

2.

Epetri

It is a readable waveform.

Atype font group	Biometric font
Font name	<u>Epetri</u>
Weight	AIRY-bold2 # 14

"silver apples"



"who the fuck is burial"



"alva noto"



"zdzislaw beksinski"



"haxan cloak"



Atypography User Manual / Biometric Fonts / "Epetri" font

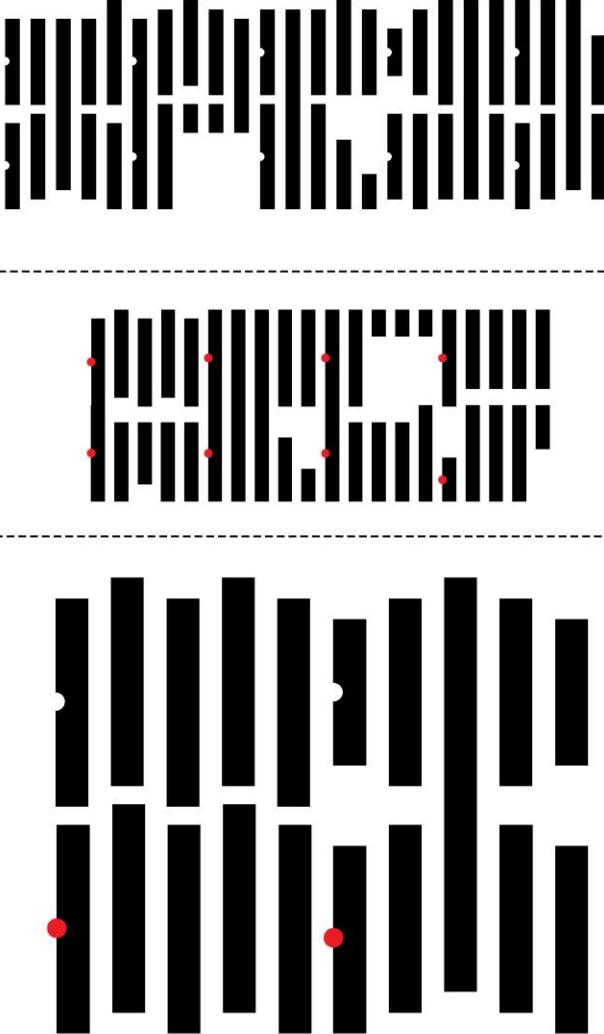
(Credits: Silver Apples, Burial, Alva Noto, Zdislaw Beksiński, Haxan Cloak)

Now, to index:

14.1

- Use of index with "Epetri" font -

The index of the "Epetri" font is located on the first vertical line of the glyph, so each index marks the beginning of a new glyph.



index type:
cut

text:
"dance arena"

index type:
colored (cf)

text:
"morp heus"
(not from the fourth part)

close up
of both types

text:
"mO ma"

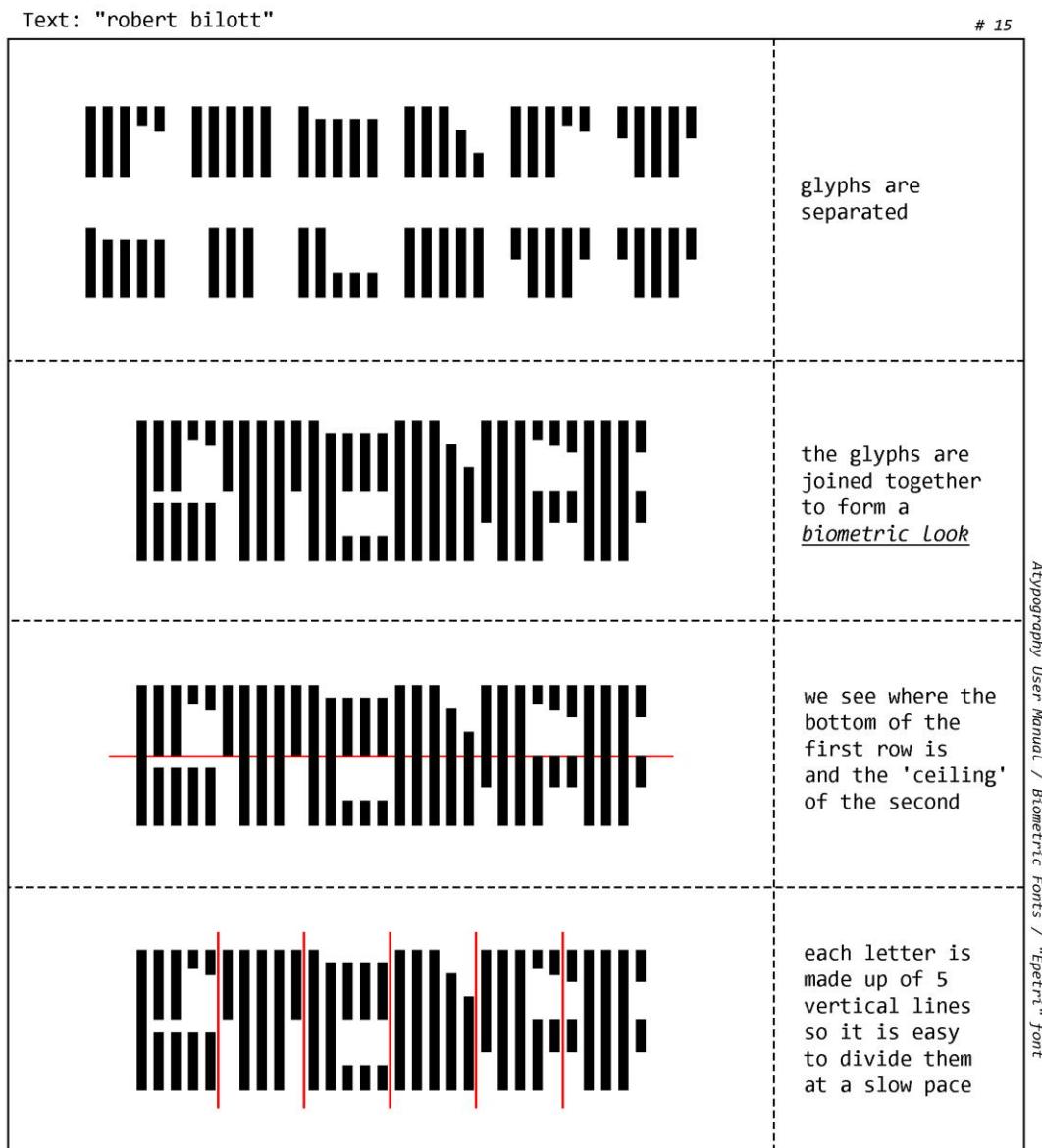
Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: MOMA)

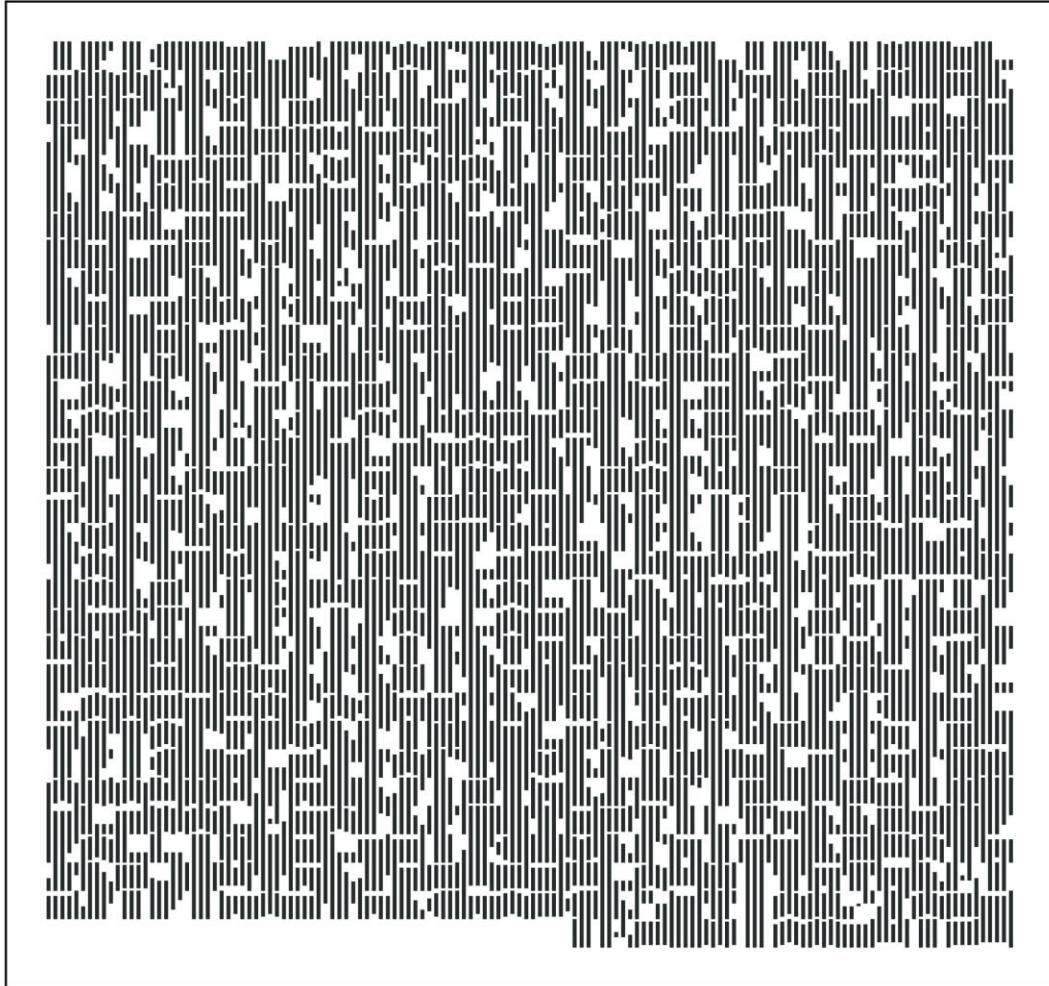
Reading without index: the difference in height of the glyphs allows us to visually distinguish between the rows. Additionally, the number of vertical lines in each glyph aids in identifying them. The font is designed with the assumption that with time, anyone can determine the number of vertical lines in a glyph by examining the atype design from a broader perspective. A strict

rule of this font is that each column (glyph itself) can only have one vertical line, which enhances readability.

