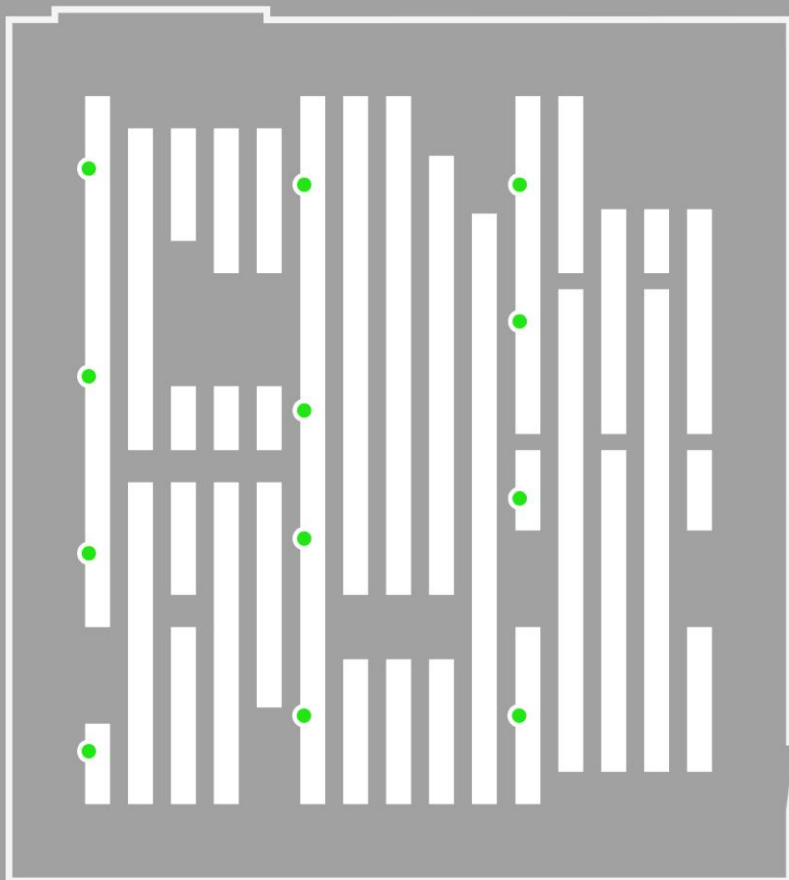


Atypography

*Typography and abstraction have
come to an agreement*



RTF
user manual 1.0

User Manual version: 1.0

Date of modification: 25/10/2023

Made by: Svethe Grudi & Milenović Nikola



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>> skip this for now,
come back as needed:

Terminology

- General:

- * Glyph: visual representation of a character (letterforms, numerals, symbols, other elements);
 - * Font/Typeface: a set of characters that share a consistent design style, size, and weight (there is a technical difference between a font and a typeface, but for the purposes of this document we will only use "font" to avoid complications).
 - * Atype design: a typographic composition made out of atype fonts (*atype design is what you see and a font is what you use*). In the document, the terms "*atype design/design/composition/typographic design or composition*" will represent a similar meaning but will be used differently depending on the context. All in all, all of them will mostly refer to inscription/text made from a certain font. Remember that so you don't get confused.
 - * Writing system: a method of visually representing verbal communication (e.g. latin alphabet, chinese characters, devanagari, arabic alphabet...);
 - * Species division: unofficial term used in this document to describe all forms of the current font;
 - * Trivia: non-technical information related to this document;
- > Form
> Weights
> Utility

- - -

> **Form/structure** is the main structure of a glyph, its main anatomy/arrangement of elements/visual look, very noticeable at first glance:

- * H: Horizontal structure;
- * V: Vertical structure;
- * SQ: Square (centered) structure;
- * PTRN/Patterned: glyphs strictly following the shape of a certain pattern;
- * TITE (TIGHT): A more flattened/narrower form compared to the previous one;
- * RAW: unpolished, as it is naturally, unmodified;
- * FB/Firstborn: (almost) the original version of the font;
- * CF/color: colored font;
- * Hikikomori: the elements that make up the glyph are (mostly) inside the base;
- * Xtrovert: the elements that make up the glyph are (mostly) outside the base.

- - -

> **Width** - horizontal space taken up by a glyph:

- * MN / Monospaced: glyphs take up the same amount of horizontal space (width);
- * PR / Proportional (proportional-pitch): different glyphs have different pitches (widths);
- * UNI - Unicase (Unicameral alphabet): glyphs without uppercase and lowercase letters, one case for each letter;
- * CN/COND / Condensed: a narrow version of a standard font in a type family.

- - -

> **Weights** - an overall thickness of the glyphs:

(thinnest to thickest)

Anorexic < Feather < Light < Regular < Medium < Semibold < Bold < Heavy < Black
< Pixel Crack

("Pixel Crack" versions usually deviate from atype norms but they provide insight into the structural validity of previous weight versions)

- - -

> **Utility** - useful add-ons mainly for deciphering atype designs (*external* and *built-in*):

- * External (*grid* and *markers*) & built-in (*index*) utilities;
- * G/Grid: a geometric grid that serves as a visual boundary and enables the reading of the biometric text look;
- * Markers: external indicators that indicate where the spaces between the glyphs are. If we were to draw lines where the markers point, we would get a grid;
- * IND/index (indicator): built-in indicator indicating the beginning of the glyph.

EULA (License Agreement)

It's quite simple. **By installing an Atype font, you agree to this license.**

All Atype fonts available online are for personal use only. For all other purposes (commercial, extended, or custom use), please contact the author: Svethe Grudi (svethegrudi@gmail.com) or knock on one of Atype's doors. We do read messages regularly.

By purchasing an Atype font, you own it for a lifetime. You'll have access to all future updates of the font at no additional cost. Font editing or modification is not allowed without written permission from Svethe Grudi. Converting the font to outlines and making edits using software is permitted, with the condition that any changes cannot be reconverted into font software for redistribution. The font remains the intellectual property of Atypography, protected by copyright laws and international treaty provisions. The licensee does not acquire any ownership or intellectual property rights to the font by purchasing, downloading, or using it. Redistribution of fonts is prohibited due to copyright restrictions. Using font elements as the basis for new fonts is not allowed. Rule violations may result in actions taken. Show respect, and you won't have to worry.

* * *

Don't hesitate to reach out if you have any creative or other ideas. If your idea is intriguing, there's a good chance you'll receive full rights to use the font for free. Experiment and play around; that's the essence of this art movement. Contact us if you encounter any issues. We appreciate your patience, as some fonts are still being finalized, particularly their modes and punctuation marks.

* * *

Feel free to send us your Atype creations (on & off screen), which we'll feature on our social media. The magic behind all this will be regularly revealed on Patreon.

That's about it. Thank you.
Have fun.

PRELUDE

Atypography Manifesto

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

*

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.

*

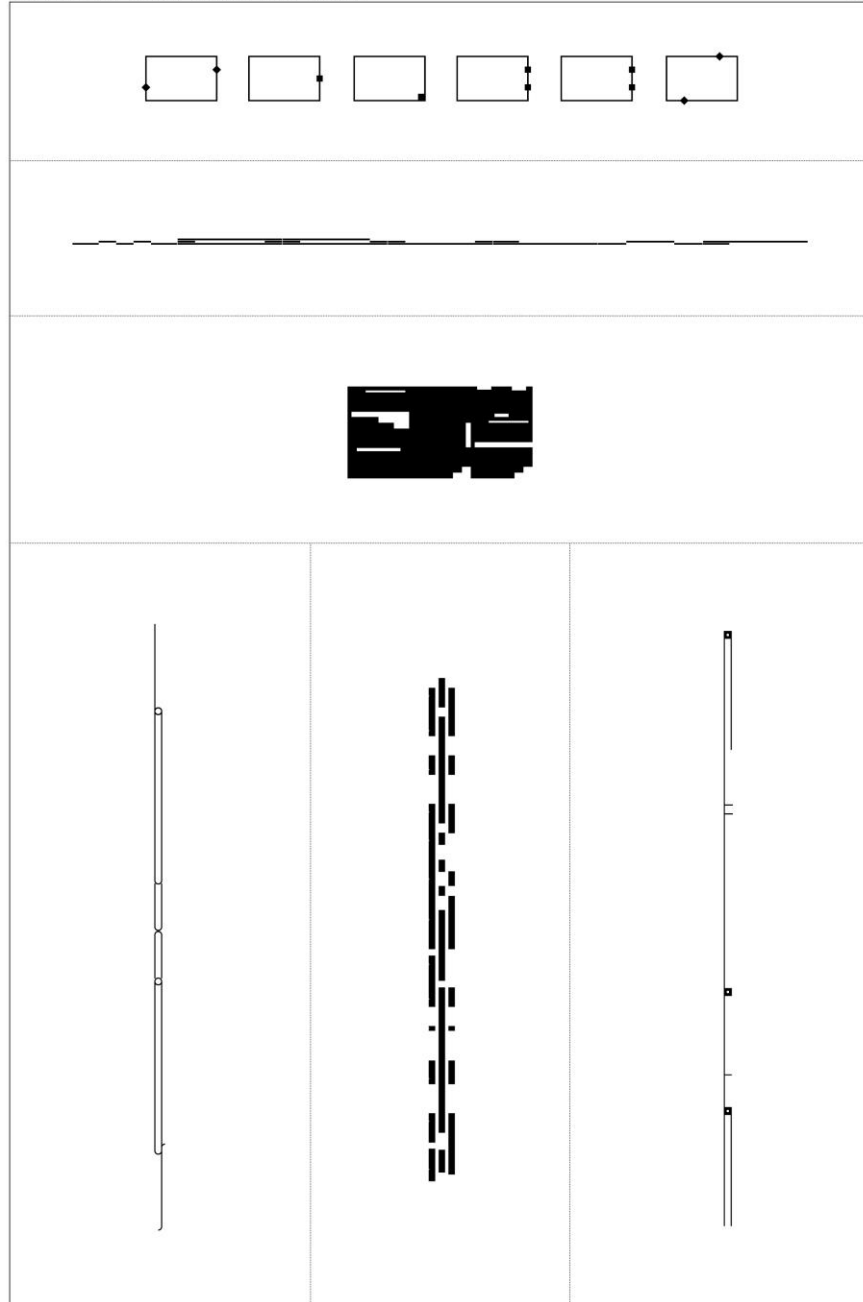
Atypography is an art movement that graphically represents traditional writing systems in an unconventional way, creating an authentic design that remains readable while concealing text signs at first glance.

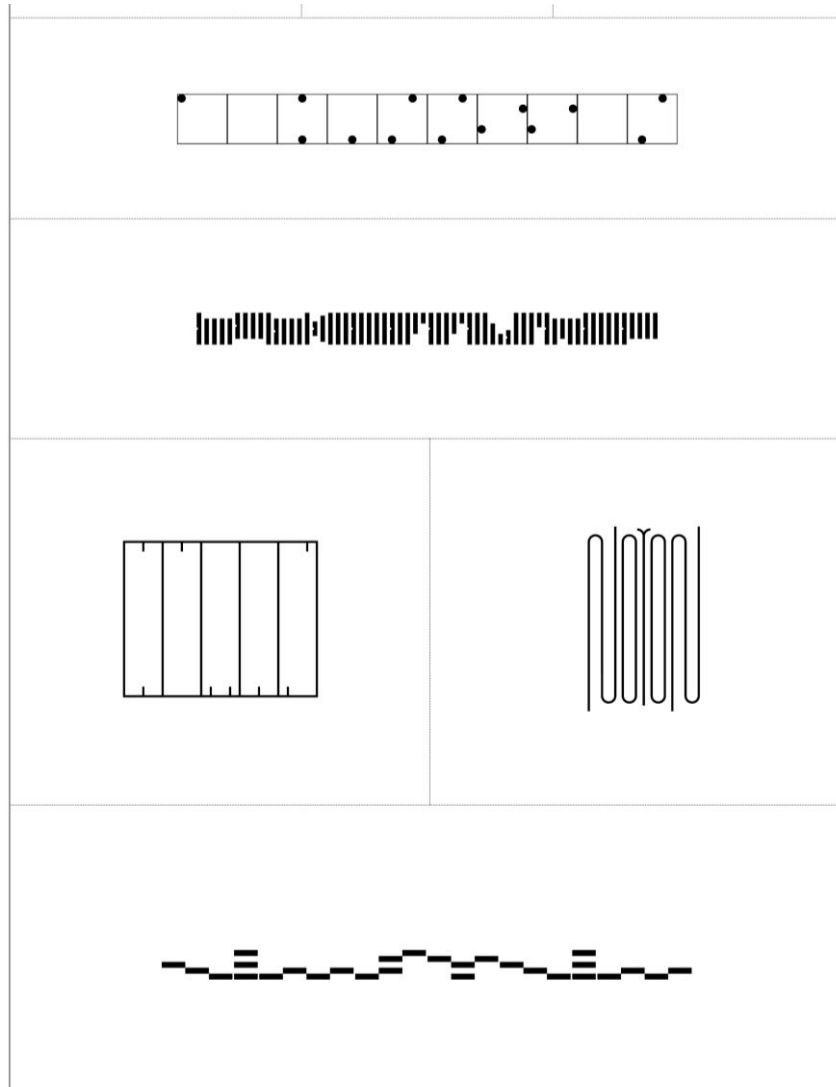
It defies conventional typography rules with non-standard fonts, experimental layouts, and innovative techniques, offering a distinctive and unique visual identity that challenges norms.

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.

Text: "CANY OUR E ADIT" ("CAN YOU READ IT")

2.1.1



Atypography User Manual / Prelude

Text: "horses G0today ANTmAn turtles"

2.1.2



Atypography User Manual / Prelude

Traditional Letterforms

Atype

2.1.3



Atypography User Manual / Prelude

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.

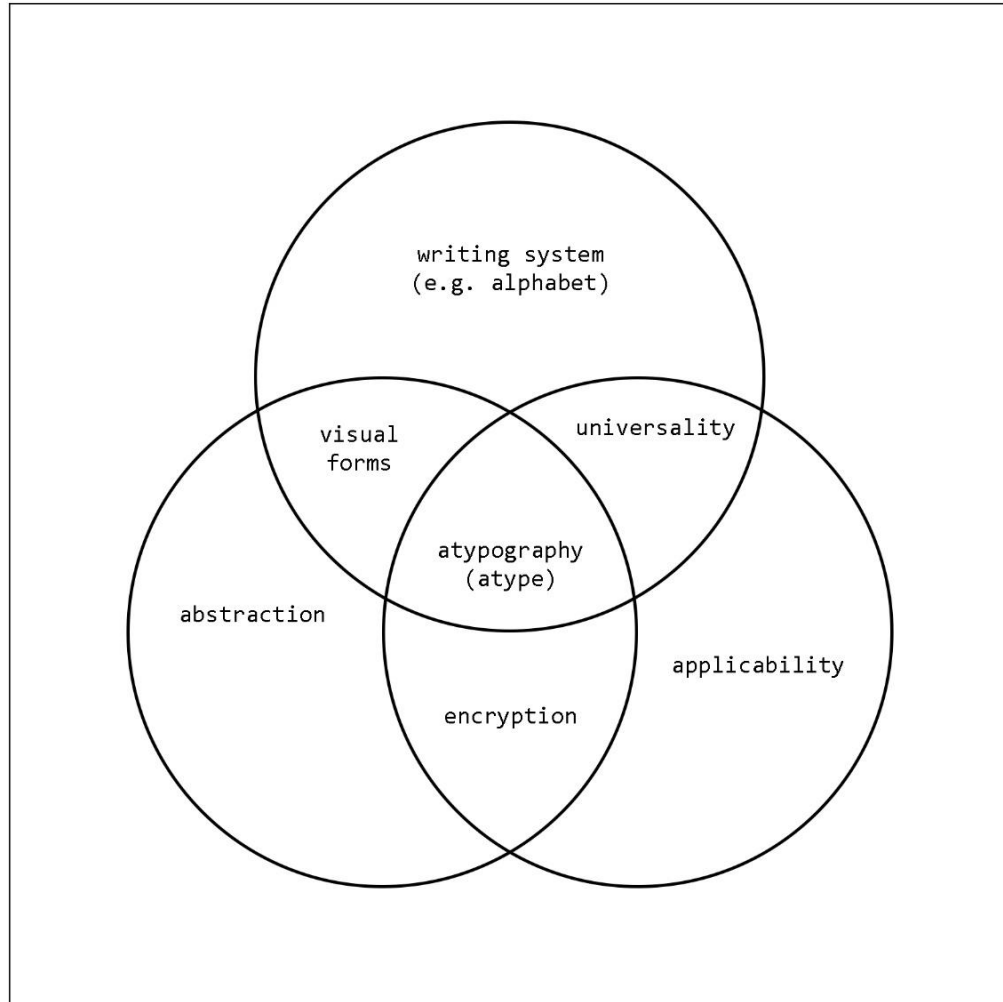
One should never compare the readability of these fonts with traditional ones. It's incomparable. These fonts and their techniques allow us to create abstract but readable typographic designs. It's a matter of necessity and suitability.

