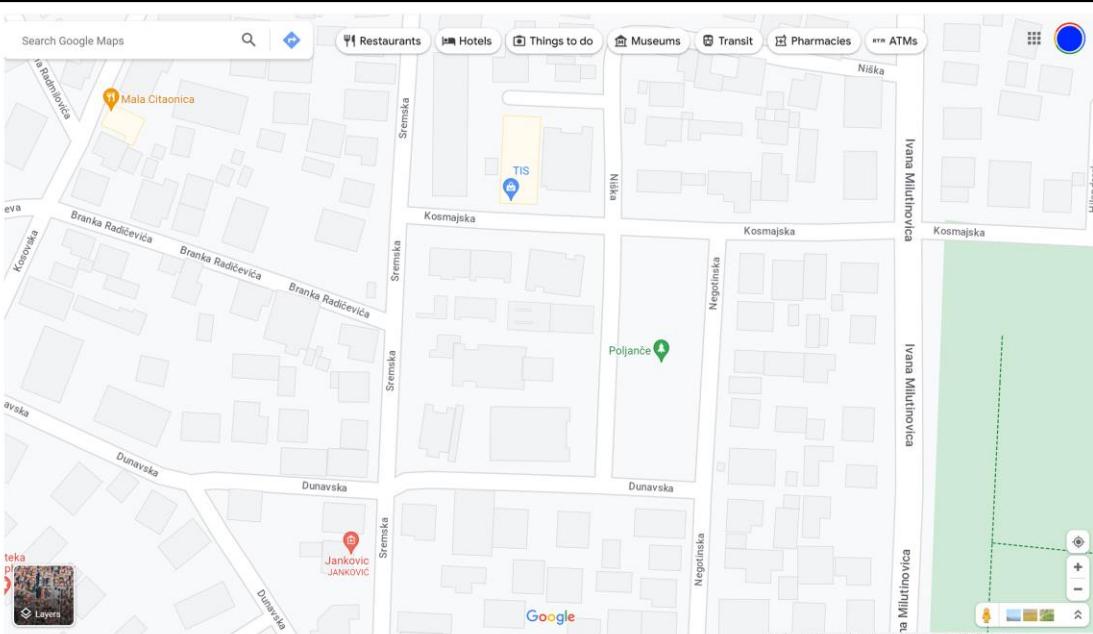
(Credits: Carbon Based Lifeforms)

Atype Font:
"Kvar SQ"

13.1

Example text: → 

↓



Atypography User Manual / Biometric Fonts / "Kvar SQ" font

(Credits: Tanja Bošković)

* * *