- Reading the "Epetri" font without an index -



(Credits: Robert Bilott)

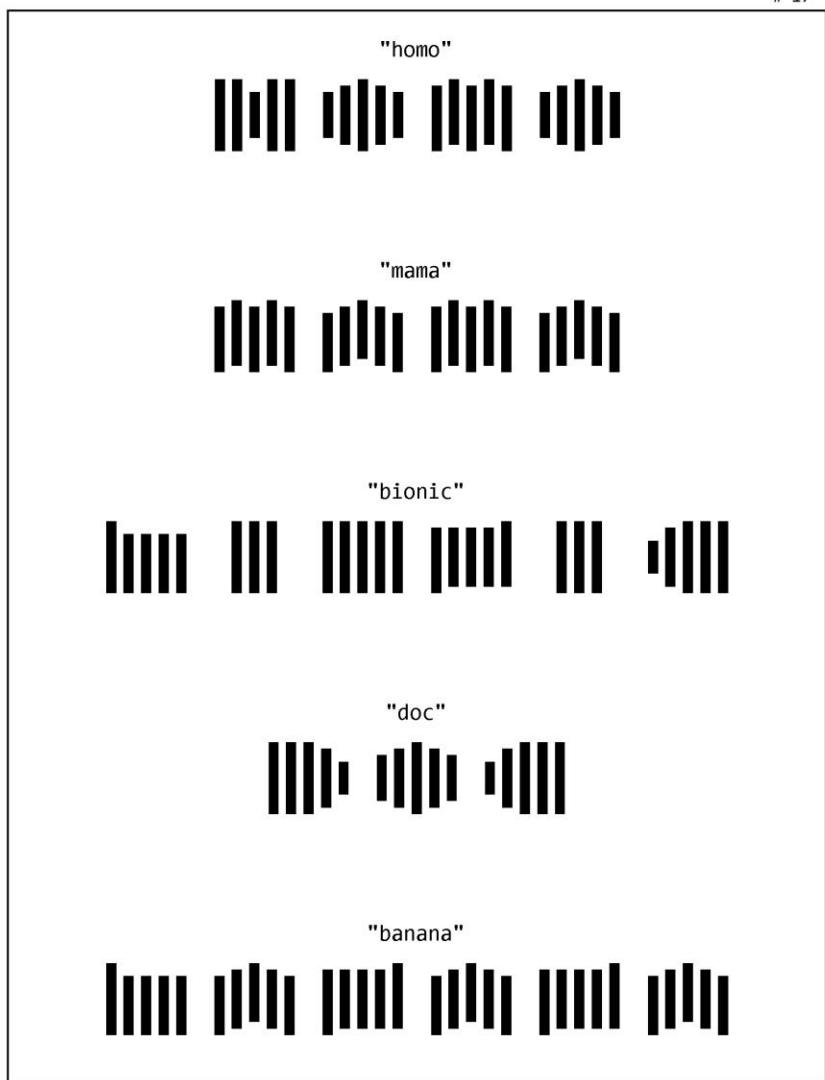


Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: Jorge Luis Borges)

If a letter does not have its own lowercase or uppercase, it usually has a visual variation on the existing case.

As in other cases, if separate glyphs suit your taste or needs better, go for it:



Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: El Kevica)

- Species division:

- By form: *TITE* and *AIRY*.
(*AIRY* has a Larger space between the vertical lines within the glyph)
- Utility: Index;
- By index mode: colored and cut.
- By weight: anorexic 1-2-3, regular 1-2, bold 1-2 (*AIRY* only), pixel crack.

Example text: "MGMT"

17.1

		AIRY	TITE	
<i>pixel crack</i>				/
<i>bold 2</i>				/
<i>bold 1</i>				/
<i>regular 2</i>				/
<i>regular 1</i>				/
<i>anorexic 3</i>				/
<i>anorexic 2</i>				/
<i>anorexic 1</i>				/

Atypography User Manual / Biometric Fonts / "Epetrit" font

(Credits: MGMT)

The "Pixel Crack" deviates from atype norms but provides insight into the structural validity of previous weight versions.

Atype Font
Epetri (AIRY-regular2)

Character Set

18

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		
a	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		
0	1	2	3	4	5	6
7	8	9				

Typeface Example (biometric look)
Text: 'belgrade coffeeeshop'



Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: Belgrade Coffee Shop)

Atype Font
Epetri (TITE-regular1)

Character Set

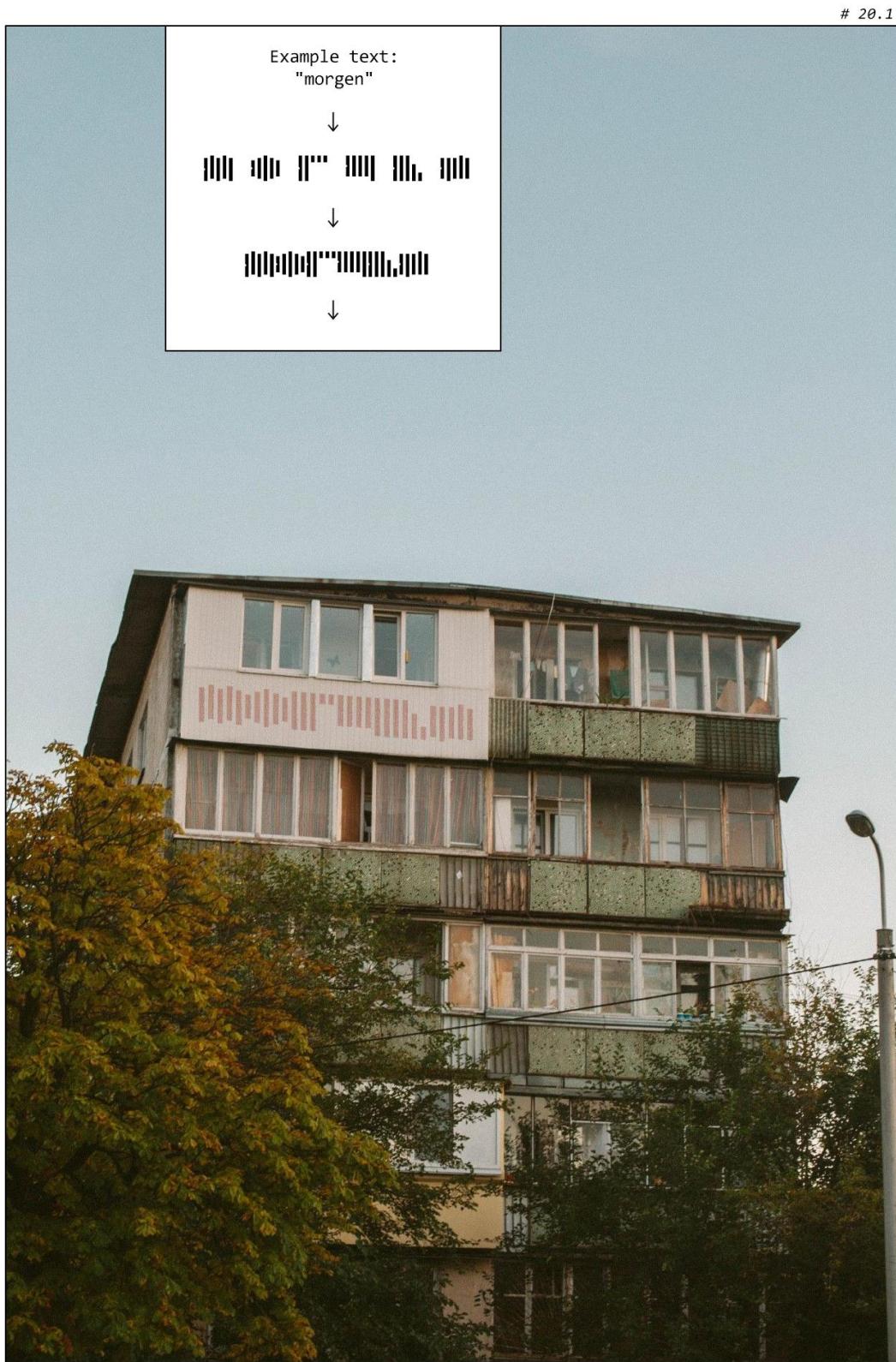
19

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: "Alyans nAzare"						

Atypography User Manual / Biometric Fonts / "Epetri" font

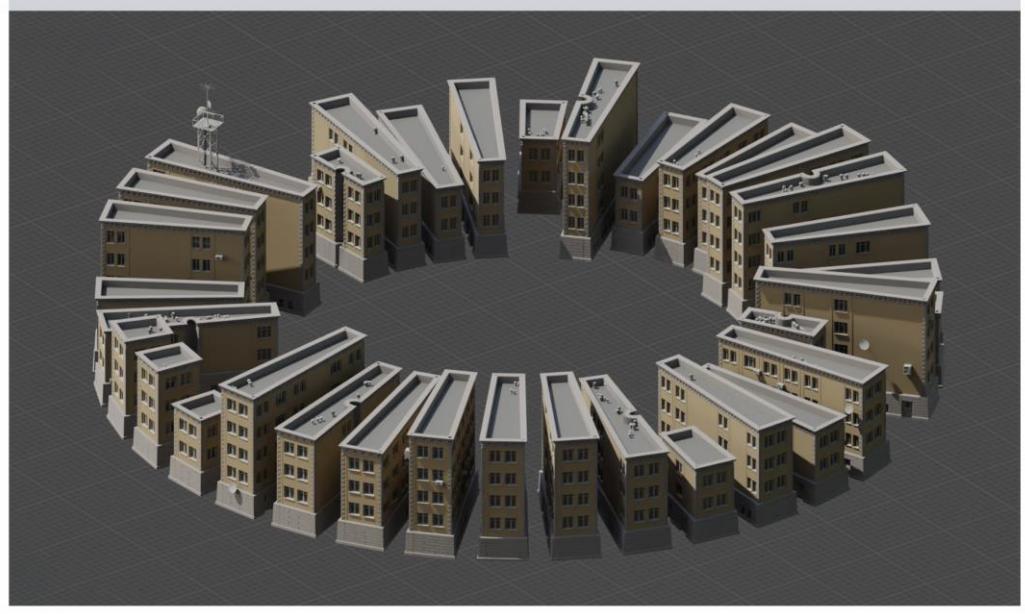
(Credits: Alyans-Na Zare)