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

ATYPOGRAPHY
Key Principles

2.1



Writing System: It represents the established symbols or characters used in a culture's language. Atypography 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, atypography 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.

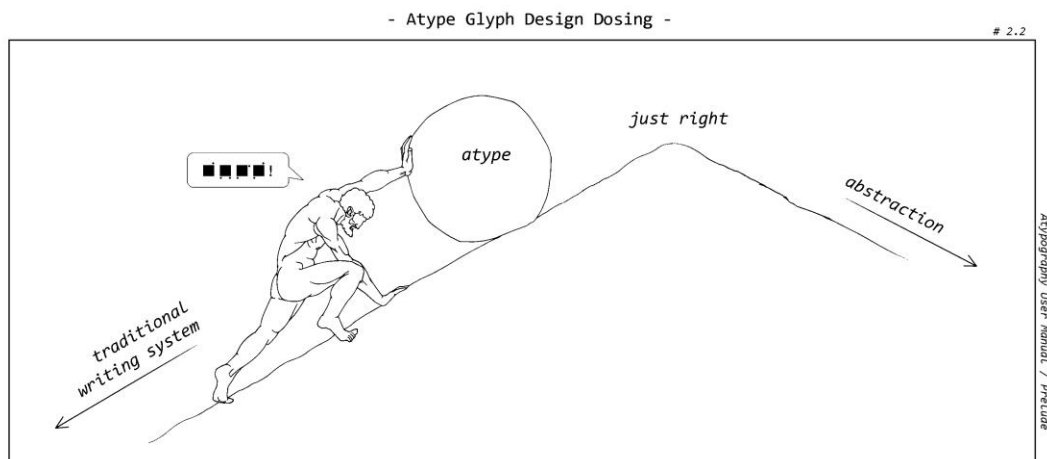
How it's made?

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

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

N=Zz=Ss=2=5=~V+V=

Ww=Mm=E=3=v+V=~A+A

Kk=I+C

A=Vv=~Uu=~Cc=~D

b=d=p=~g=q=6=9

h=Yy=~4=~1

Cc=J=Uu=~Vv

r=L=Jj=7=~1

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

e=g=6=9

B=~8=I+o+o=~R+_

O=Ø

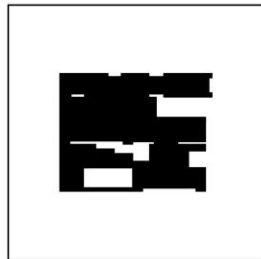
G=C+-

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:

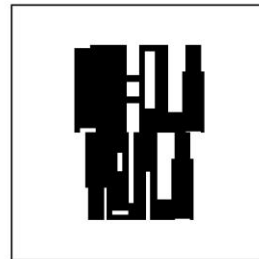
Text: "nikola tesla"
Font: *Kvar*



Kvar H - BRUT

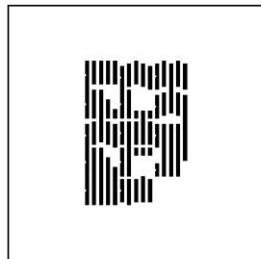


Kvar H - TITE

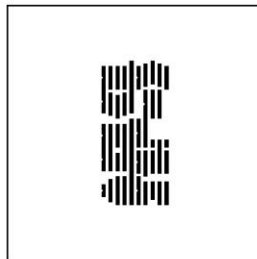


Kvar V - FB

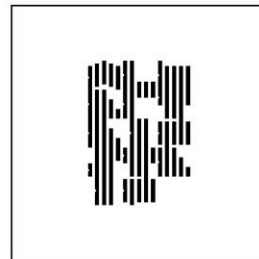
Font: *Epetri*



Text: "pamela andreson"

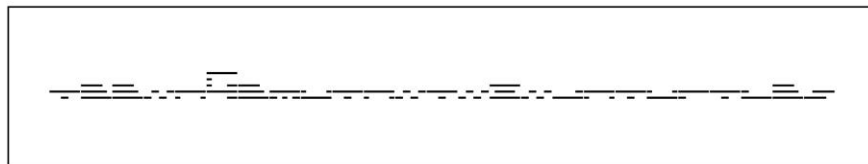


Text: "david lynch"



Text: "albert einstein"

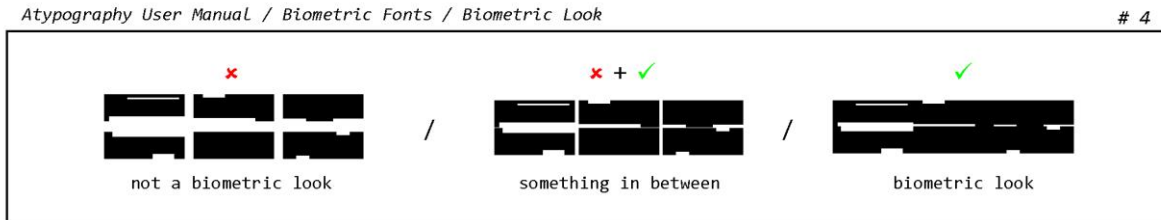
Text: "teenagemutantninja turtles"
Font: *Ricetta*



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.

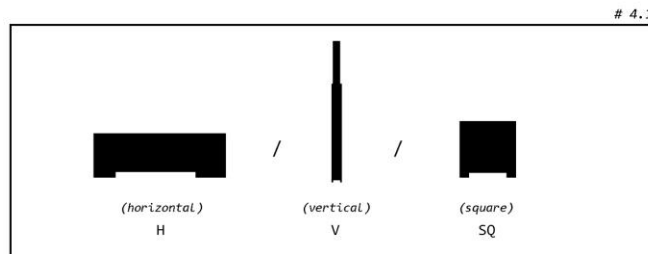
1.

KVAR

"Kvar" has 3 main structures:

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

Display of the letter "A"
through all 3 forms
of the 'Kvar H' font:



*

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

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: "powerpuff"						
						

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

(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		
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: "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

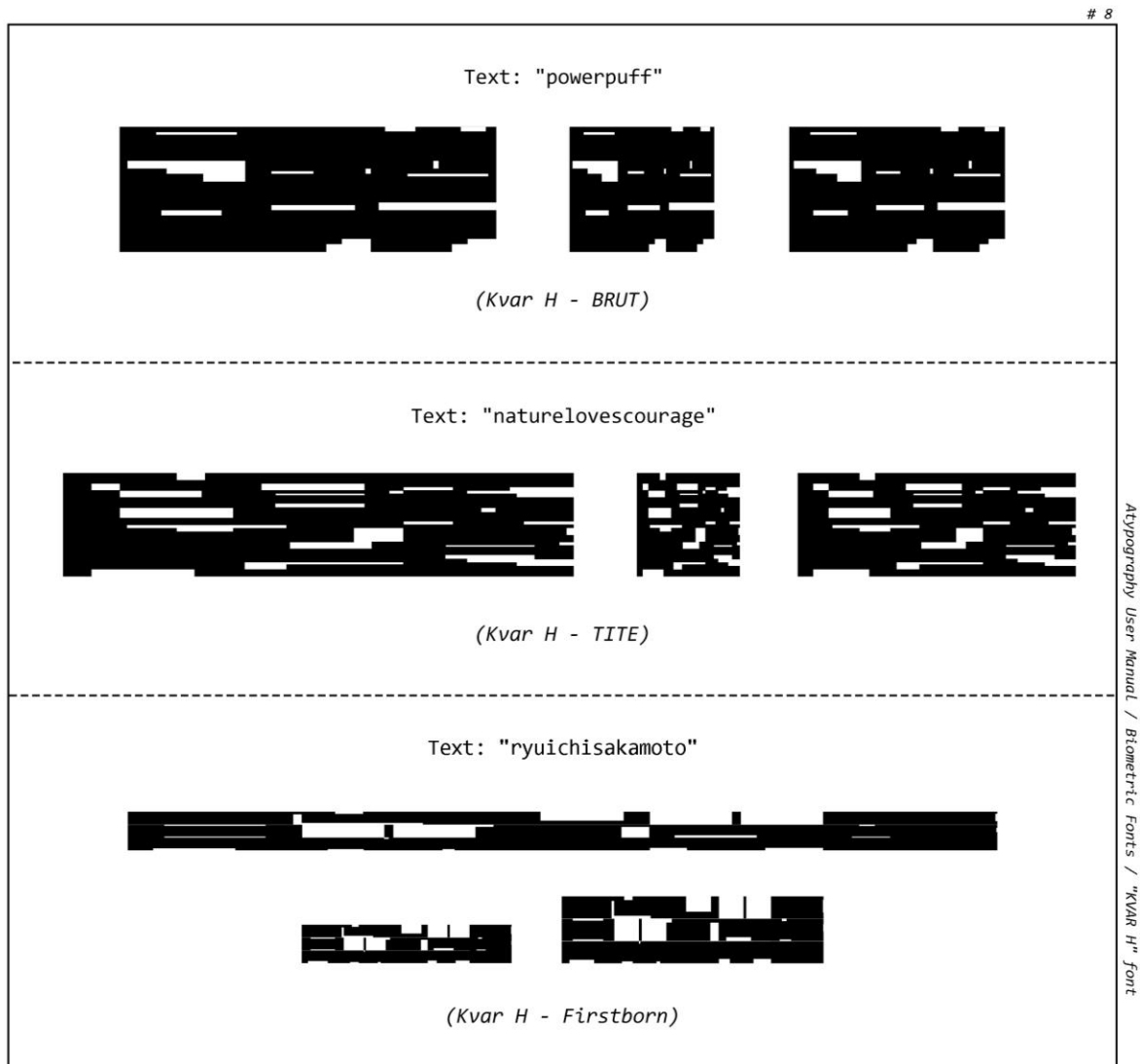
A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		
a	b	c	d	e	f	g
h	i	j	k	l	m	n
o	p	q	r	s	t	u
v	w	x	y	z		
0	1	2	3	4	5	6
7	8	9				
Typeface Example (biometric look)						
Text: "ryuichisakamoto"						
						

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

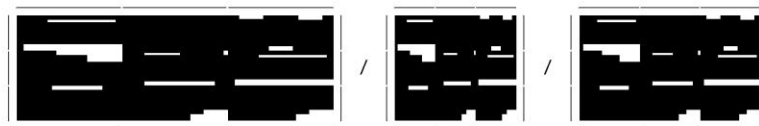
MARKERS

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.

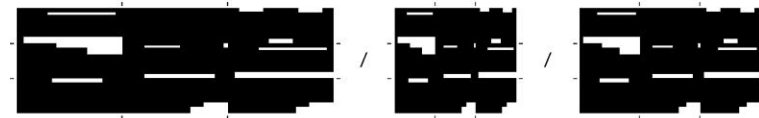


For the next 2 examples, only "siege" forms will be shown, as the others are assumed.

"bar markers"



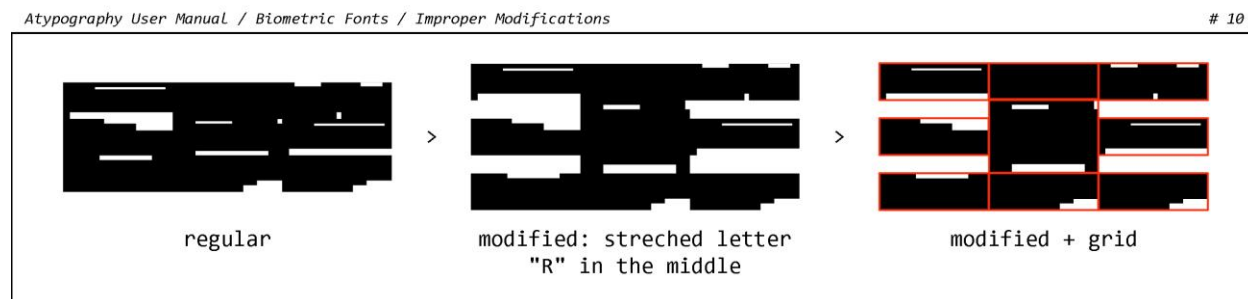
"point markers"



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.

Typography User Manual / Biometric Fonts / "KAR 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.

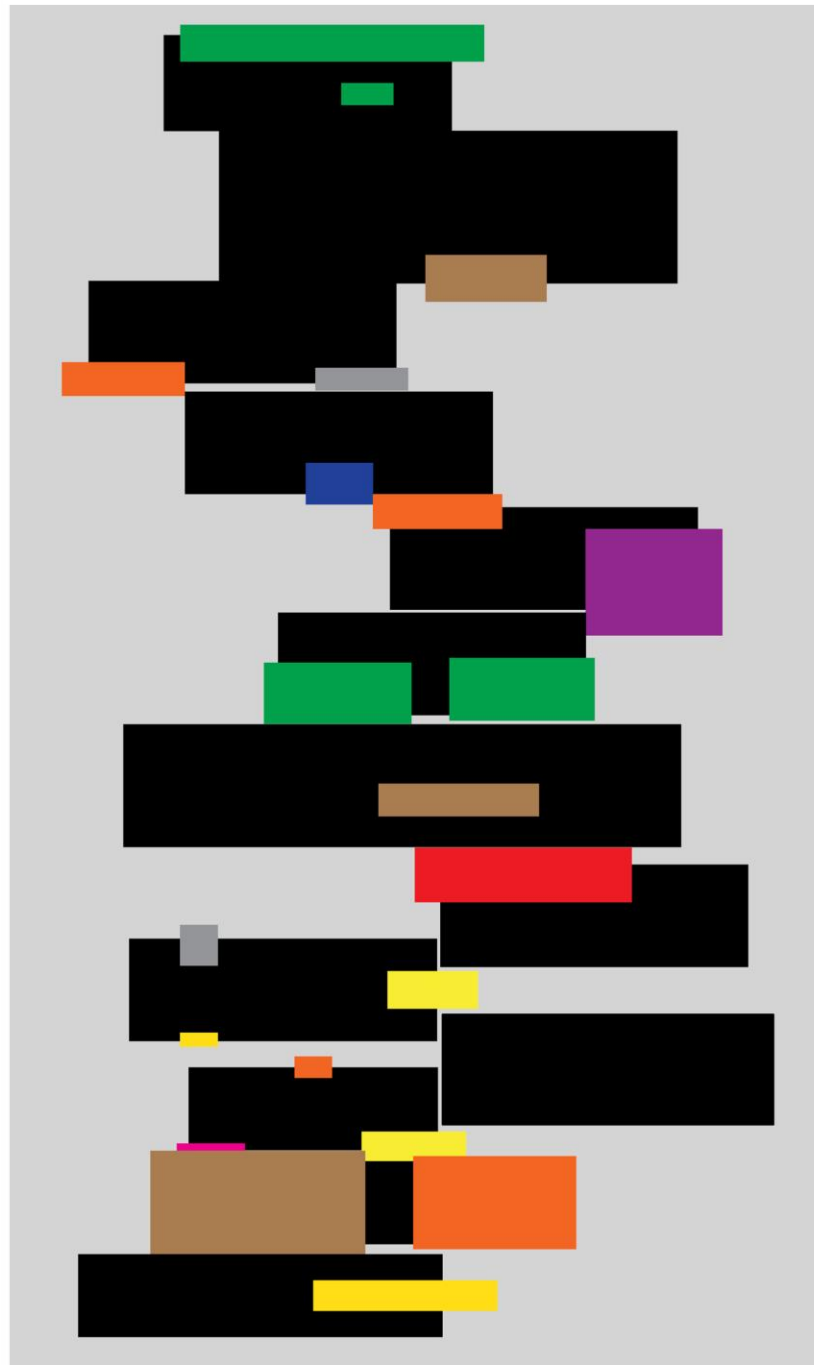
There are no rules or mistakes in a world of play. Therefore, we cannot label this type of modification as wrong but we can certainly label it as arrogant.

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.