- "Epetri" in action:



(Credits: HYDRAAVANGARD)

Example text:
"SAMSArA"

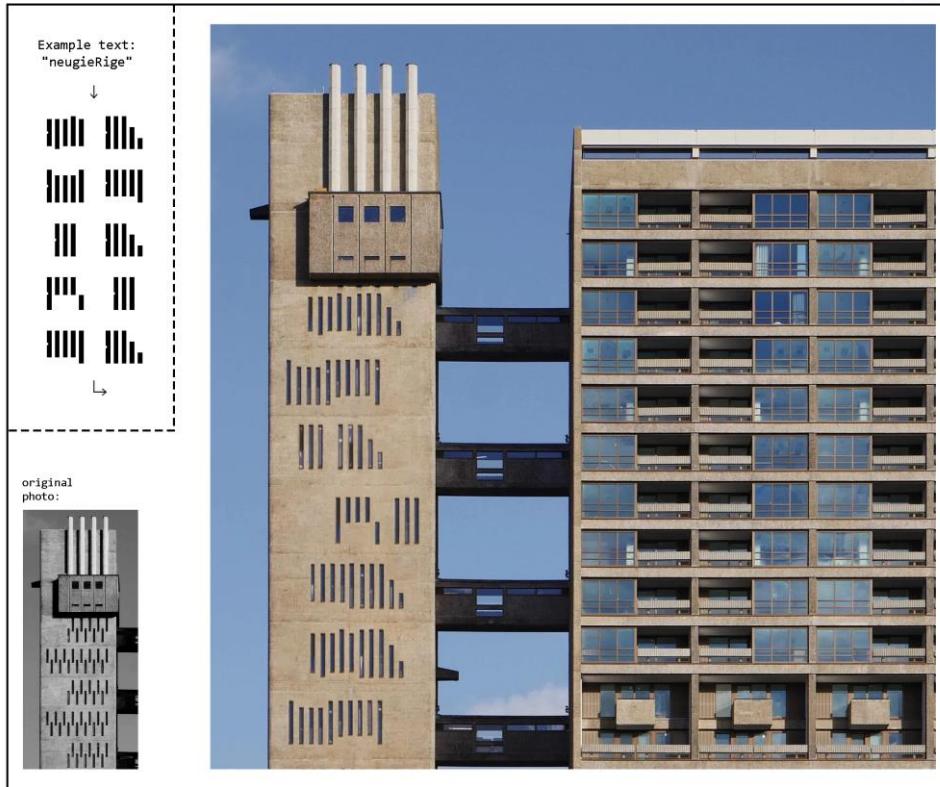


(Credits: Samsara (movie))

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

20.2

Atypography User Manual / Biometric Fonts / "Epatri" font



(Credits: Trellick Tower/London, Erno Goldfinger; photo by Michael Heyward)

20.3

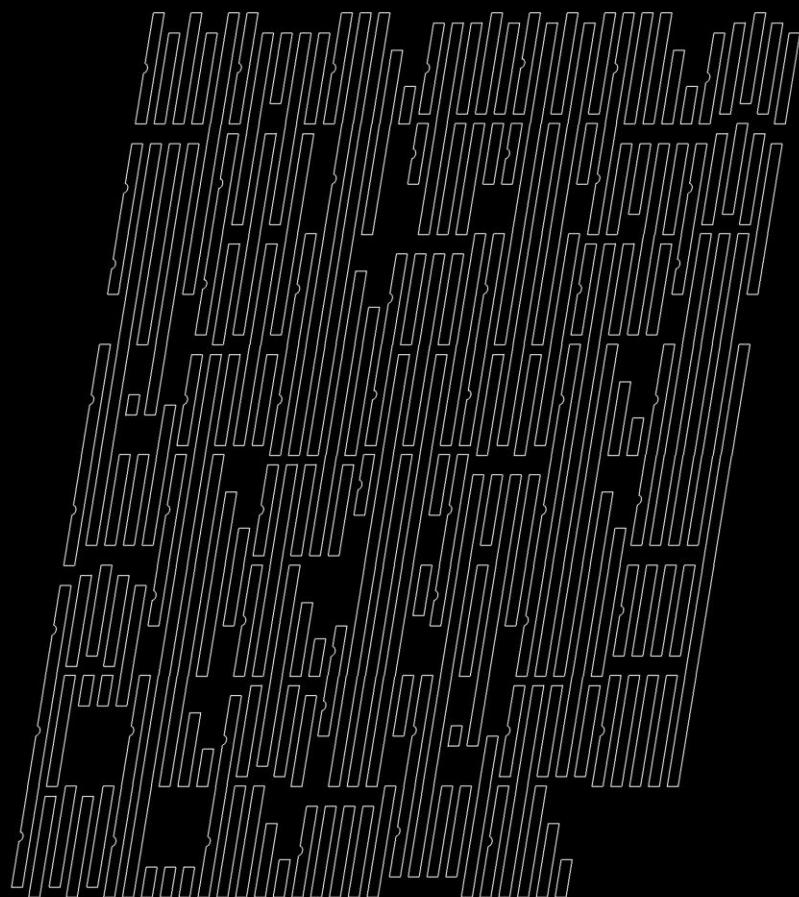
Atypography User Manual / Biometric Fonts / "Epatri" font



Example text:

"Whenwea dmittha twedont knowweo pentheg atestog reatkno wledge"
(When we admit that we don't know, we open the gates to great knowledge)

↓

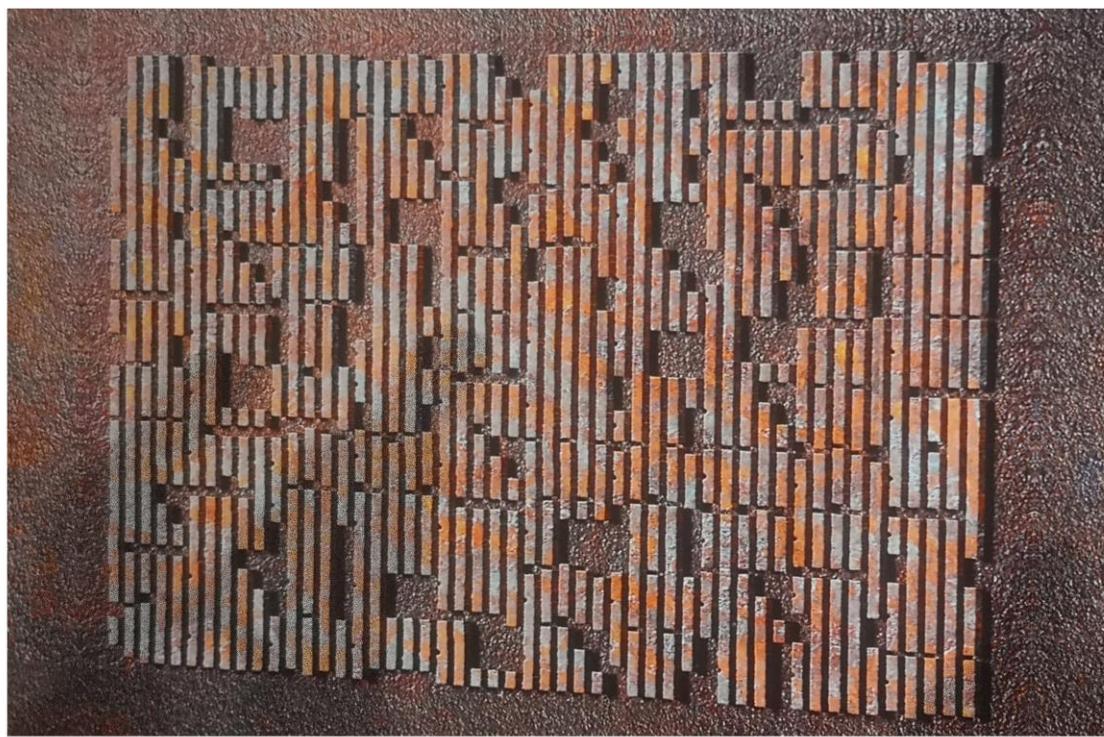


Atype Font:
"Epetri"

20.5

Example text:

"I honestly believe that there are no geniuses in this world
only those who have managed to bring their game to completion"



Atypography User Manual / Biometric Fonts / "Epetri" font

Now you try:

"Epetri - AIRY2-bold2-ind" font with an indicator

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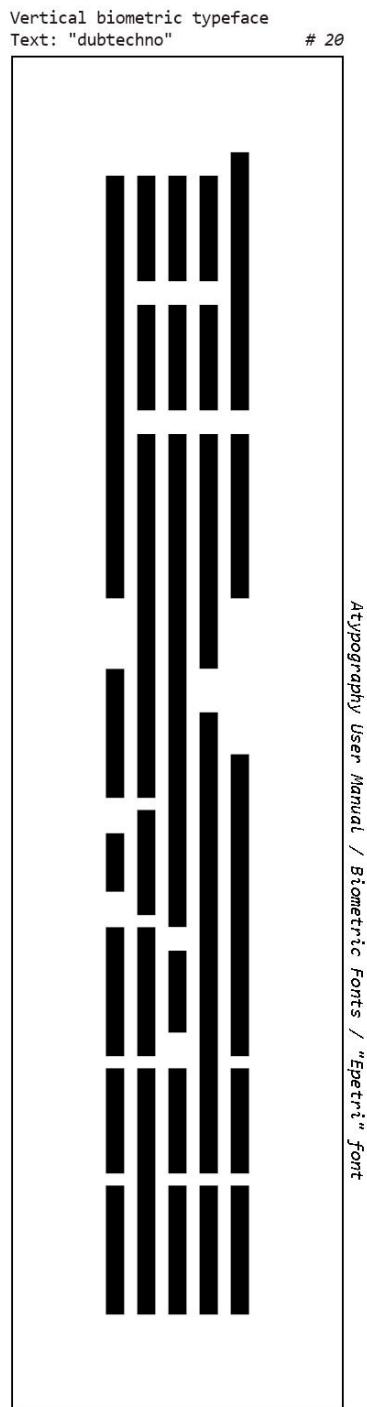


Atypography User Manual / Biometric Fonts / "Epetri" font

(indicator (index) font file is included in the family pack)

I assume that every atype font should have an indicator font version, so each one listed in this document will be updated as soon as it gets its "index" version.

When written vertically, one letter per line, it resembles a kind of totem:



Example text:
"SCAM"



↓



↓



↳



Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: Campbell, Aldrich & Nulty: Weiss Research Building, NY; photo by Addison Goedel)

* * *

(note: the index versions of the fonts are currently available for download only through "AIRY bold1" while the others will be updated over time)

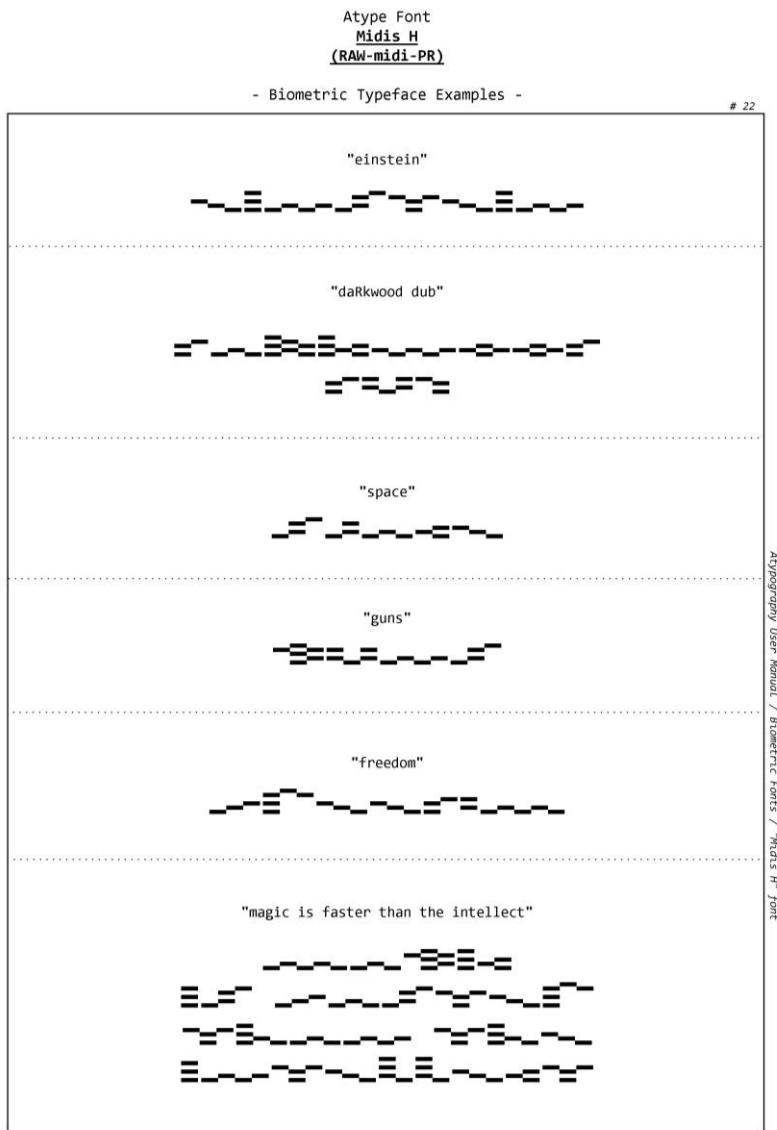
3.

Midis

Midis font has 2 main forms:

- Horizontal (*Midis H*);
- Vertical (*Midis V*);

Midis H

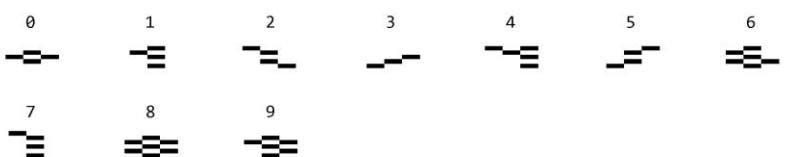
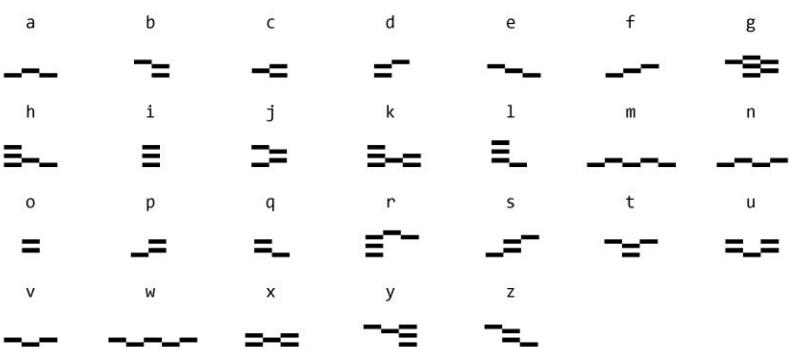
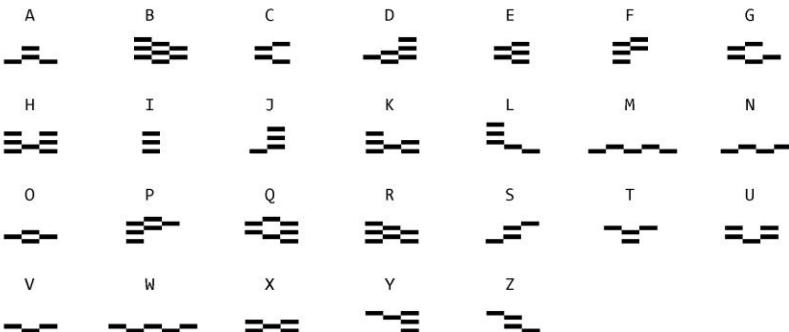


(Credits: Albert Einstein, Darkwood Dub, Rick Rubin)

Atype Font
Midis H
(RAW-midi-PR)

- Character Set -

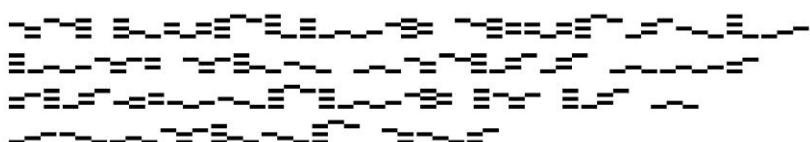
23



- alternate glyphs -



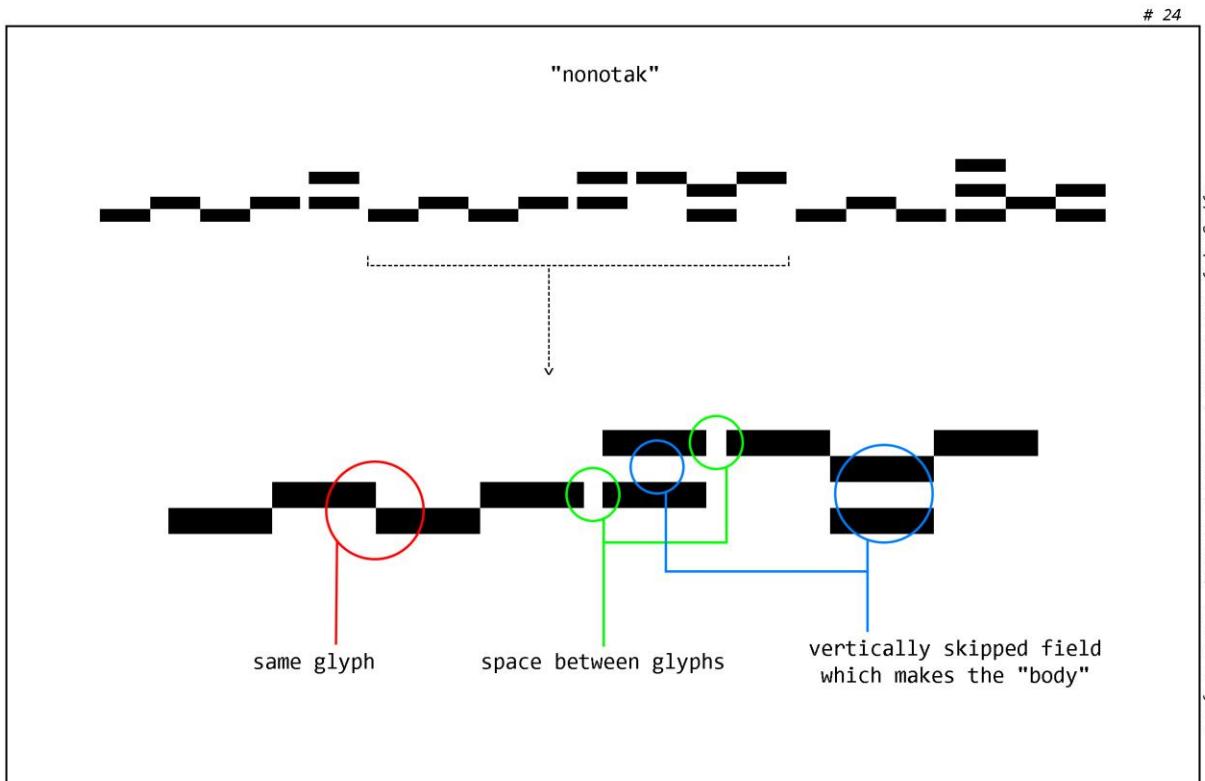
Typeface Example (biometric look)
Text: "by hurling yourself into the abyss and discovering it is a feather bed"



Atypography User Manual / Biometric Fonts / 'Midis H' font

Font composed of horizontally-placed equal rectangles. The movement can only take place diagonally, avoiding adjacent rectangles (horizontally or vertically). Vertical movement without diagonal steps is allowed when skipping one field, resembling a "body" or closed counter. Multiple "bodies" in a row form a column. No horizontal field skips, but small spaces between glyphs serve as indicators of their boundaries while maintaining a biometric look.