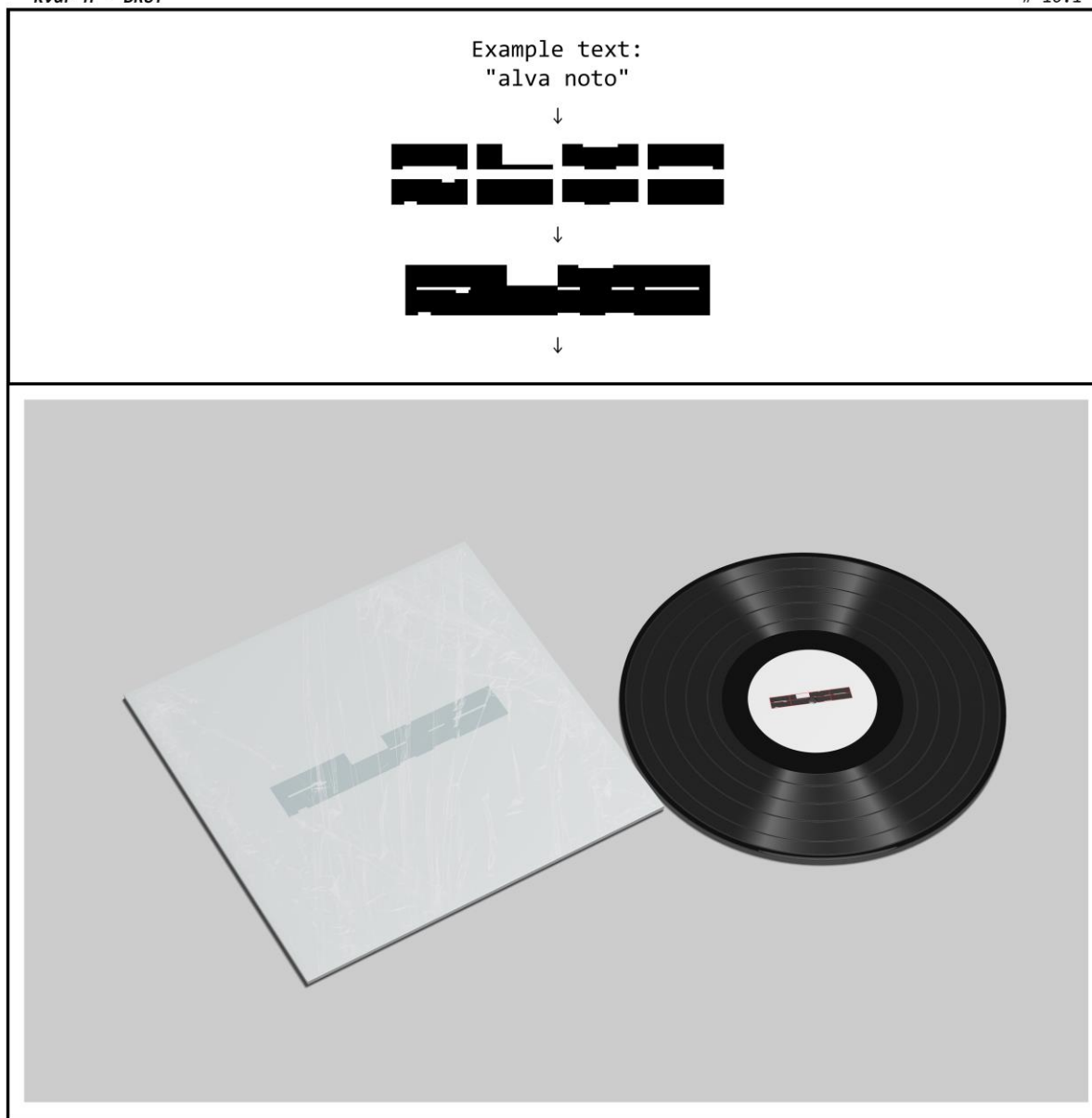
Example text:
"bATA STOKOVIC"



- "H" form in action:

Atype Font:
"Kvar H - BRUT"

10.1



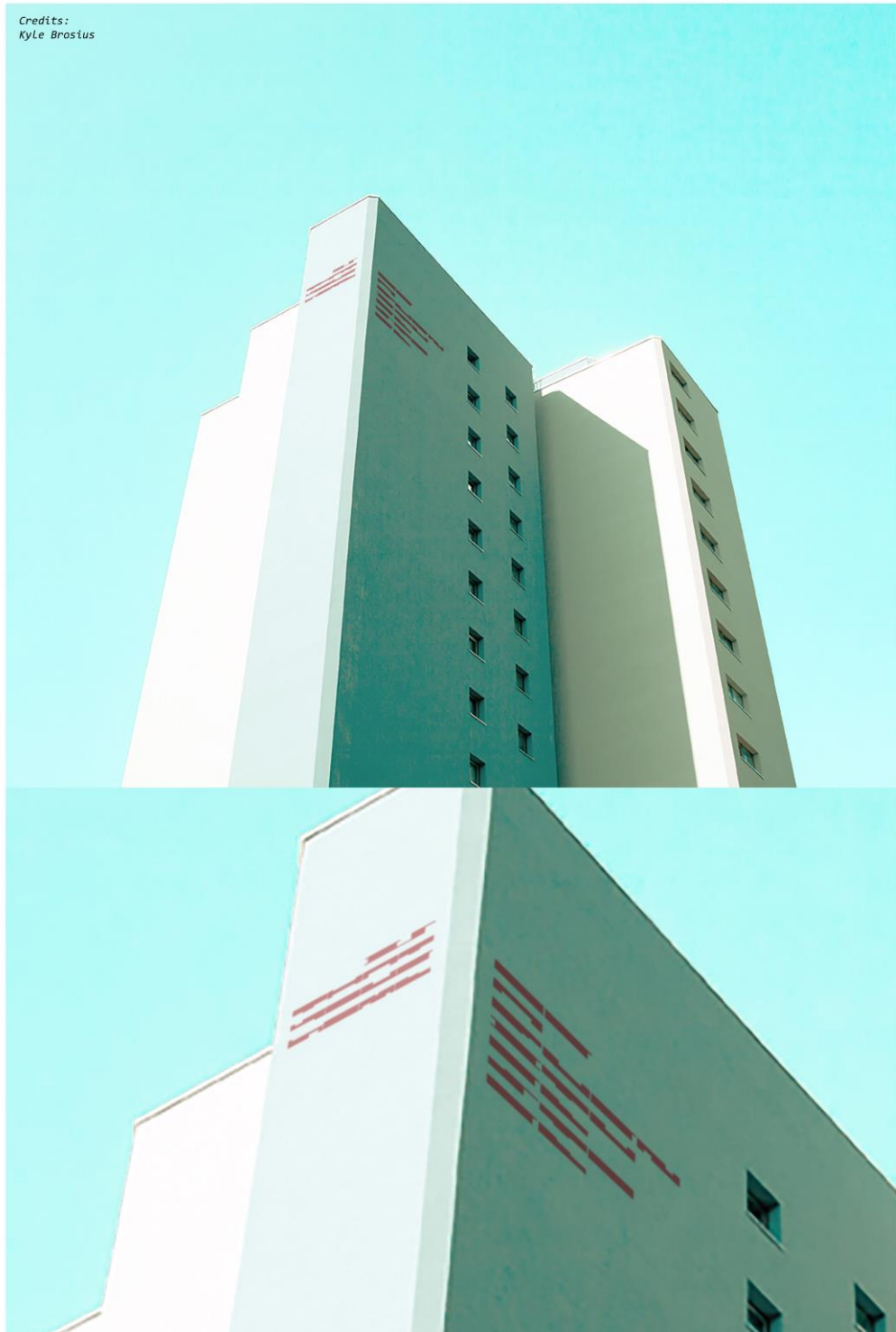
(Credits: Alva Noto)

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

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



Credits:
Kyle Brosius



Example text:

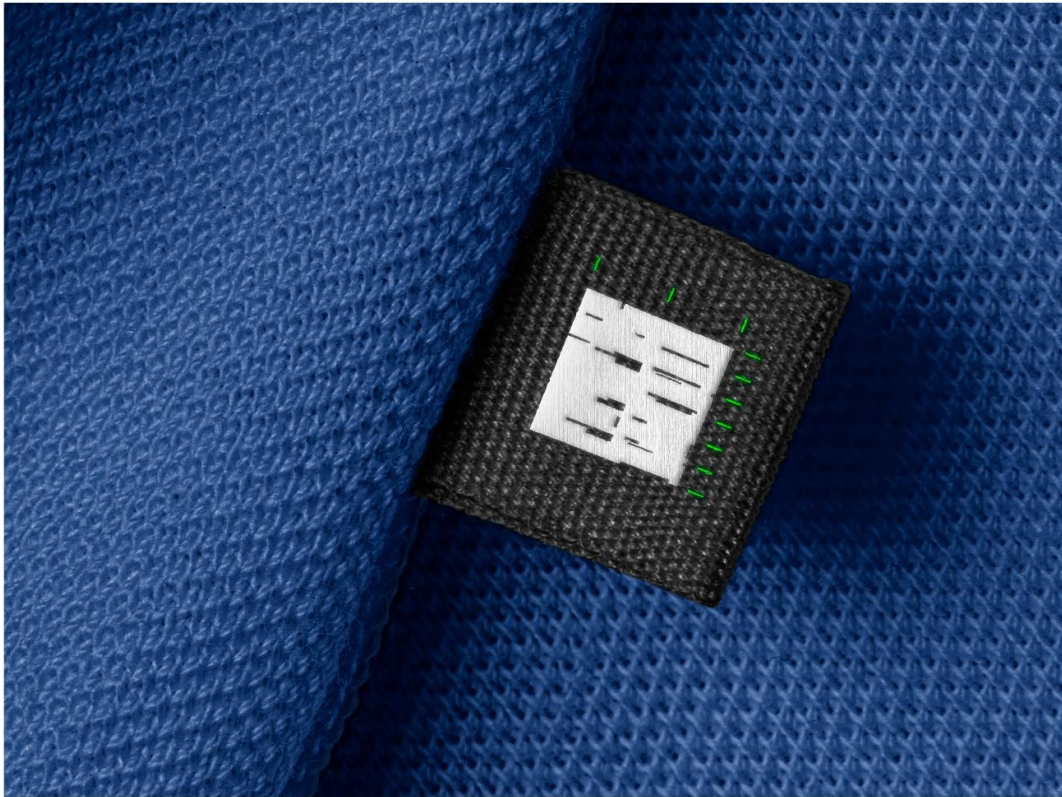
"ma brate najgore je kad zurka puca a ti sedis i cekas da se nesto desi... uzas"
("man, the worst thing is when you see that the party has failed,
and you're sitting there waiting for something to happen... horrible")



Atype Font:
"Kvar H - BRUT"

10.4

Example text:
"motherfu*cker"



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

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

Atype Font:
"Kvar H - FIT"

10.8.3

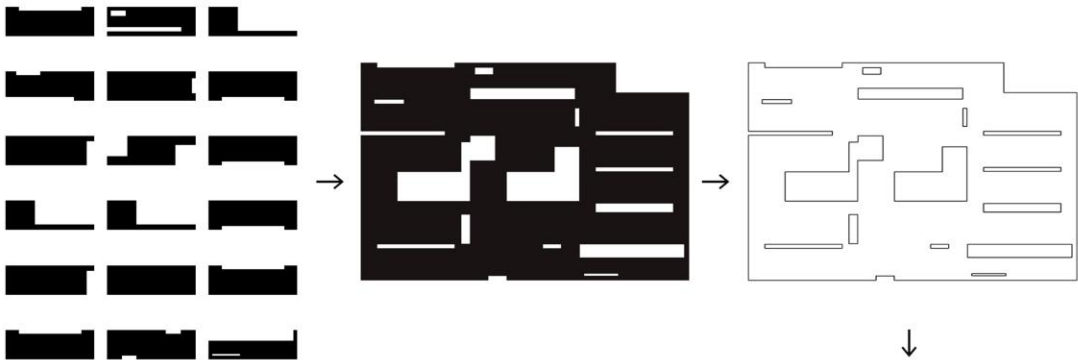
Example text:
"henry"
(mancini)

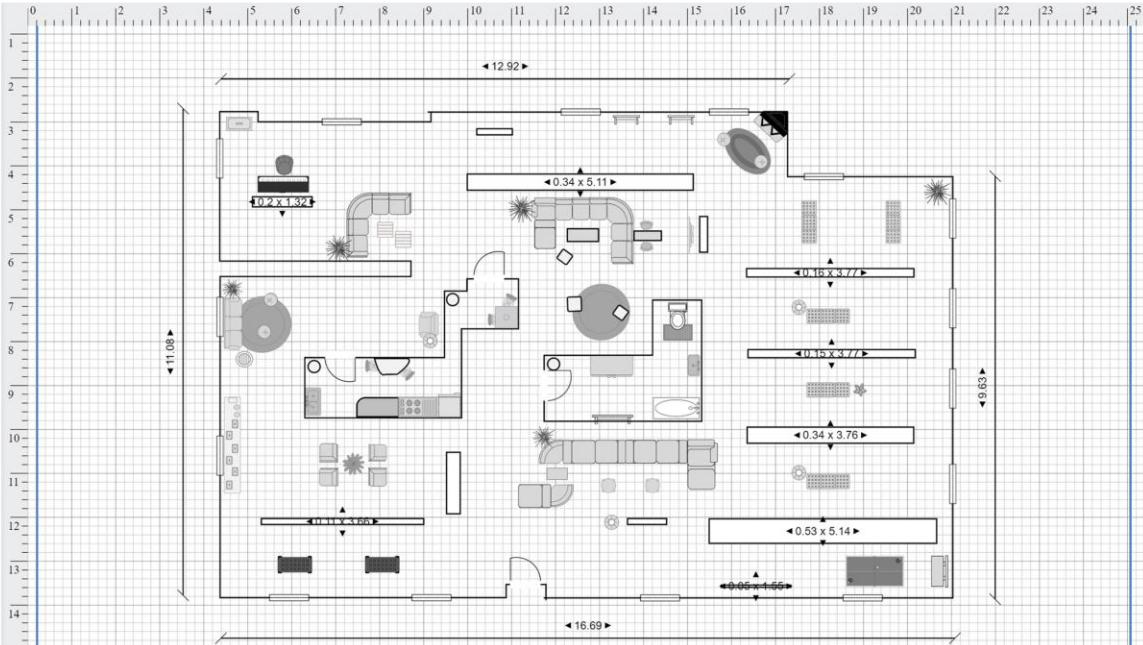


Atypography User Manual / Biometric Fonts / "Kvar H" font

(Credits: Henry Mancini)

Example text:
"uglycarsallarouund"
(typo by accident)
↓





Site: KVAR H - BRUT (biometric look)	Drawing: 801506	Project: 0000416	Drawn: Name	Notes:	Acme Builders Corp 1234 Oak Road Yorktown, NY 10598
Font: ugly cars all around	Scale: 1/4" : 1' 0"	Date: 01/30/2017	Rev: A		

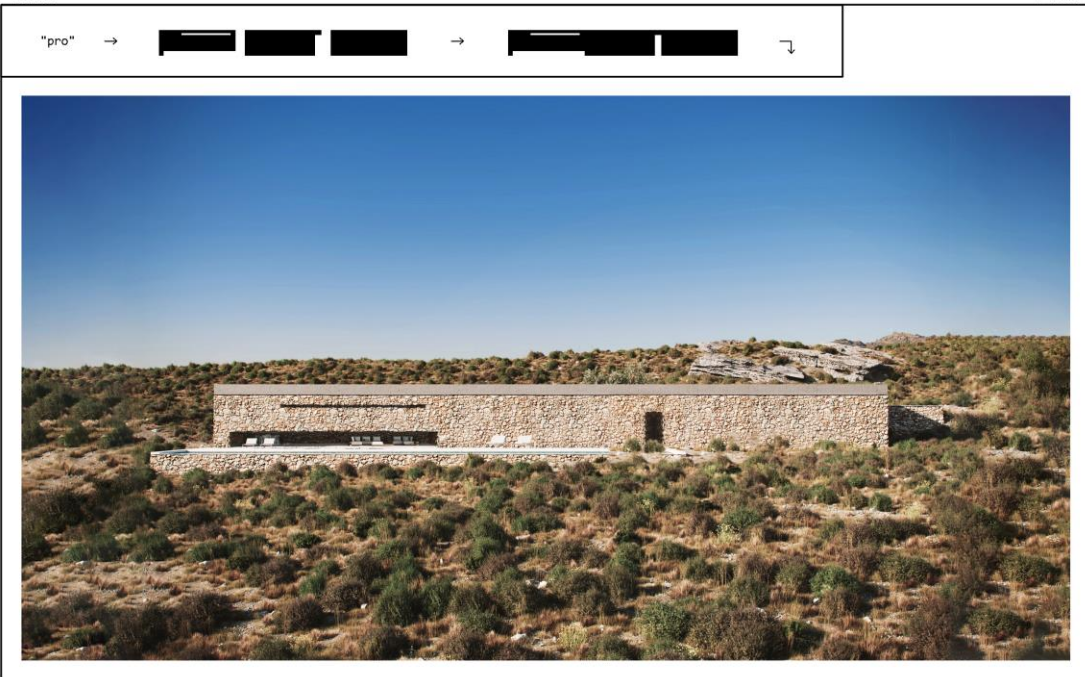
Atypography User Manu

↓



il / Biometric Fonts / "Kvar H" font

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



(Credits: Serifos Villa by Kostas Tsilivis)



Example text:
"RUCAK"
(lunch)