Reading the "Midis H" biometric typeface / "RAW" form



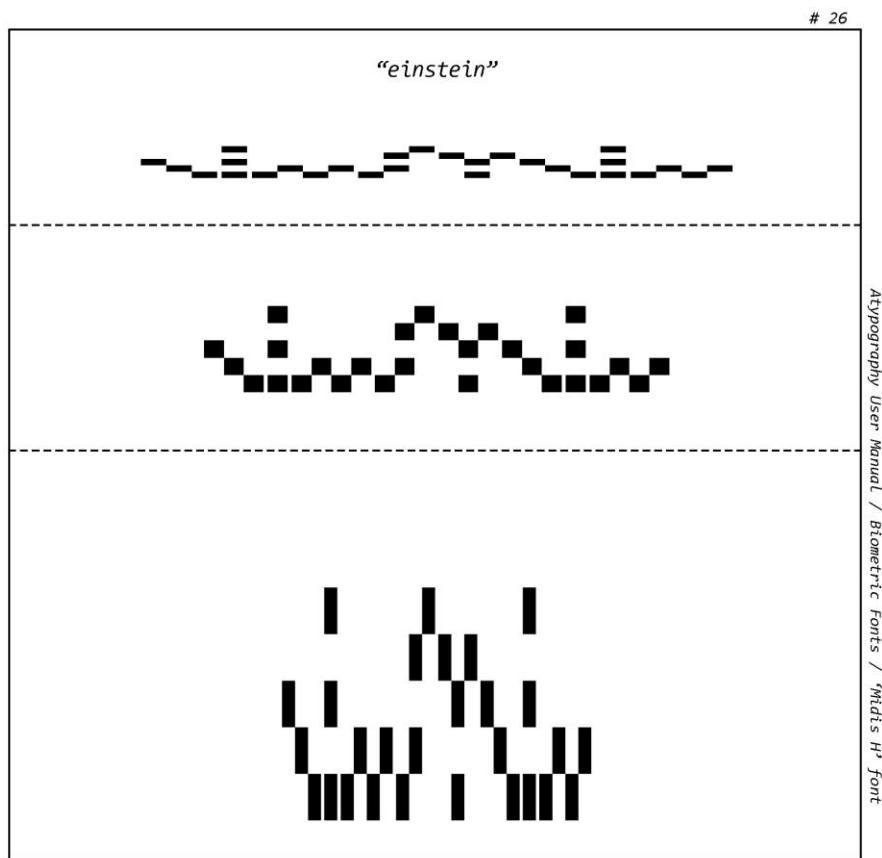
(Credits: Nonotak Studio)

"Column" made up of multiple rectangles stacked on top of each other represents the letter "I/i". Technically, this is wrong. Technically correct, it would be only one rectangle (like a hyphen), but that would harm universality, which in the case of our culture has an advantage. Atypography is a product of our culture, not Mother Nature. We can compare this with watermelon and tomato. Watermelon is a vegetable, although it tastes like a fruit. Tomatoes are vegetables even though they taste like vegetables. The definition of "fruit" and "vegetable" is treated differently in botany than in cooking. No matter how you turn it, no one hesitates to use some of that "fruit" for meat sauce or even taxation (the case of Nix v. Hedden), or some of that "vegetable" for a tropical refreshing cocktail. The anatomy of the Latin capital letter "I/i" is the simplest of all letters, consisting of one line (or three, depending on the font). Hypothetically, all letters are made up of several letters "I/i", i.e. hyphen, so, hypothetically and unofficially, the letter "i" can be called

the basic unit of the writing system (alphabet). Therefore, when we want to design the letter "I/i", it is technically correct to use the basic unit of the element that makes up the font we are working on but visually would be more of a delusion than a message. Atypography is enigmatic in itself, so this would be an enigma within an enigma, which we don't want.

I guess that for various things in life we can freely bypass technical correctness as they are often correct only at a certain level. Whether it's grading an essay at school, film criticism or selecting a new employee, the technical side can often be deceiving. Often, "everything is there" when there's nothing. And often something is "full of mistakes" when in fact it just deviates from standard norms. Strictly putting technical things ahead of humanity creates seeds of regret that, if not suppressed in time, ripens into a strong reminder.

Now, we can play with simple scale modifications of the composition:



(Credits: Albert Einstein)

If we try to read such atype compositions at the speed with which we would read regular text with a regular font, we will most likely get lost somewhere. But if we don't rush and patiently go part by part, noticing the gaps that define glyphs, we can read everything easily.

Terence McKenna - 'Nature Loves Courage'
(biometric typeface written in 'Midis H' font)

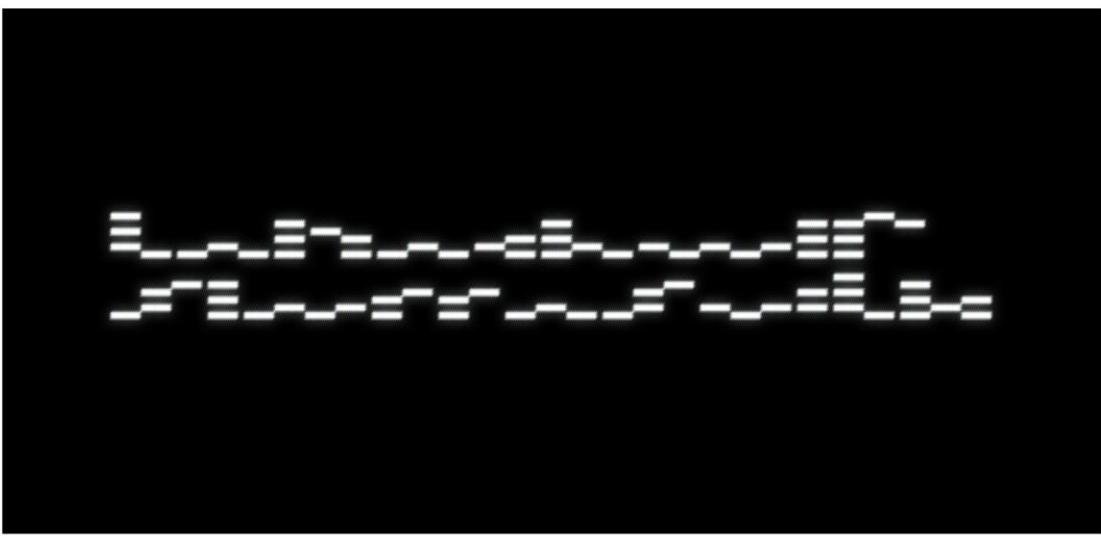
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Atypography User Manual / Biometric Fonts / 'Midis H' font

(Credits: Terence McKenna)

Example text:
"LaIbachwIrsINddasvolk"



The image shows a black rectangular frame containing two horizontal rows of white, abstract, jagged patterns. These patterns resemble DNA sequencing gel bands or biometric data, such as fingerprints or voiceprints, arranged in a grid-like structure. The patterns are composed of short, vertical segments of varying heights.

(Credits: Laibach)

* * *

Midis V

atypographical type:	biometric font
font name:	<u>MIDIS V</u>
mode:	FB-MIN-midi-PR-index

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- regular Look -

"VLAdAdIVLJAN"



"IrukAIMuNO"

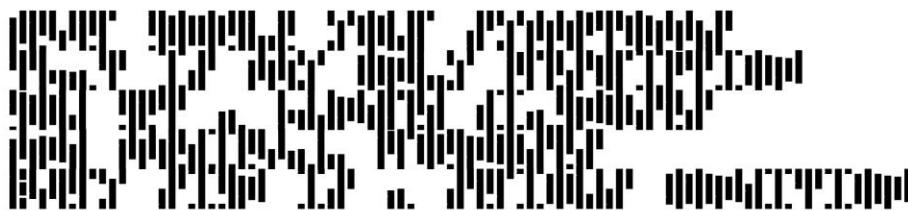


"LIsteNtOtOOLOuFOOL"



- biometric look -

"Never google your symptoms
That is my only prescription
You get a hundred diagnoses
And medieval prognoses
Every sign is a serious condition"