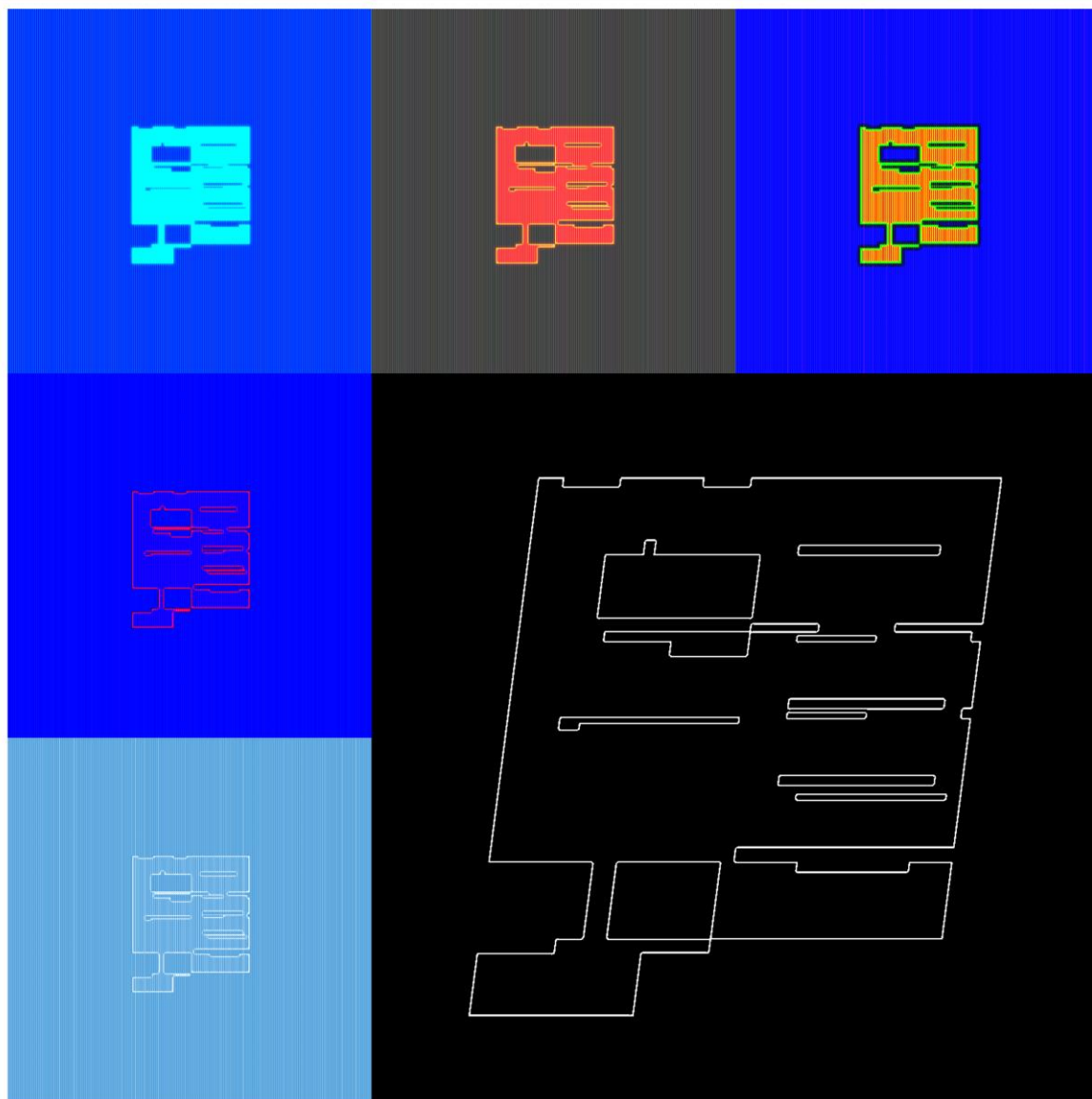
Credits

Building:
High Point, Bradford

Author:
Tim Green



Example text:
"Walter Gropius" →  ↴



(Credits: Walter Gropius)

Atype Font:
"Kvar H - TITE/FB"

10.8.1

Example text:
"trust we must"

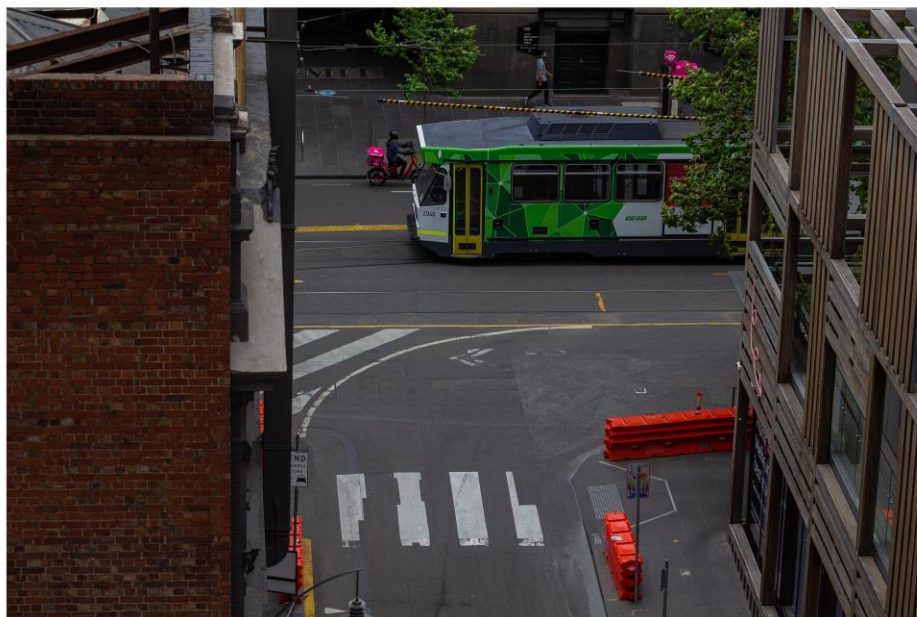


Atypography User Manual / Biometric Fonts / "Kvar H" font

Atype Font:
"Kvar H - BRUT"

10.8.4

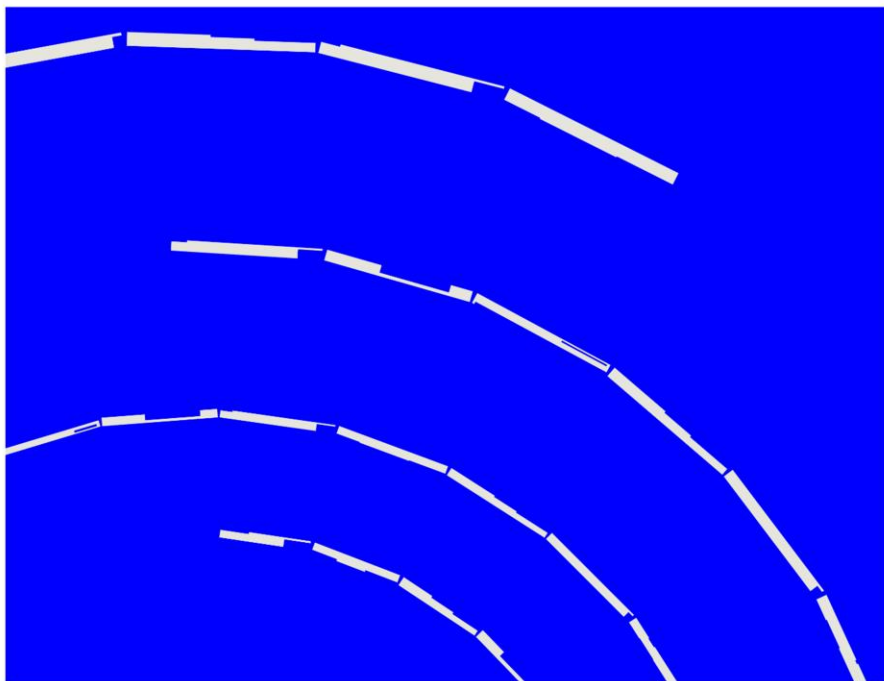
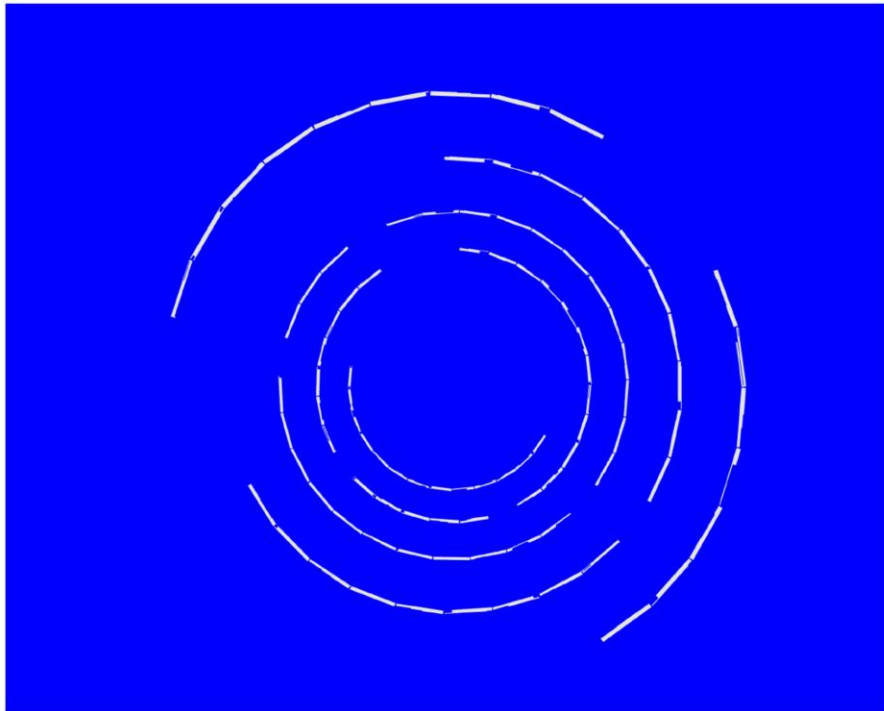
Example text:
"JOKE" →



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

Sample texts:

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



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

(Credits: Pinterest, Agelast, Super mesto bez secera, Buster Keaton, Juno Reactor, KKN (Kandža, Kodža i Nebojša), Stellardrone - Fermi Paradox, Rafal Ryterski)

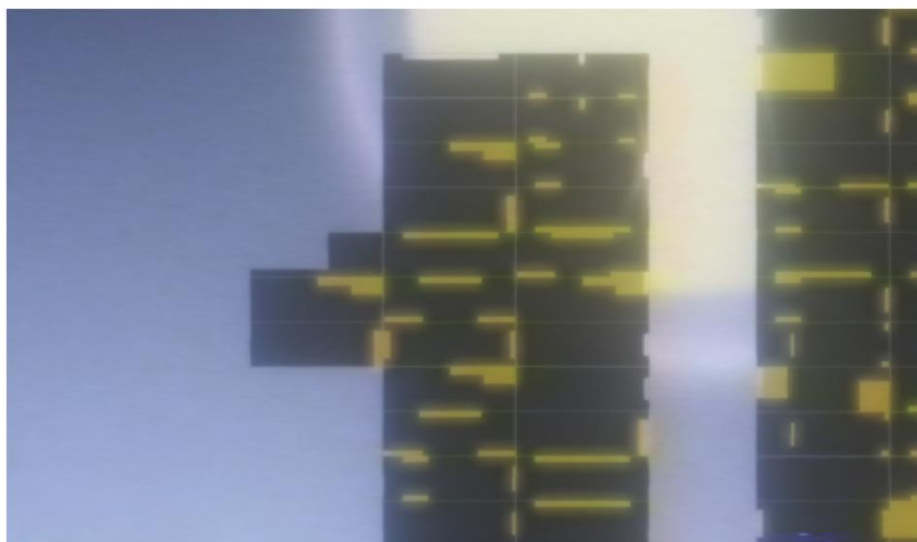
By using "GRID" we can easily distinguish glyphs in these buildings:

Atype Font:
"Kvar H - BRUT"

10.9

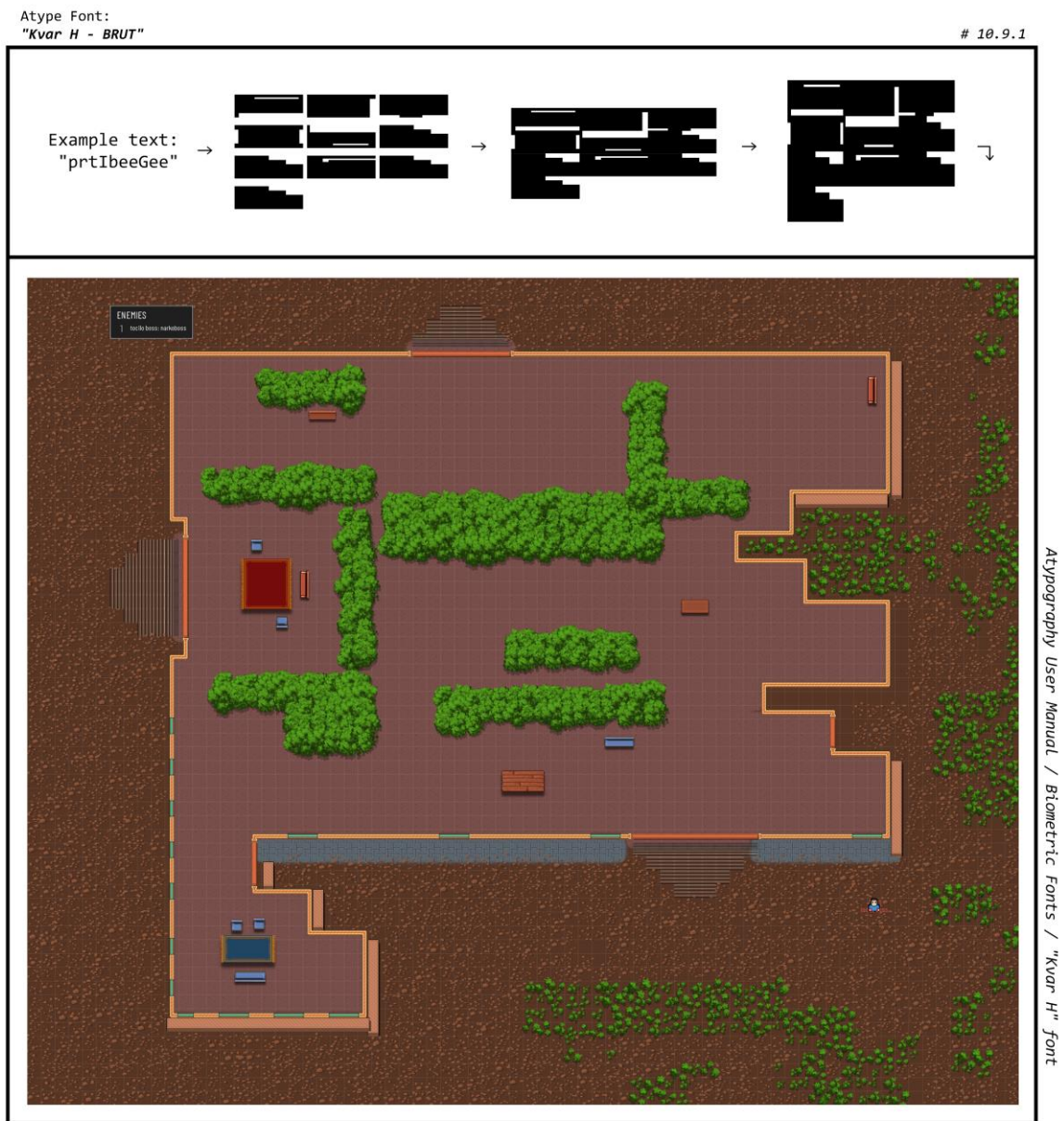
"um om ek ra juv eve rIc ec vr ku cu"
(u mome kraju veverice cvrkuću)
(in my neighborhood
squirrels are chirping)

"ak er ov In ja cu ta kod anI kom Do sa Dn oN IJE"
(a kerovi njaču tako danima dosadno nije)
(and the dogs bray like that for days,
it's not boring)