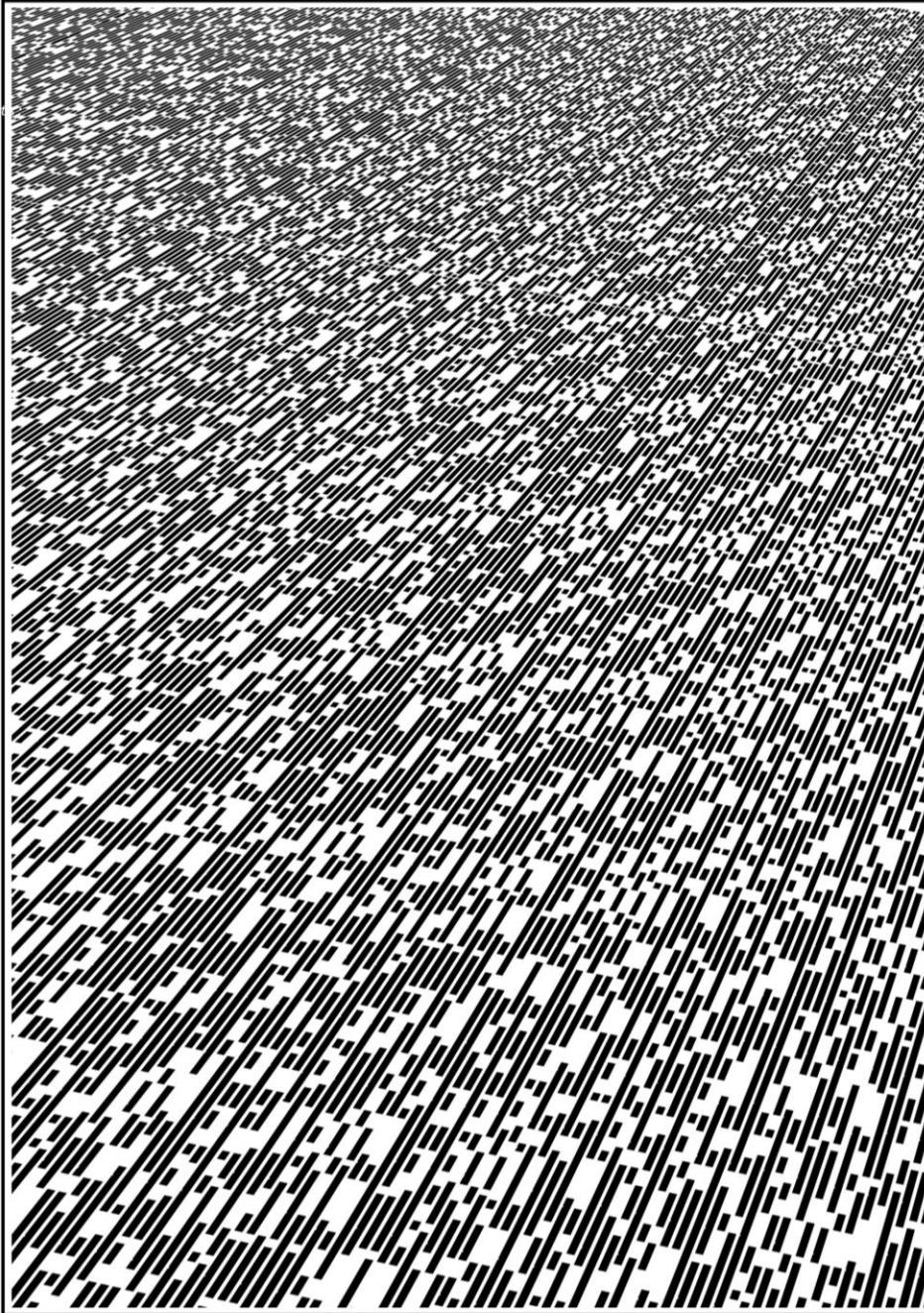
"NOTHING CHANGES IFNOTHING CHANGES"



"IT DOESNT HURT WHEN IT IS MEANIGFUL"



Here's an example of using the 'Midis V' font to create graphics similar to those made by Ryoji Ikeda.



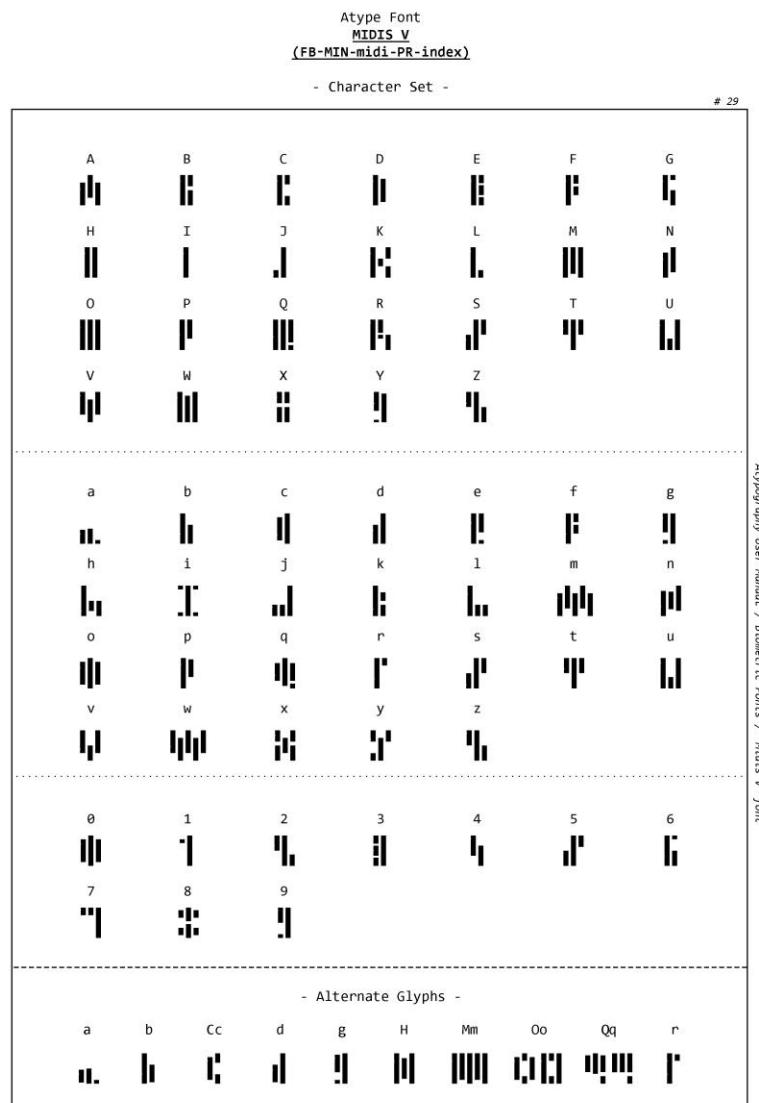
Attypography User Manual / Biometric Fonts / "Midis V" font

(Credits: Ryoji Ikeda)

-Species division:

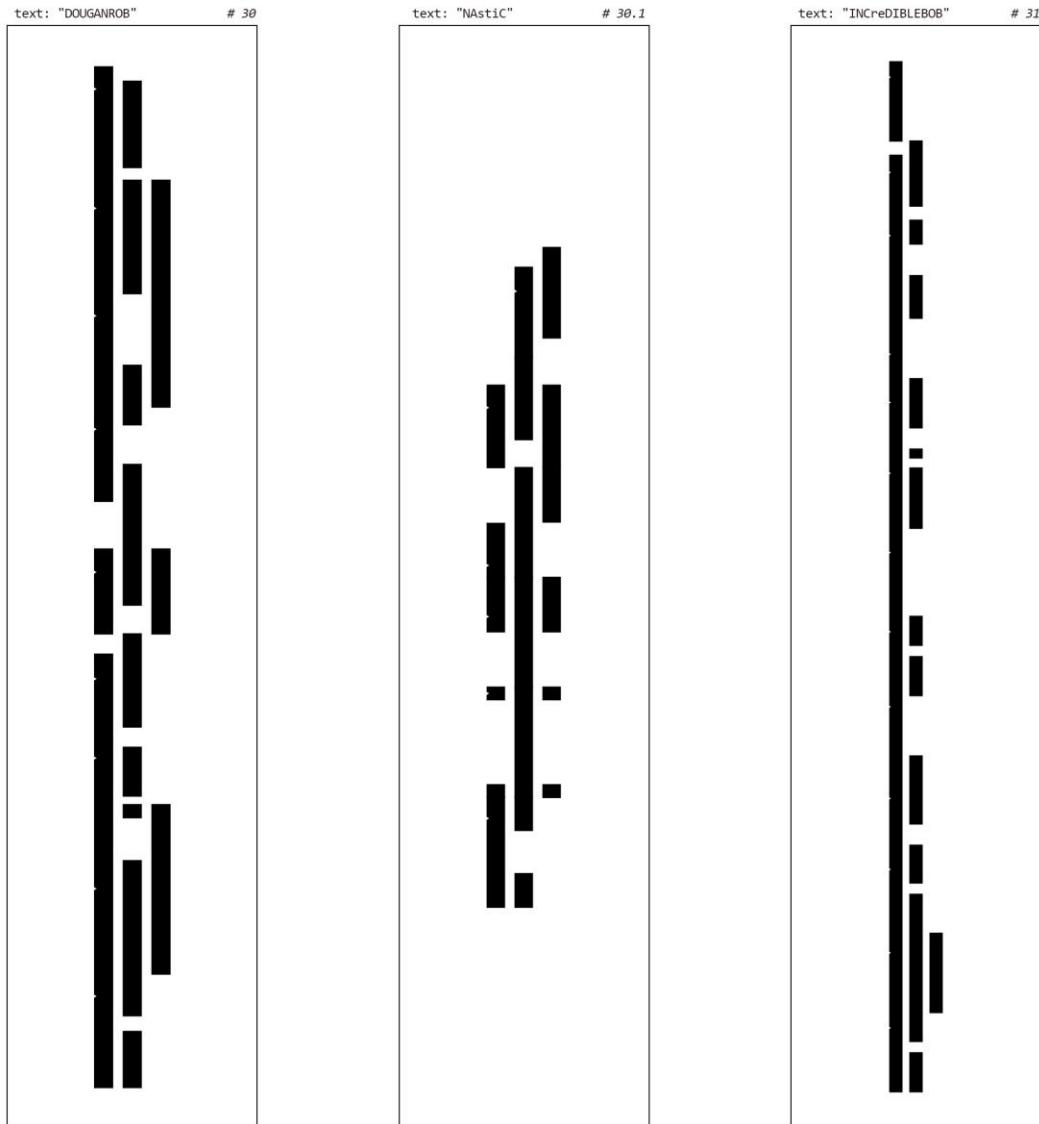
Although "MIDIS V" has a total of 72 font files, don't let that intimidate you because it actually consists of only 3 main forms, each with 12 weight variations. Additionally, each file has its version with and without an index, which doubles the existing 36 files. Due to the large number of glyphs, currently only "FB" and "SQ" forms ("midi" weight + index) are available for download. All the remaining variations will be formatted later, but frankly you may not even need them.