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

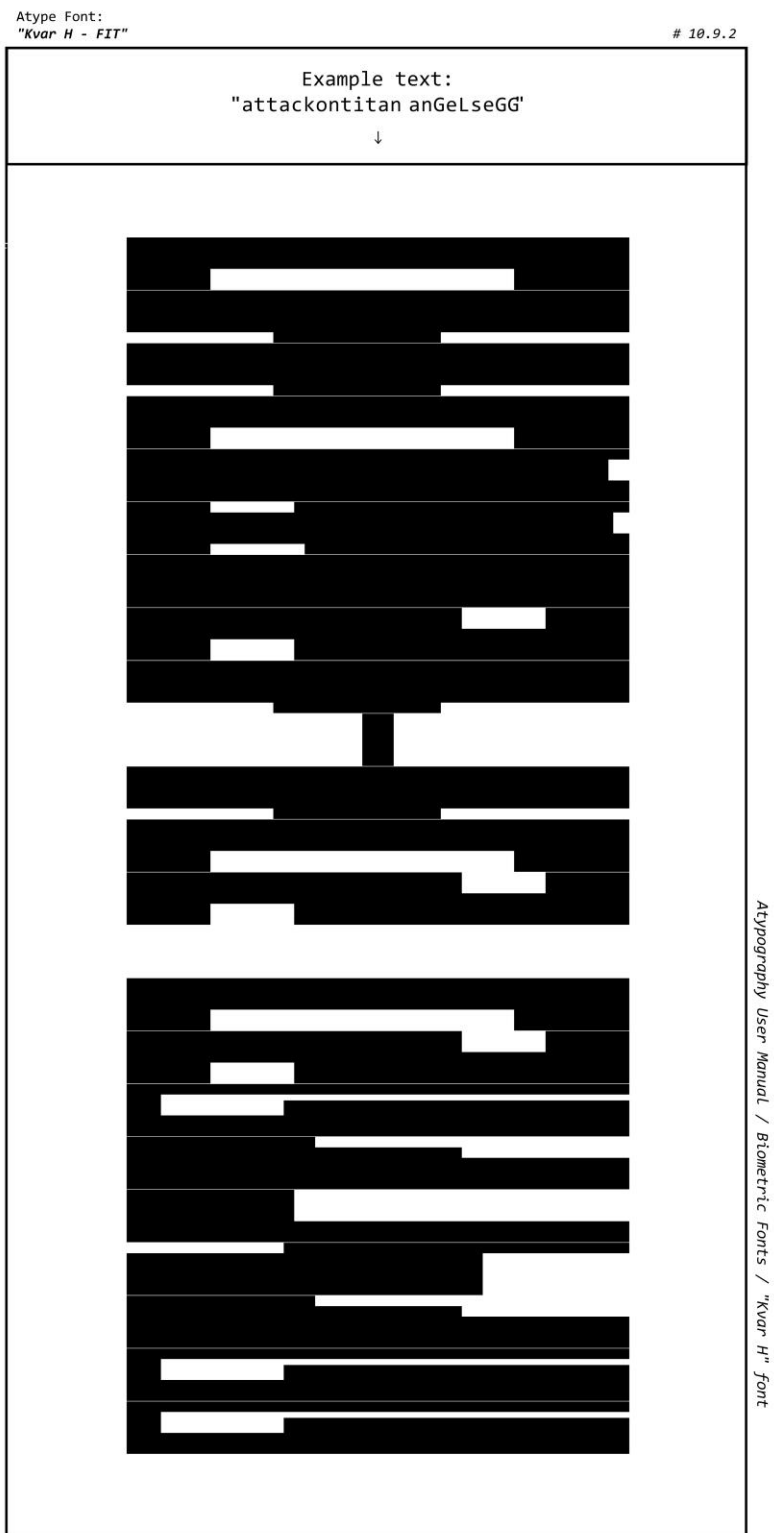
When it comes to fictional maps:



(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.

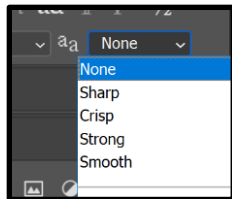


(Credits: Attack On Titan, Angel's Egg)

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".

Atype Font
Kvar V
Character Set

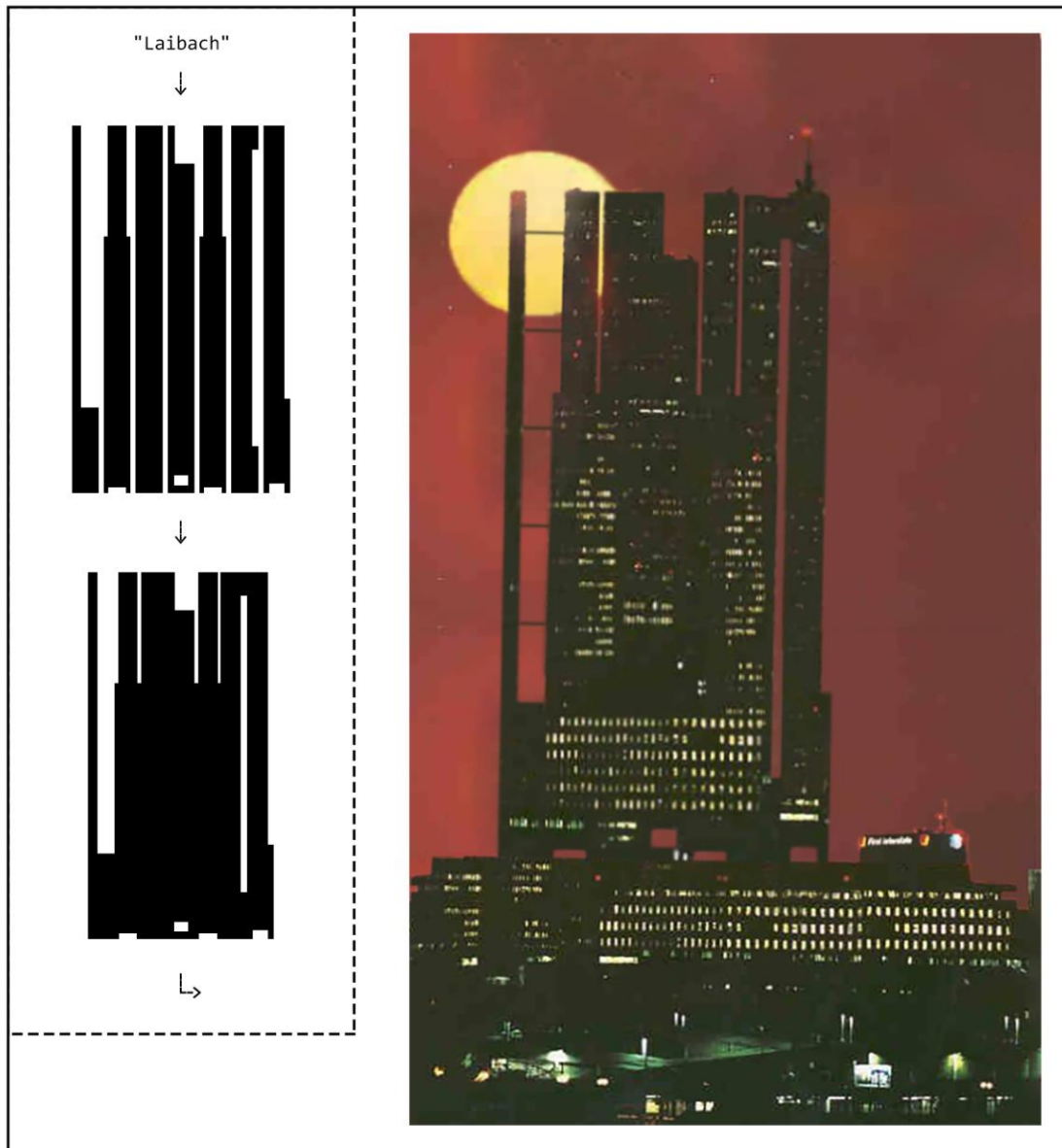
12

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

Typeface Example (biometric look):

hello	wonderful	truck	girls
			

Aspography User Manual / Biometric Fonts



(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'

carbonbased lifeforms

(Credits: Carbon Based Lifeforms)

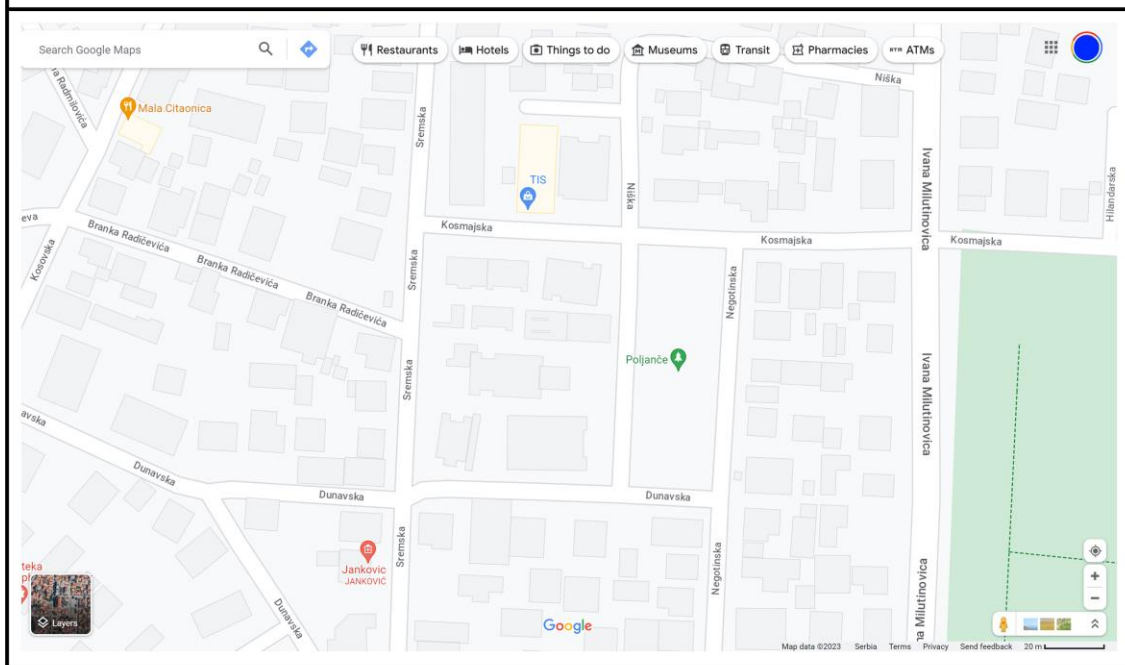
Atype Font:
"Kvar SQ"

13.1

Example text:
"TANJA BOŠKOVIĆ"



TANJA BOŠKOVIĆ



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

(Credits: Tanja Bošković)

* * *

2.

Epetri

It is a readable waveform.

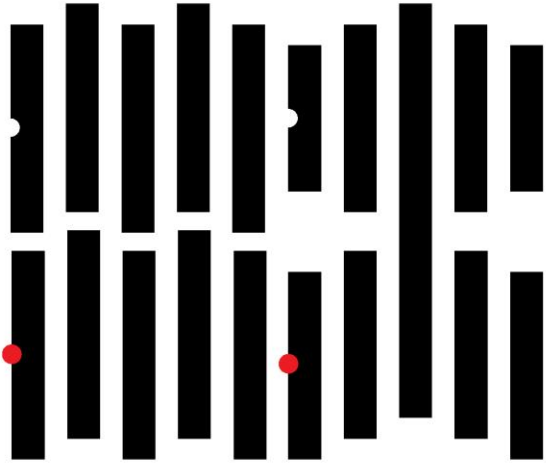
Atype font group	Biometric font
Font name	<u>Epetri</u>
Weight	AIRY-bold2
# 14	
"silver apples" 	
"who the fuck is burial" 	
"alva noto" 	
"zdziślaw beksinski" 	
"haxan cloak" 	

Atypography User Manual / Biometric Fonts / "Epetri" font

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

Now, to index:

14.1

- Use of <u>index</u> 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: <i>cut</i> text: "dance arena"
	index type: <i>colored (cf)</i> text: "morp heus" (not from the fourth part)
	close up of both types text: "m0 ma"

Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: MOMA)

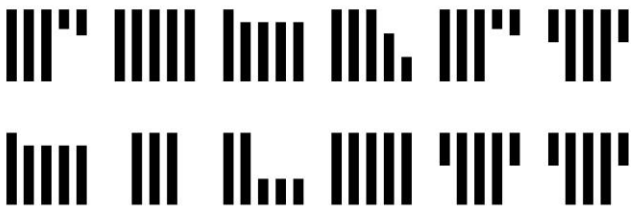
Reading without index: the difference in height of the glyphs allows us to visually distinguish between the rows. Additionally, the number of vertical lines in each glyph aids in identifying them. The font is designed with the assumption that with time, anyone can determine the number of vertical lines 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 -

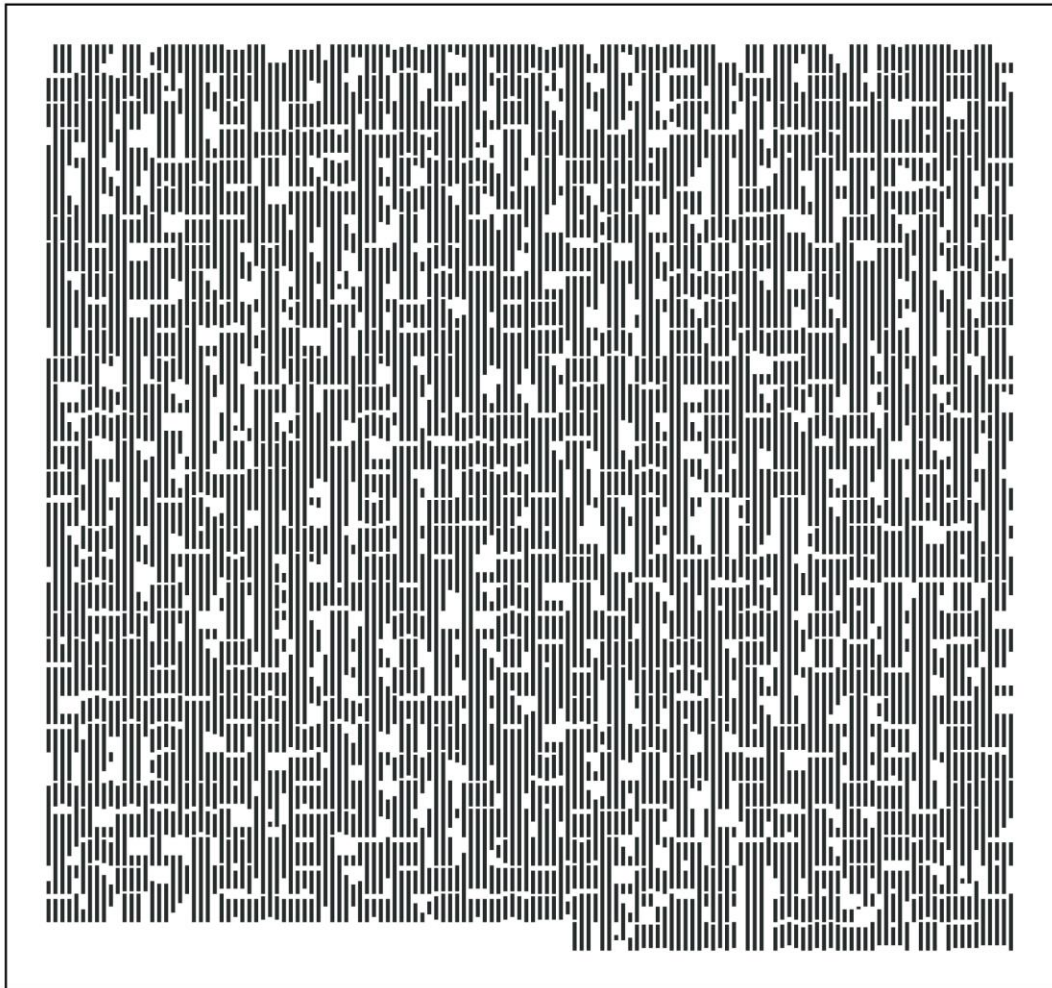
Text: "robert bilott"

15

	glyphs are separated
	the glyphs are joined together to form a <u>biometric look</u>
	we see where the bottom of the first row is and the 'ceiling' of the second
	each letter is made up of 5 vertical lines so it is easy to divide them at a slow pace

Atypography User Manual / Biometric Fonts / "Epetri" font

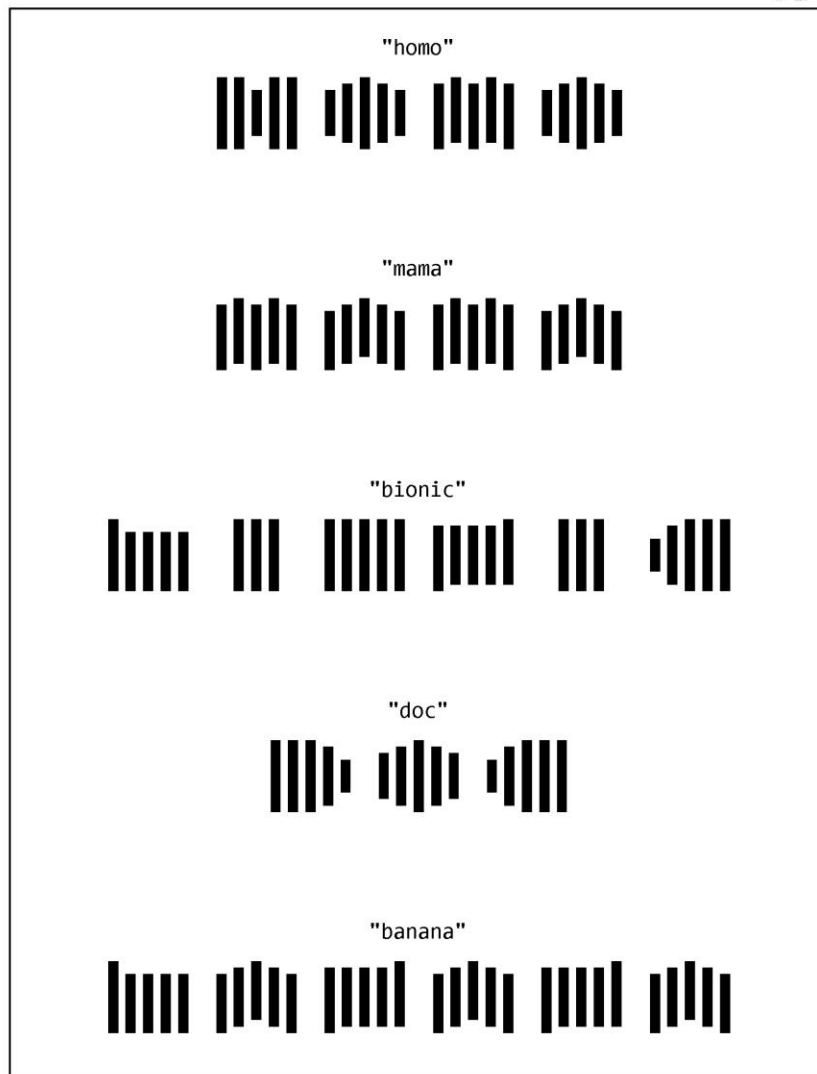
(Credits: Robert Bilott)