- By form: *Firstborn (FB)*, *Square (SQ)*, *CONDENSED (CN)*
- By mode: *Minimal (MN)* and *Obvious (OBV)*
- By weight: *anorexic*, *Light*, *regular*, *bold*, *midi*
- By width (2): *PR* (Proportional) and *MN* (Monospaced);
- By utility: with and without an *index*



You may have noticed that "Midis V" contains an "index" which enables intuitive reading without external aids.

Written vertically, one letter per line:

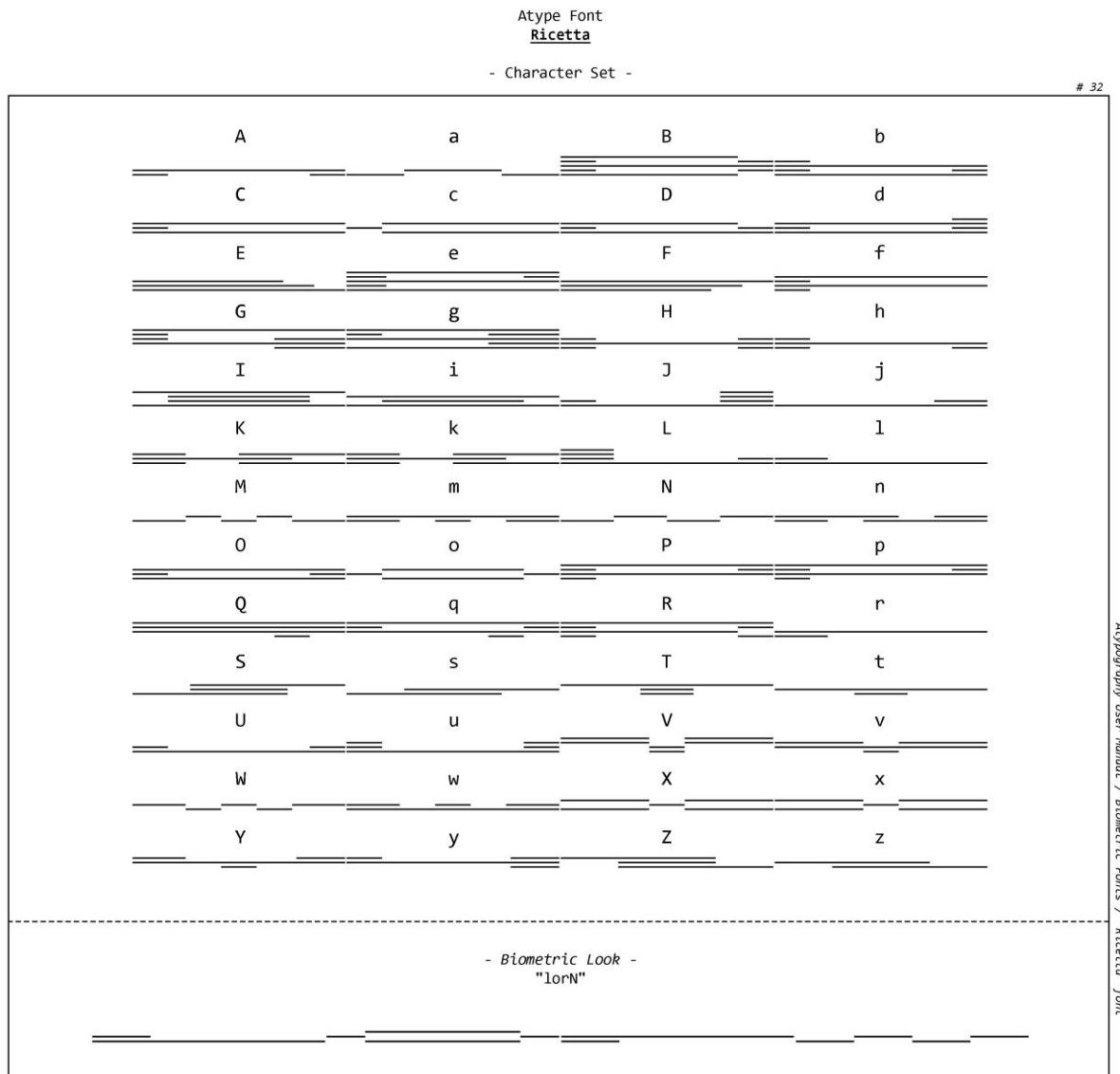


(Credits: Rob Dougan, Marko Nastic, Incredible Bob)

4.

Ricetta

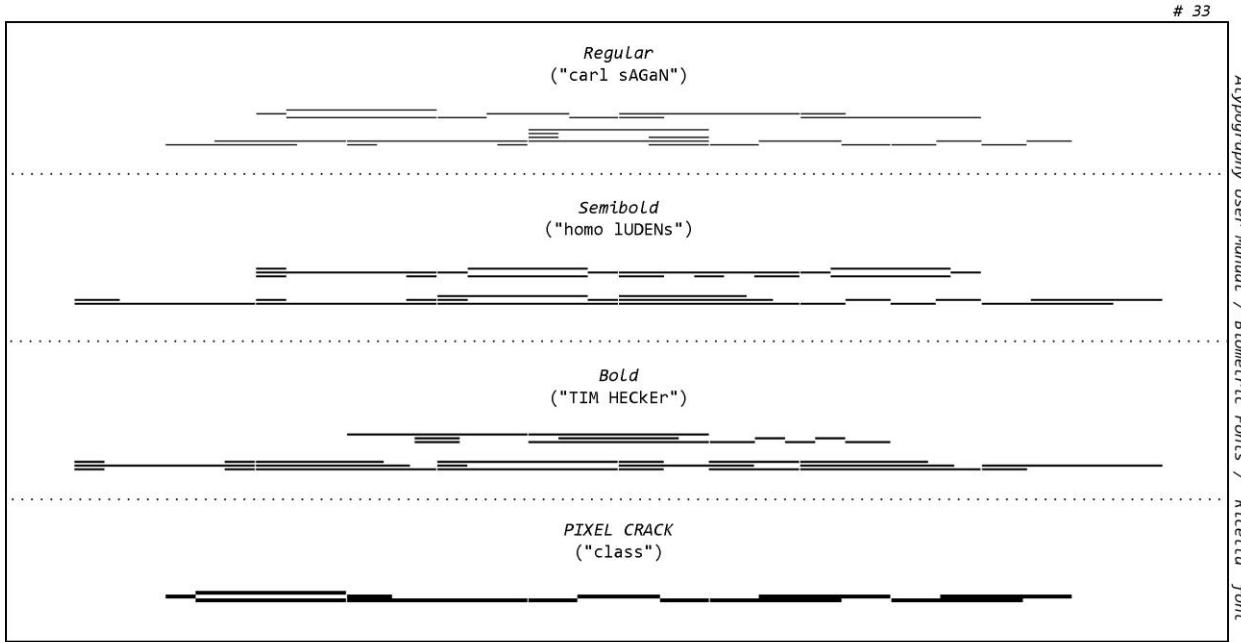
A font composed of only extremely stretched horizontal lines. Toggle between case variations when creating a font whether you want a better look or to make reading easier.



(Credits: LORN)

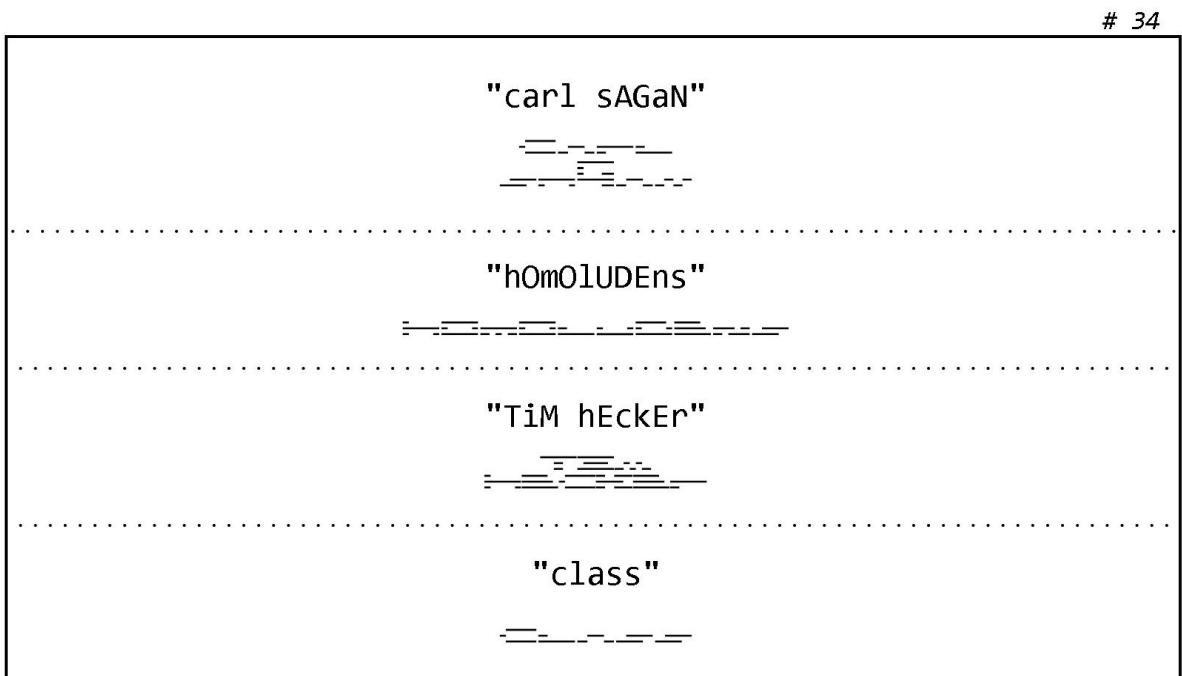
-Species division:

- By width (4): normal, semibold, bold, pixel-crack.



(Credits: Carl Sagan, Homo Ludens, Tim Hecker)

Now, interesting things happen with simple scale transformation. Just make sure that there are still those small spaces between the glyphs after the transformation because that way intuitive reading is possible. Monospaced structure allows reading without spaces, but it's much easier with them.