(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:



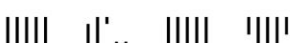
(Credits: El Kevica)

- 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 / "Epetri" 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 coffeeshop'						
						

Atypegraph User Manual / Biometric Fonts / "Epetri" font

(Credits: Belgrade Coffee Shop)

Atype Font
Epetri (TITE-regular1)

Character Set

19

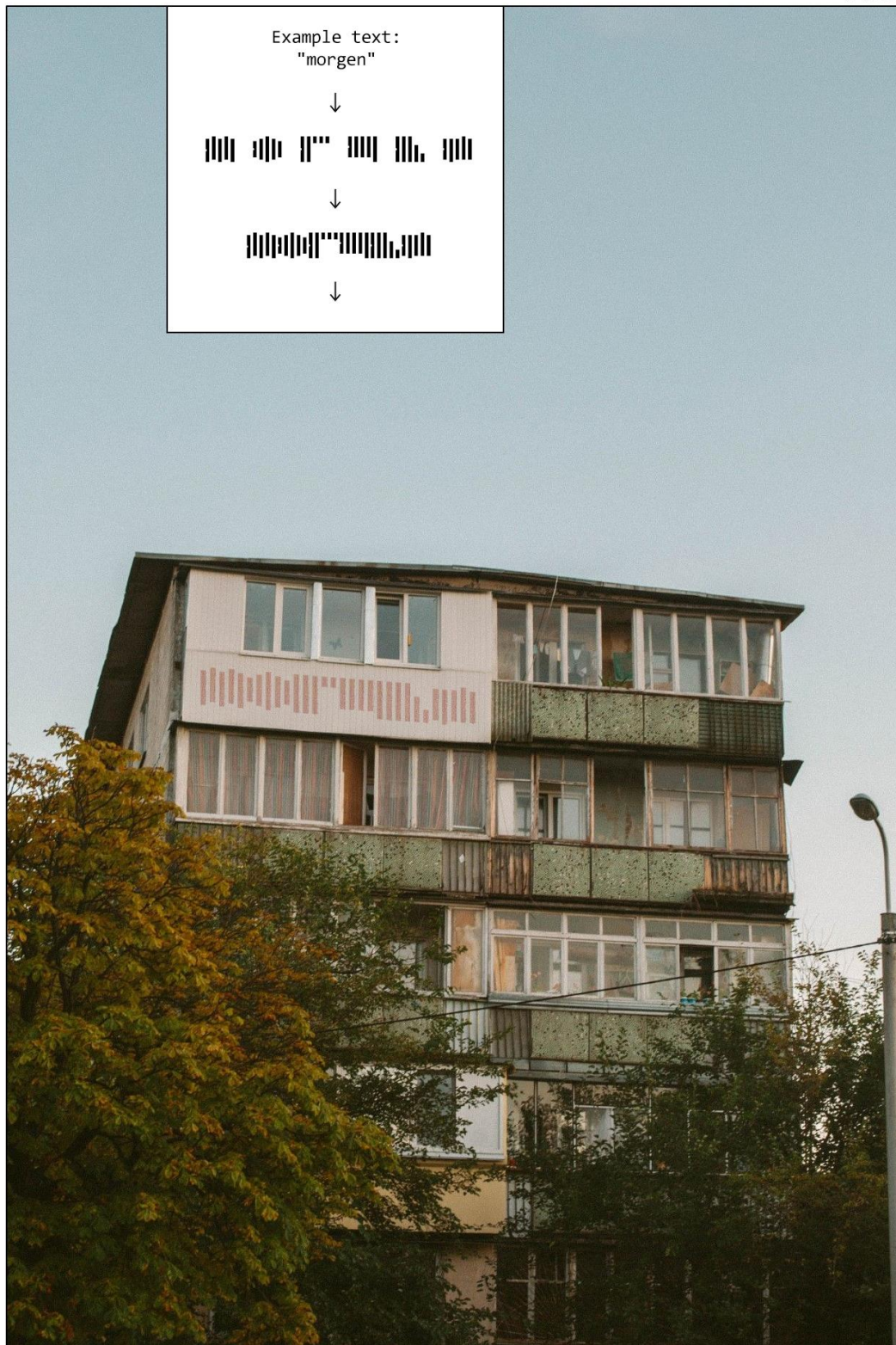
A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z		
a	b	c	d	e	f	g
h	i	j	k	l	m	n
o	p	q	r	s	t	u
v	w	x	y	z		
0	1	2	3	4	5	6
7	8	9				
Typeface Example (biometric look) Text: "Alyans nAzare" 						

Atypography User Manual / Biometric Fonts / "Epetri" font

(Credits: Alyans-Na Zare)

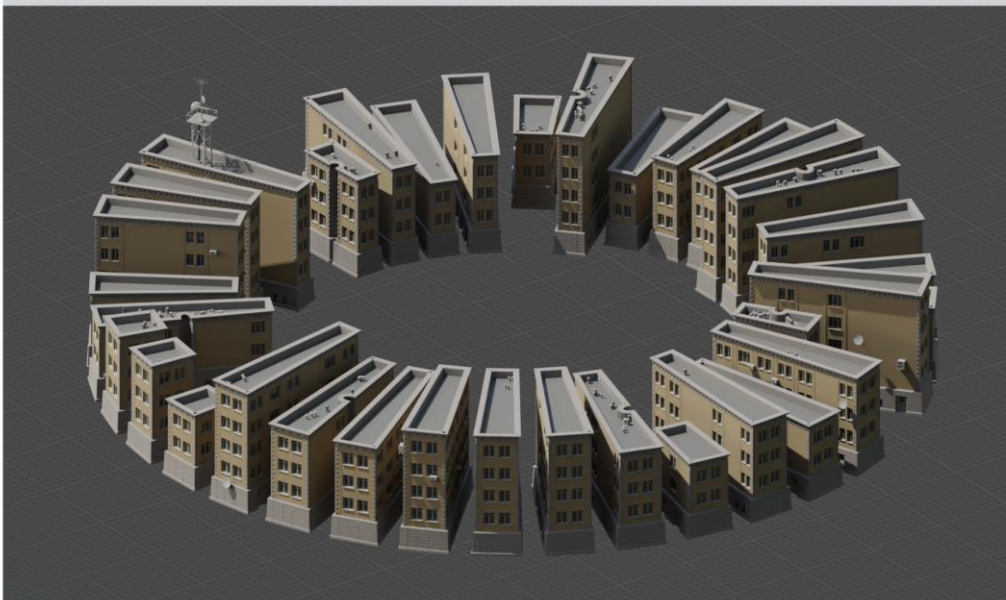
- "Epetri" in action:

20.1



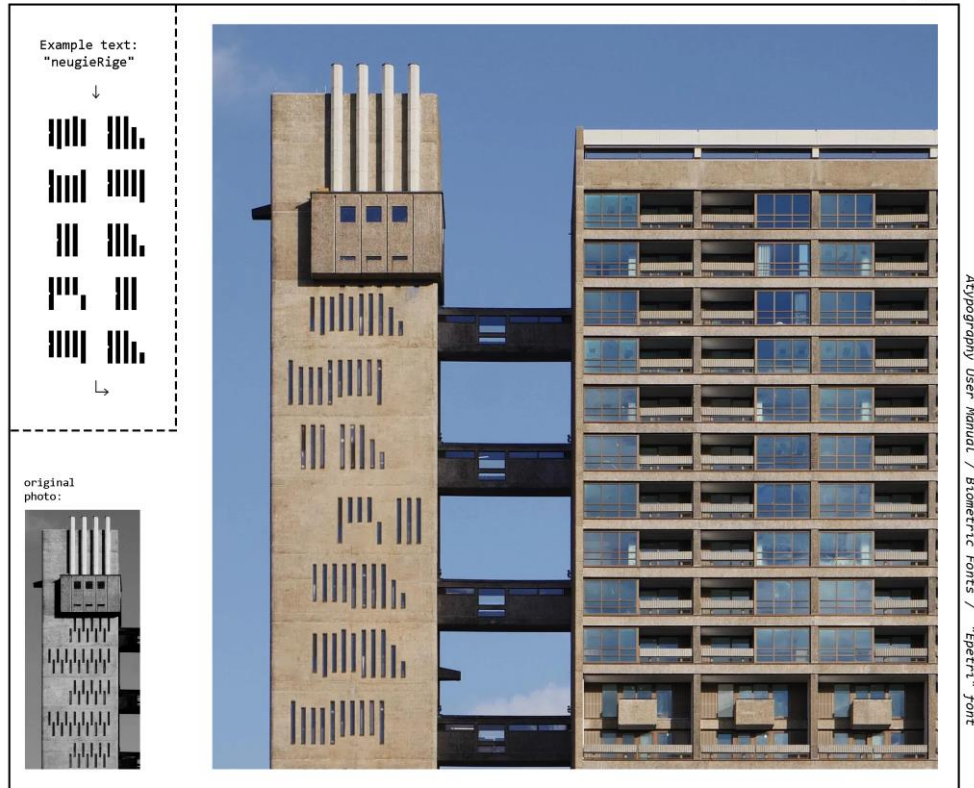
(Credits: HYDRAAVANGARD)

Example text:
"SAMSArA"

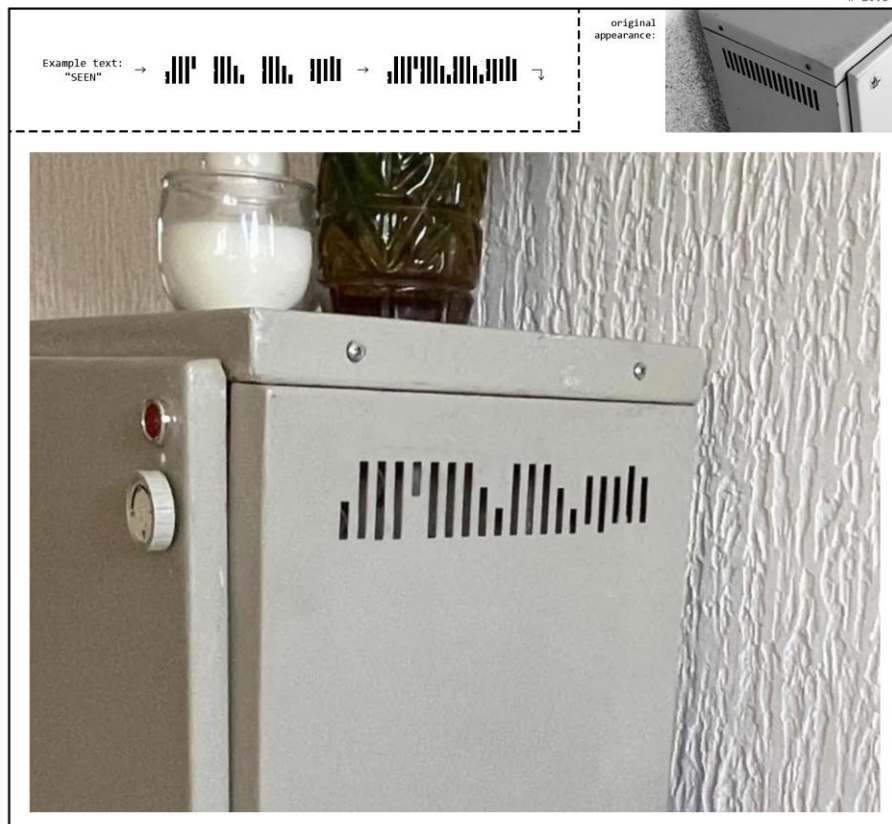


(Credits: Samsara (movie))

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

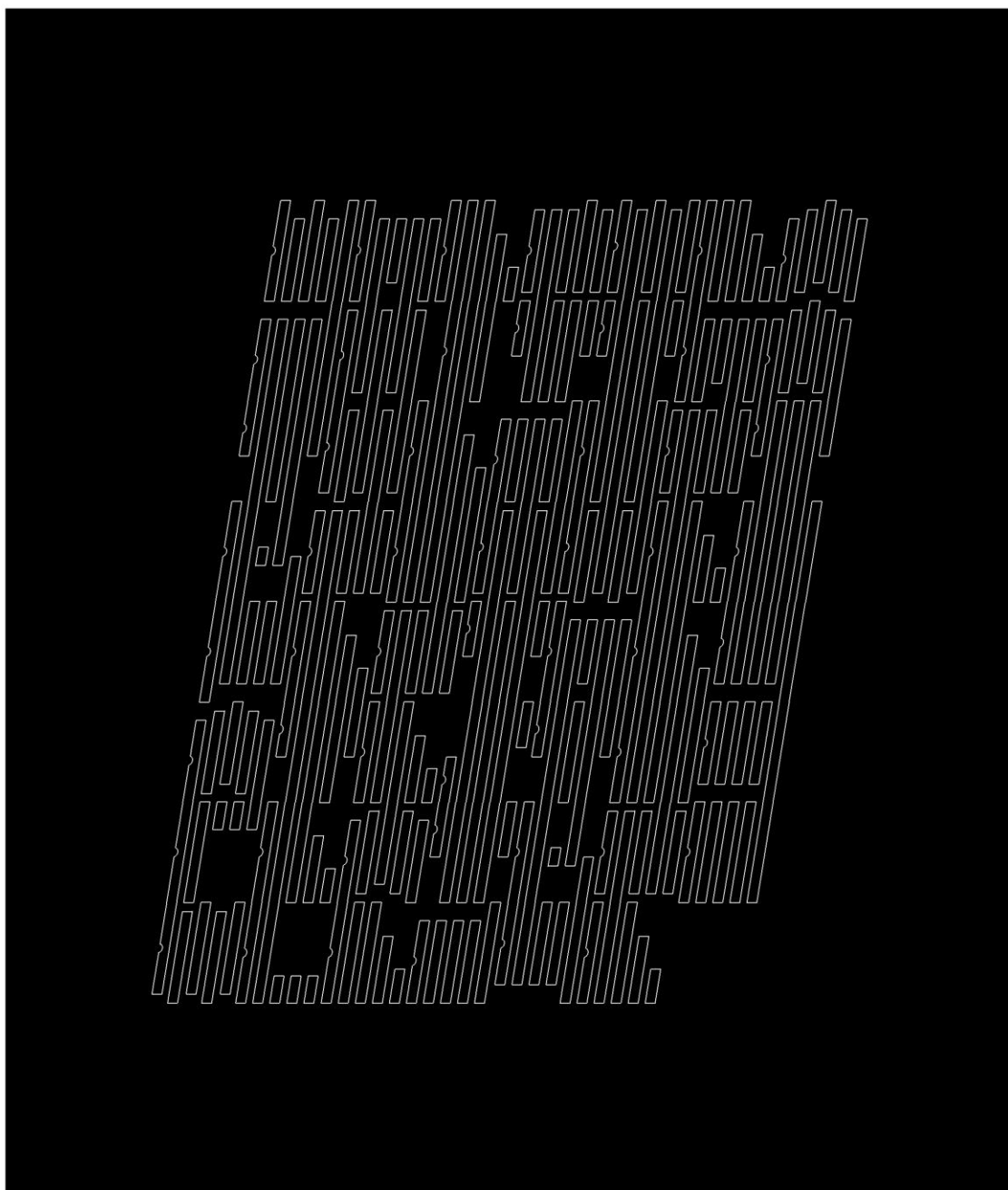


(Credits: Trellick Tower/London, Erno Goldfinger; photo by Michael Heyward)



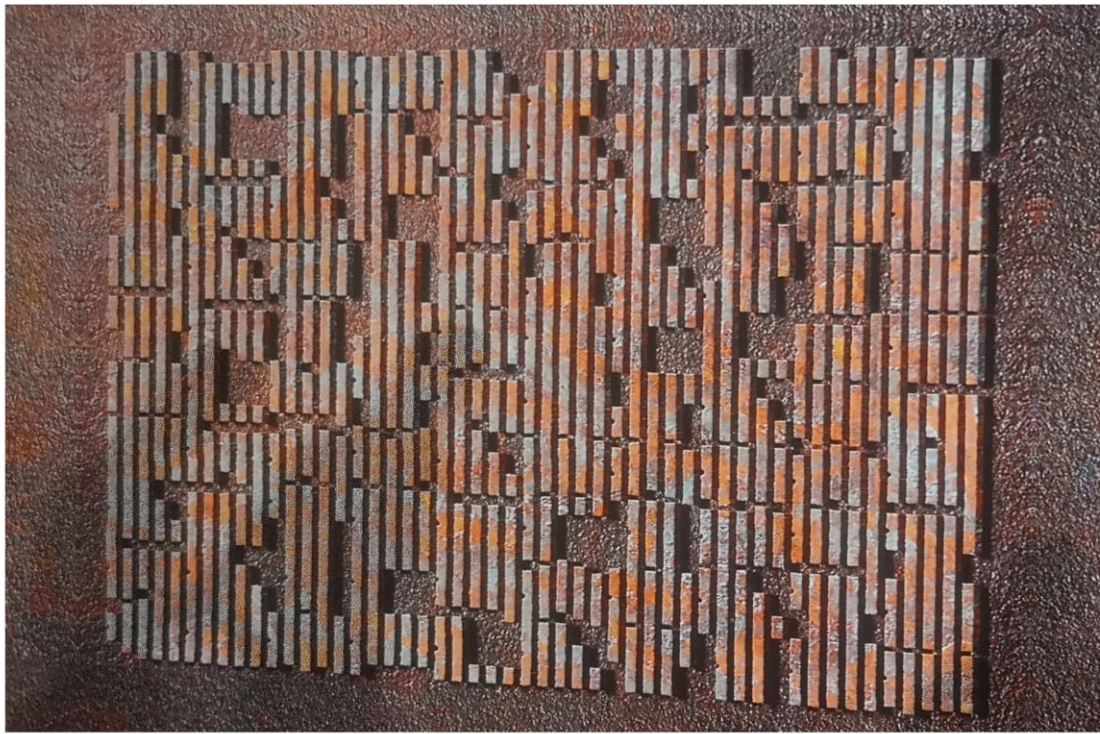
Example text:

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



Example text:

"Ihonestlybelievethattherearegeniusesinthisworld
onlythosewhohavemanagedtobringtheirgametocompletion"



Now you try:

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

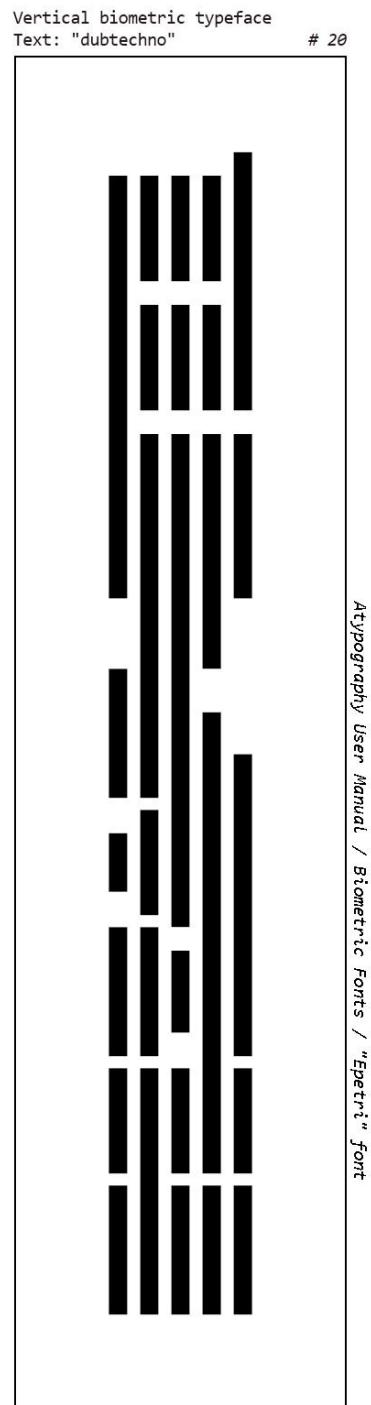
21

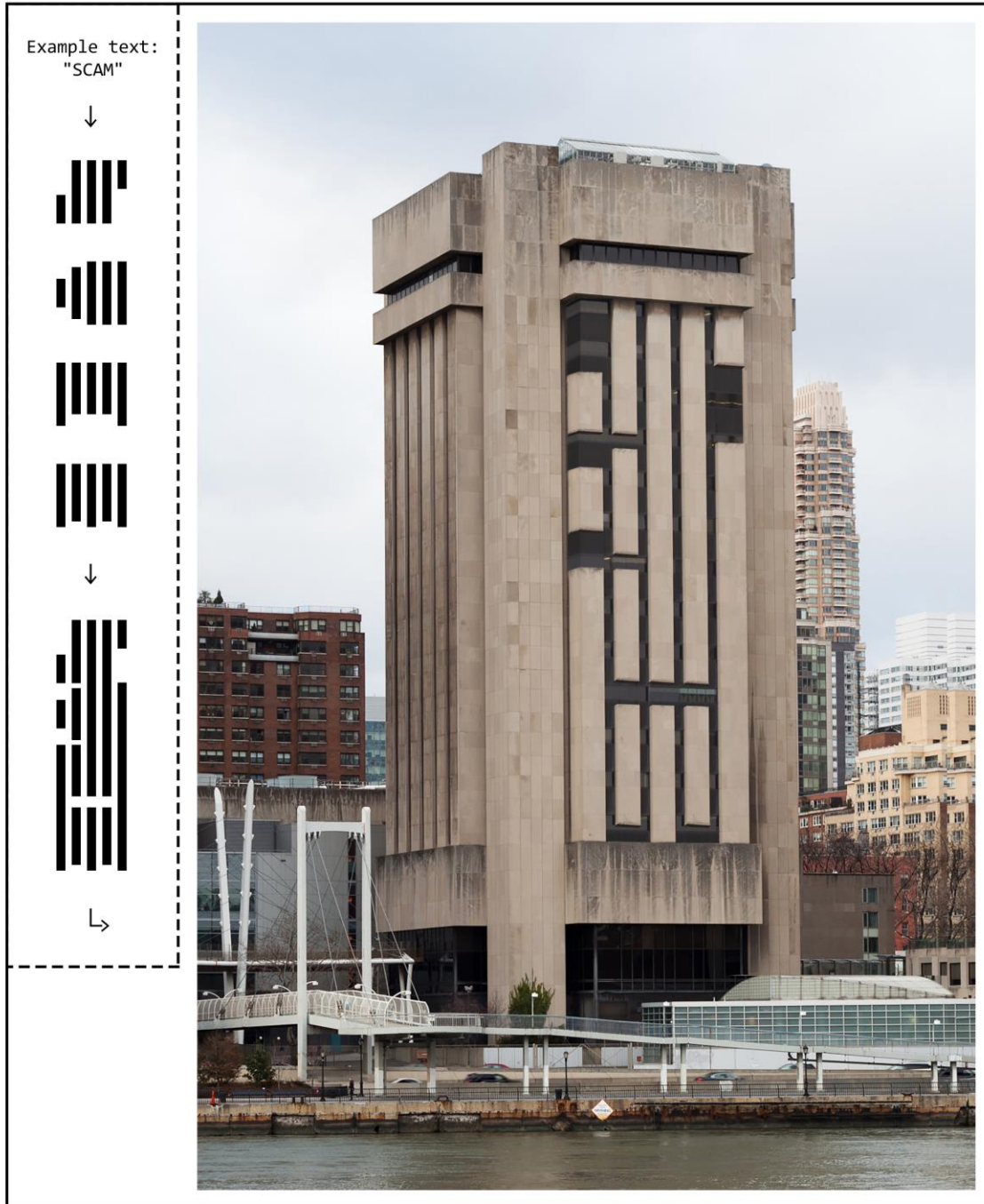


(indicator (index) font file is included in the family pack)

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:





(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:

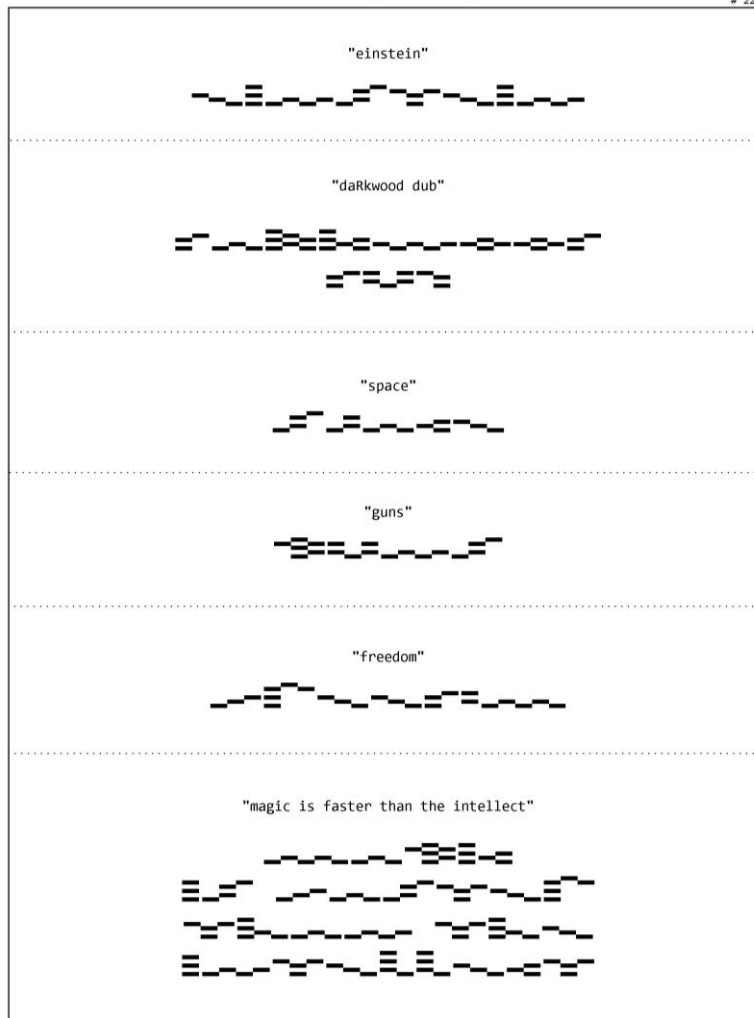
- Horizontal (*Midis H*);
- Vertical (*Midis V*);

Midis H

Atype Font
Midis H
(RAW-midi-PR)

- Biometric Typeface Examples -

22



Atypegraph User Manual / Biometric Fonts / "Midis H" font

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

Atype Font
Midis H
 (RAW-midi-PR)

- Character Set -

23

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				

- alternate glyphs -

b	J	R
---	---	---

Typeface Example (biometric look)

Text: "by hurling yourself into the abyss and discovering it is a feather bed"

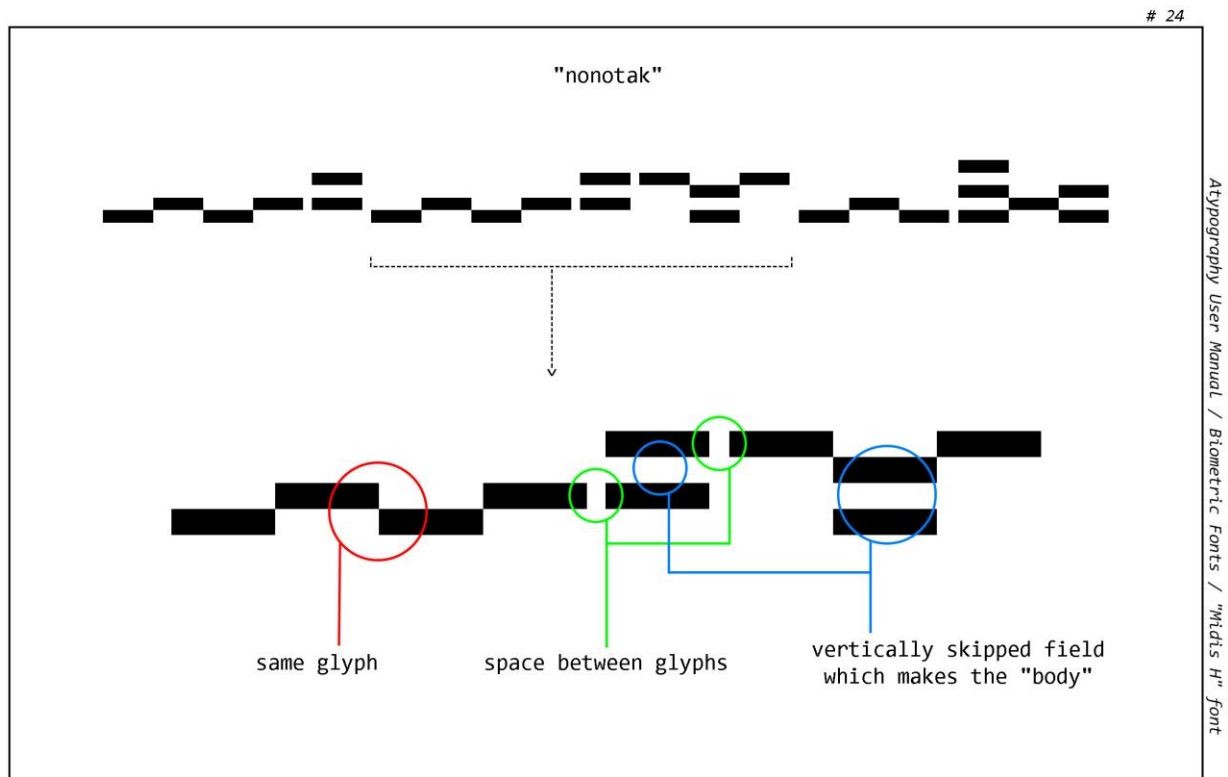
by hurling yourself into the abyss and discovering it is a feather bed

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

(Credits: Terence McKenna)

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



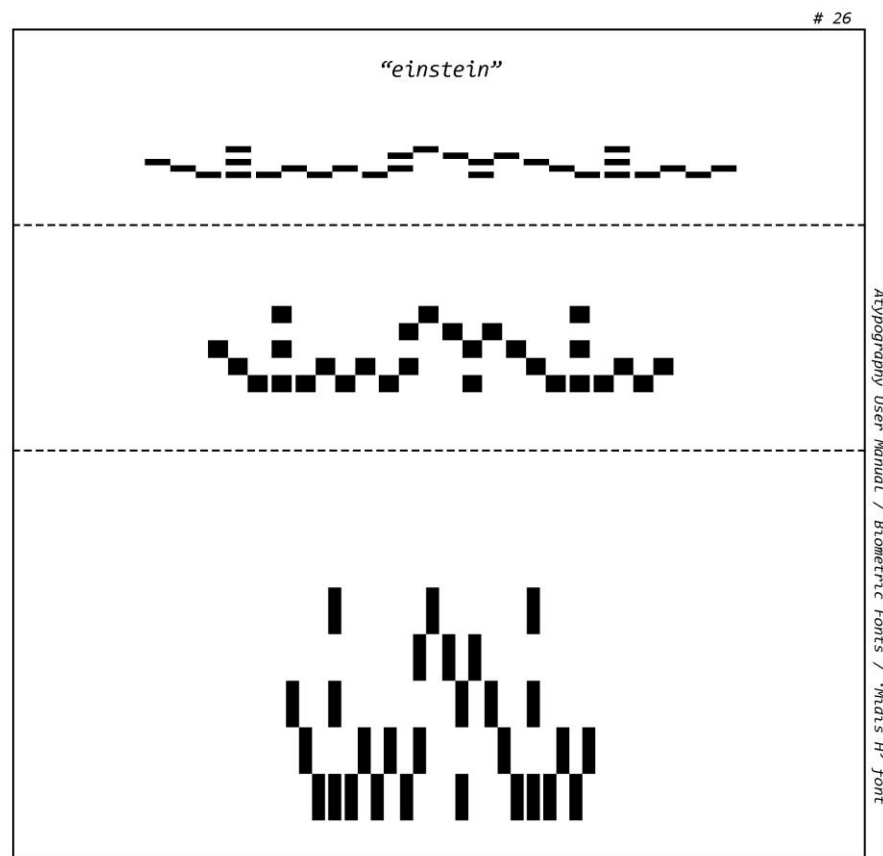
(Credits: Nonotak Studio)

"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:



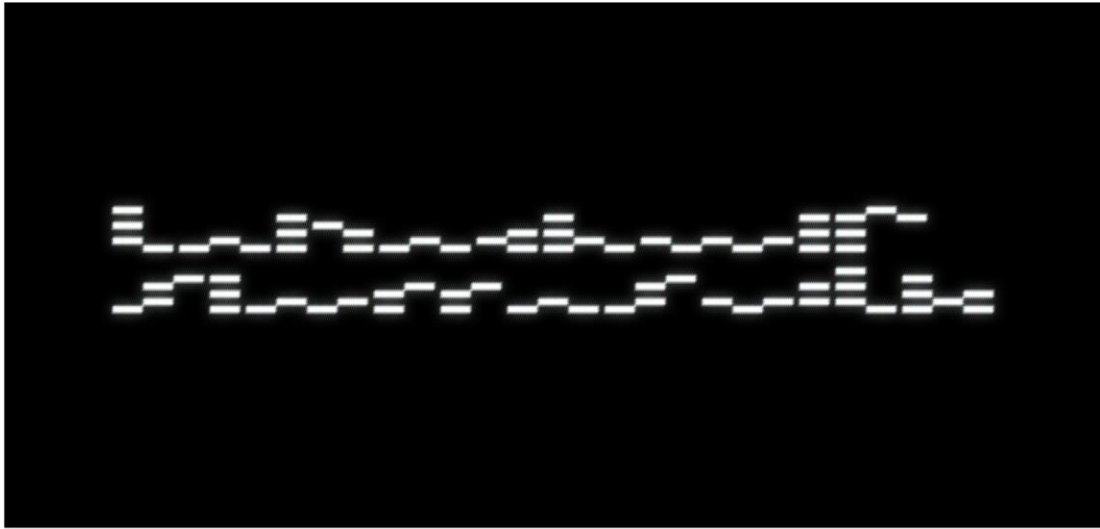
(Credits: Albert Einstein)

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.