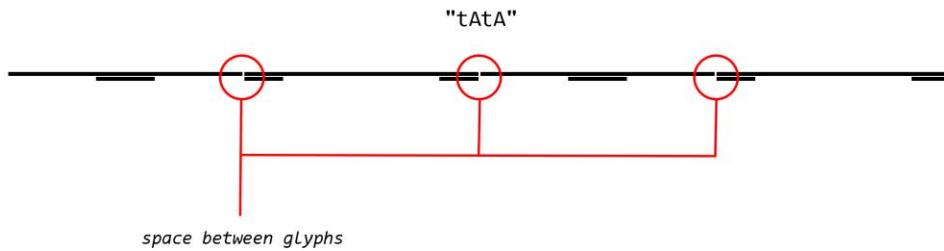


Experiment and see. For instance, design of the "homoludens" may not look as good when scale transformed because letters become too obvious. Trust your intuition and choose the variant that resonates with you. If you are indecisive, follow your heart's reaction. The option you "fall in love with" is the right one, just like David Lynch can attest to.

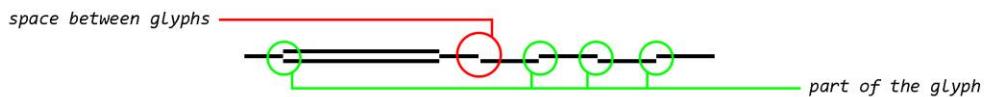
How to read "Ricetta" font?

Reading the "Ricetta" biometric typeface

34.1



There is no glyph in this font designed with horizontally parallel lines right next to each other within the same glyph. When lines are parallel within a glyph, they are spaced further apart, ensuring there is no confusion. Therefore, this situation always represents a "space" between glyphs rather than a part of any glyph. Now, let's look at the following example:



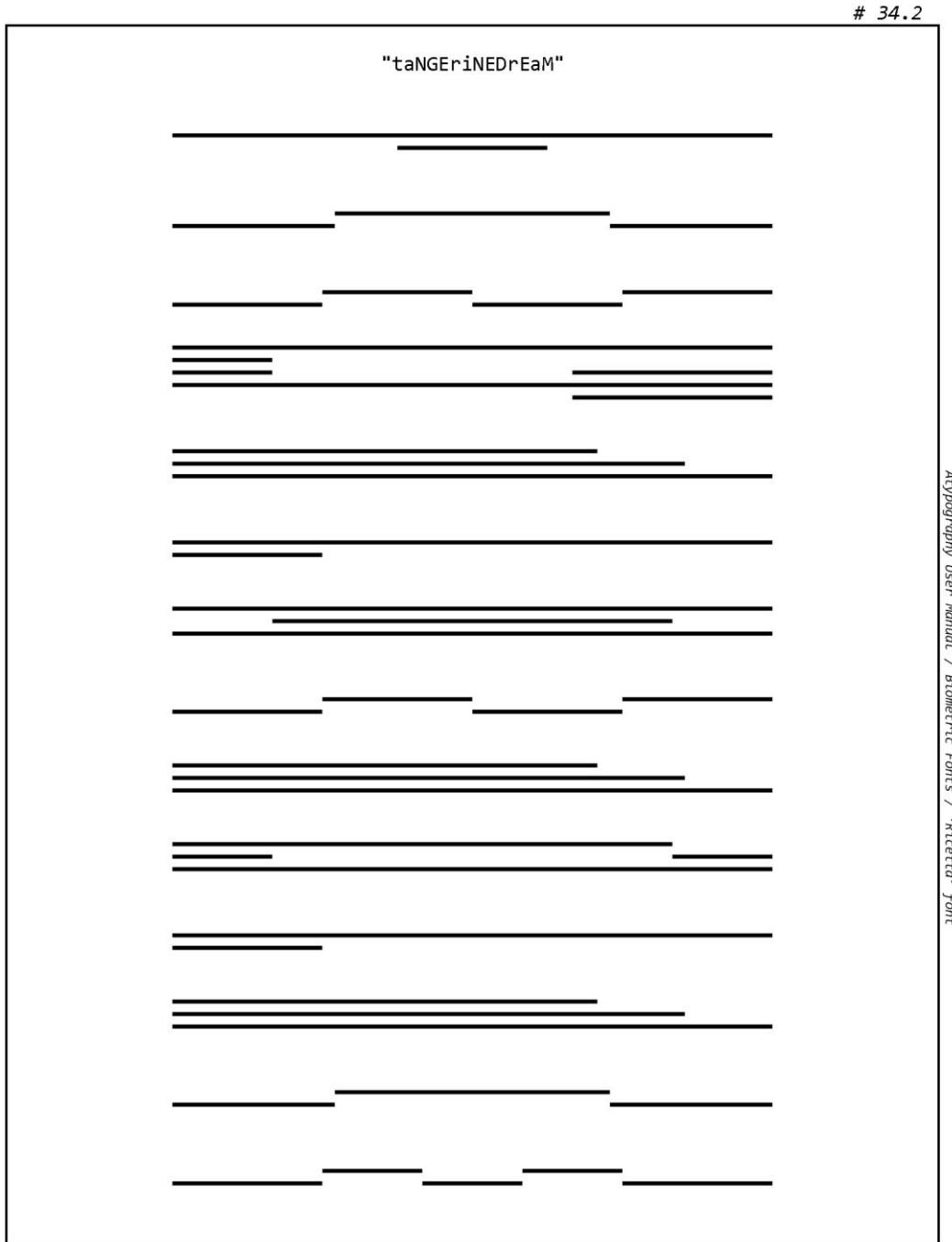
Ok, based on the bigger gap, we can tell that it says "ON" and not "CW", but situations like these can create confusion for the audience, so be careful.

SOMETIMES it's recommended to modify the typeface by switching between upper/lowercase variations as it's easier to read it when the end of one glyph and the beginning of the next have parallel lines to each other (indicating "space") instead of diagonally positioned lines that can cause confusion.

All in all, as long as the tracking is set to provide enough space between glyphs, you're on the safe side. However, while it's wise to make reading easier for others, we shouldn't go too far down that path and compromise the aesthetic value of the typeface.

(Credits: Simply Kizo)

And, here is the vertical version:

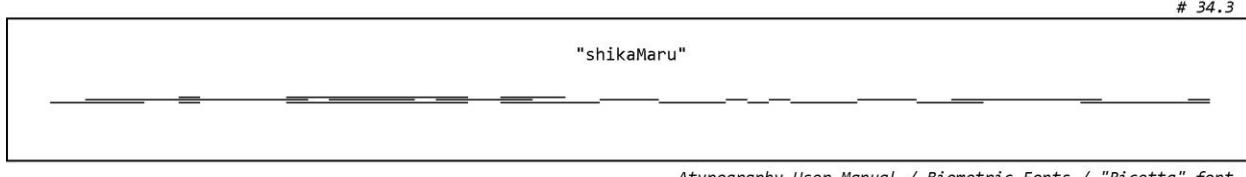


Atypography User Manual / Biometric Fonts / 'Ricetta' font

(Credits: Tangerine Dream)

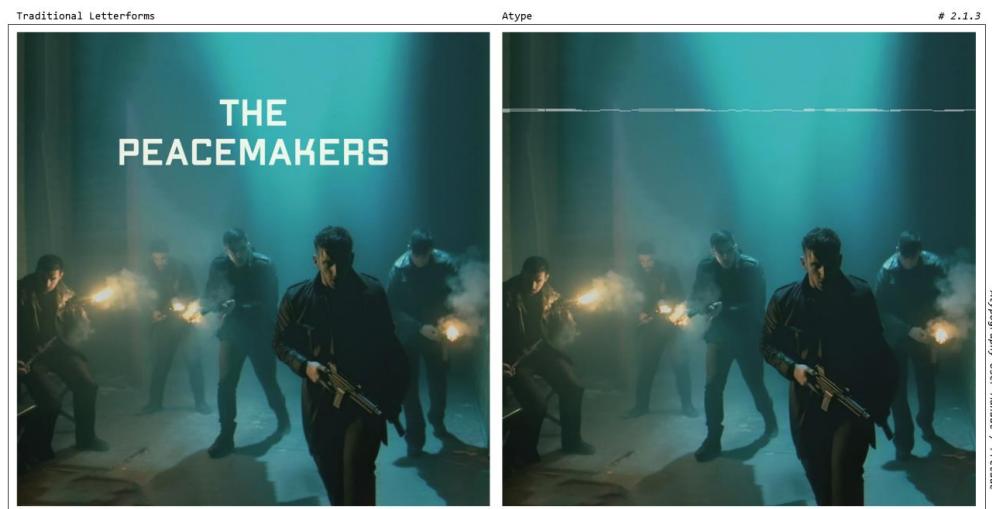
It looks interesting, especially since if this were to be found somewhere publicly, hardly anyone would suspect that it was a text.

If you are hardcore, you can also make a variant without any spaces so that the harmony is complete, but that is only in case you are making a design for yourself or you have die hard fans who will try hard enough to decipher it:



Atypography User Manual / Biometric Fonts / "Ricetta" font

(Credits: Shikamaru)



* * *

The possibility of using these fonts and methods for encrypted communication is a secondary feature. First and foremost purpose of these fonts is to make authentic design. Everything else is just a benefit.

It is important to note that these are not the only fonts that can form biometric designs. It is most likely doable with a variety of fonts. The difference is that these fonts are adjusted to achieve such a look. The realization itself is smoother and there is a greater chance that it will be readable in its biometric stage. However, nothing should stop us from trying and experimenting.

Atypography is closely related to architecture because it is often impossible to implement a traditional writing system (alphabet) without it looking kitsch. If we exclude those examples where it was done with taste, the situation where typography is implemented in architecture is with non-traditional glyphs. This is not a mistake, of course, but there is no universality. With typographical methods, we can build in such a way that everyone can read it. Without their appearance being kitsch, but perfectly blended with the environment.

Download fonts on one of the platforms: [Buy-me-a-coffee](#) / [Patreon](#) (requires membership) / [Official Atype website](#) / [Gumroad](#).