(Credits: Terence McKenna)

Example text:
"LaIbachwIrsINddasvolk"



(Credits: Laibach)

* * *

Midis V

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

28

- regular look -

"VLAdAdIvLJAN"



"IrukAIMuNO"



"LIsteNtOtOOLY0uF0OL"



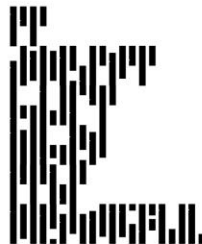
- biometric look -

"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"

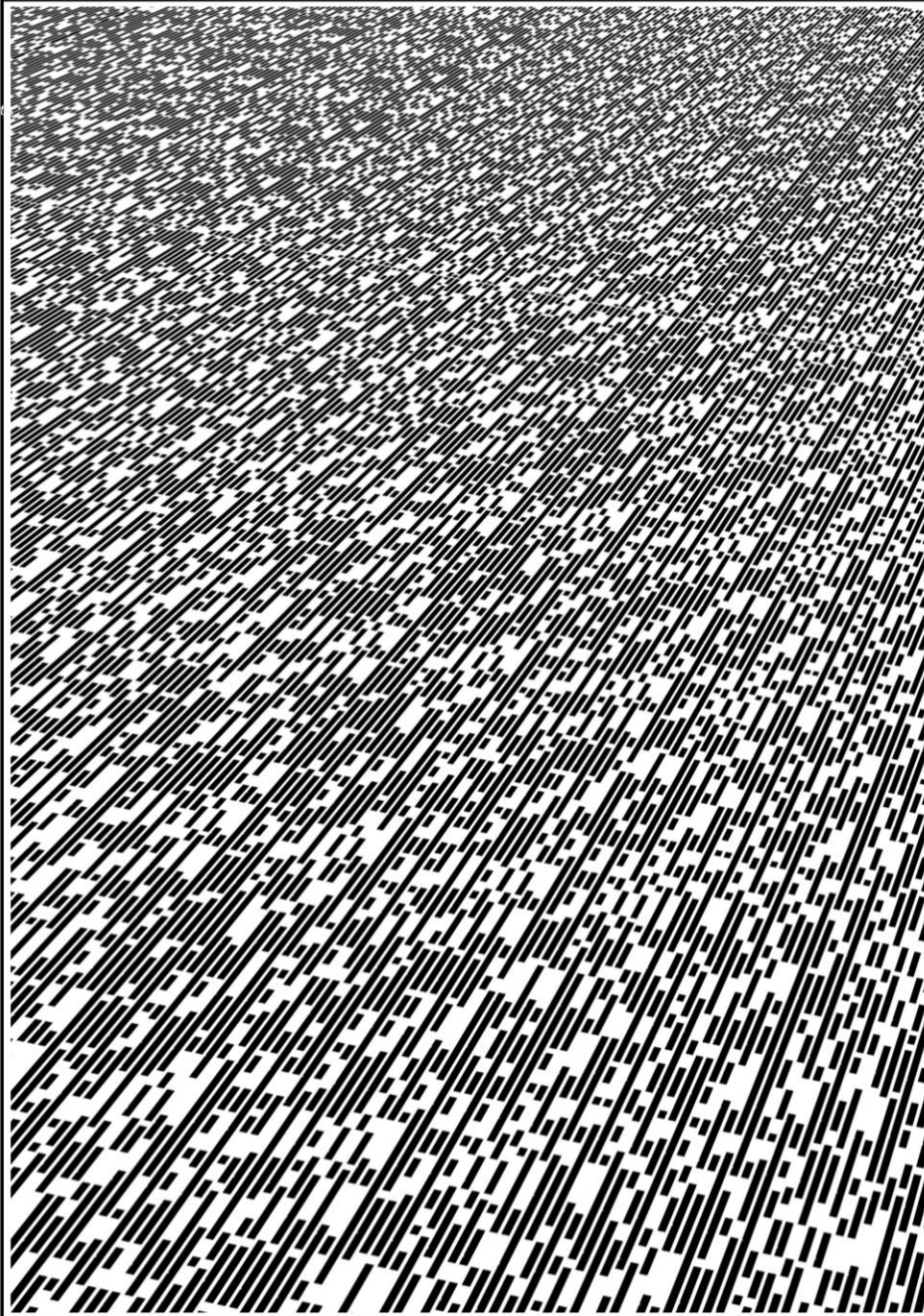
"It doesNt hurt WheN ItIs MeANIGful"



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

(Credits: Vlada Divljan, Iruka Imuno, Tool, Henrik Widegren-Never Google Your Symptoms)

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



Atypography 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*

Atype Font
MIDIS V
(FB-MIN-midi-PR-index)

- Character Set -

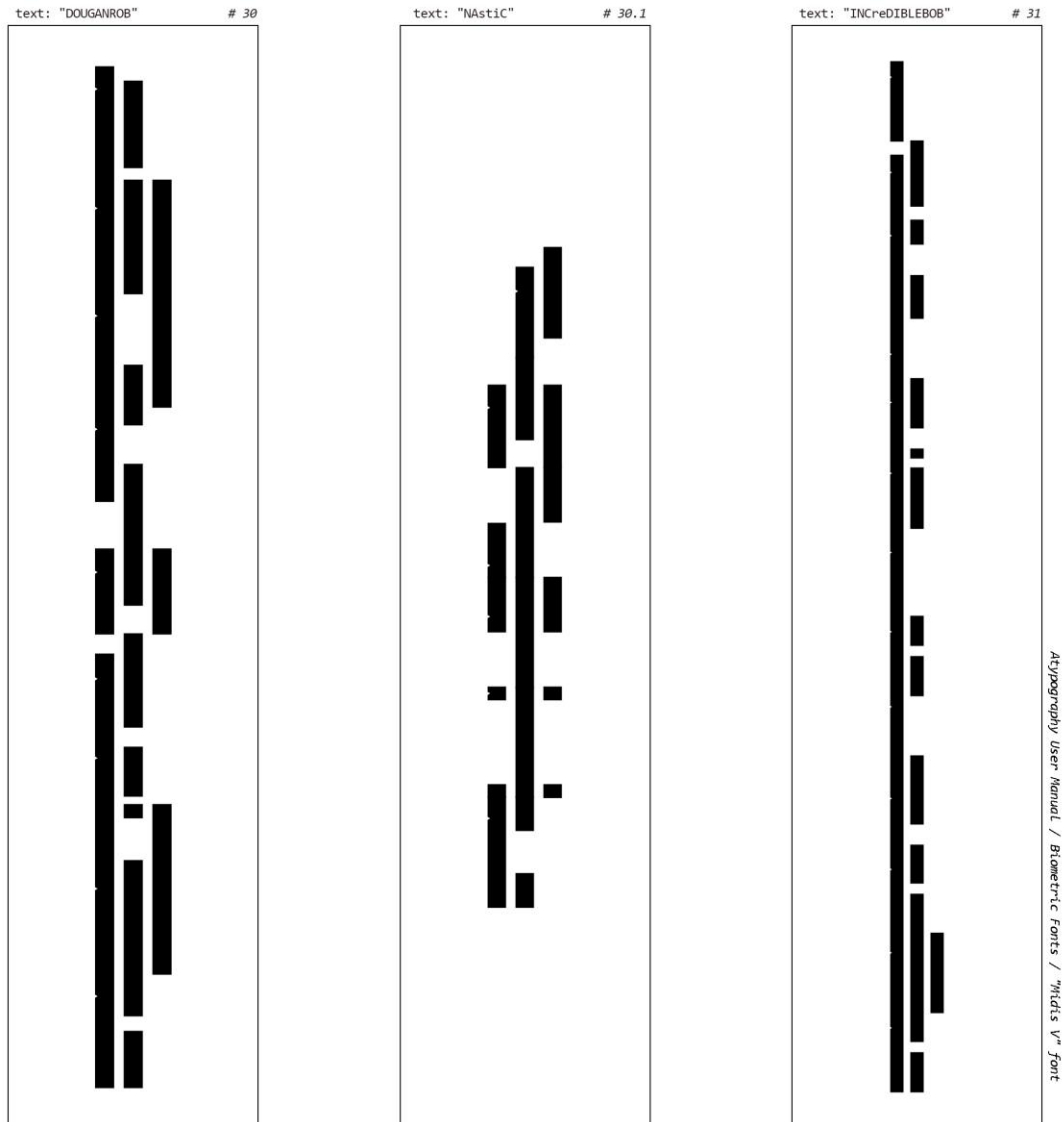
29

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							
- Alternate Glyphs -									
a	b	Cc	d	g	H	Mm	Oo	Qq	r

Atypography User Manual / Biometric Fonts / 'Midis V' Font

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

Written vertically, one letter per line:

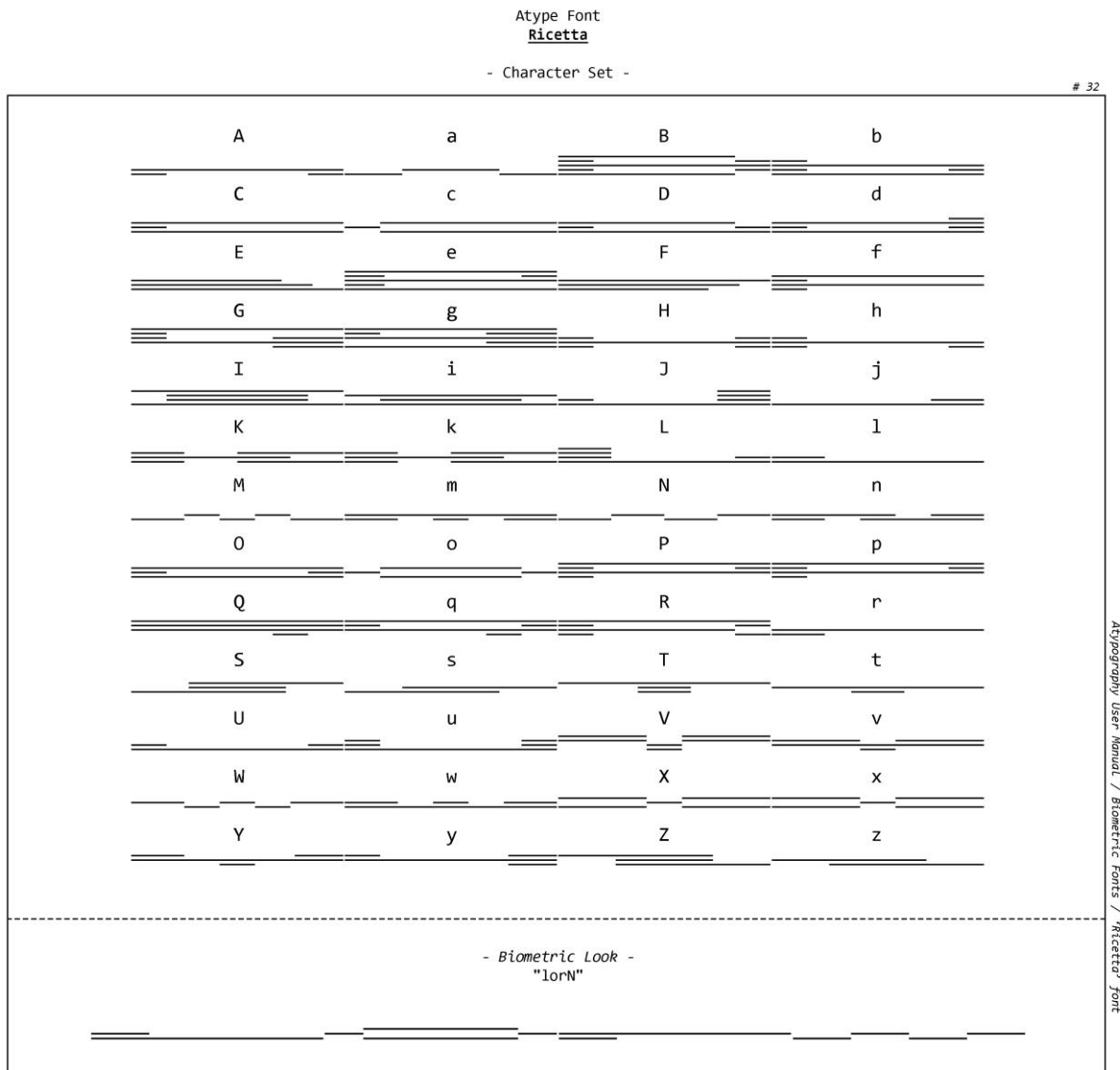


(Credits: Rob Dougan, Marko Nastic, Incredible Bob)

4.

Ricetta

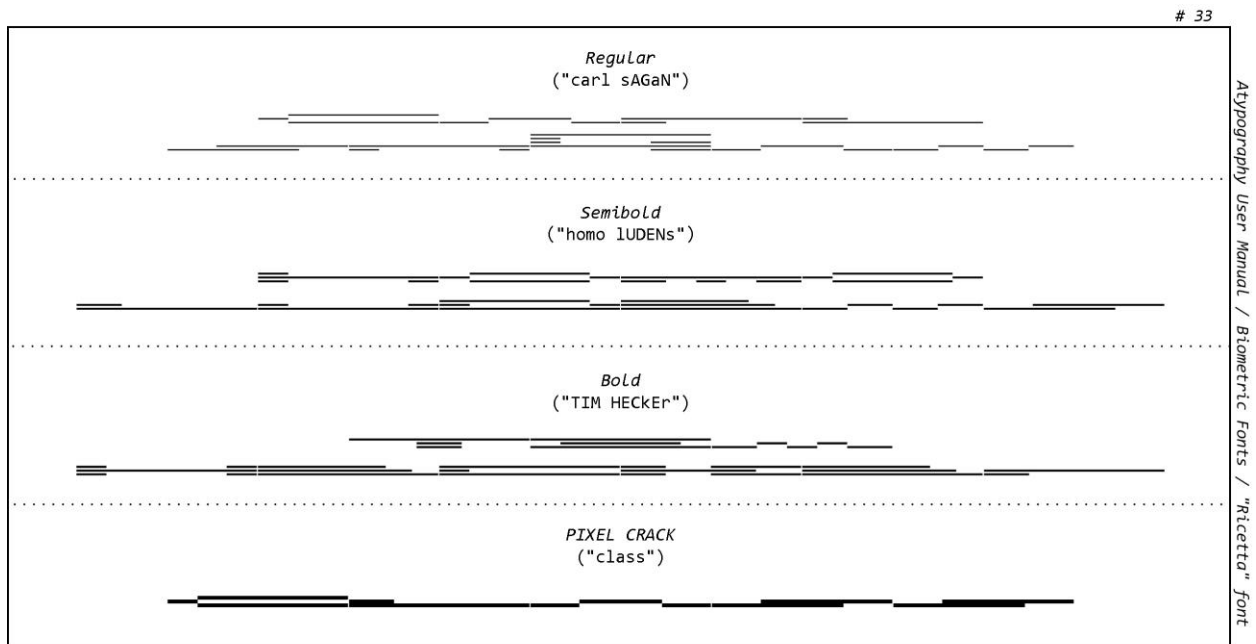
A font composed of only extremely stretched horizontal lines. Toggle between case variations when creating a font whether you want a better look or to make reading easier.



(Credits: LORN)

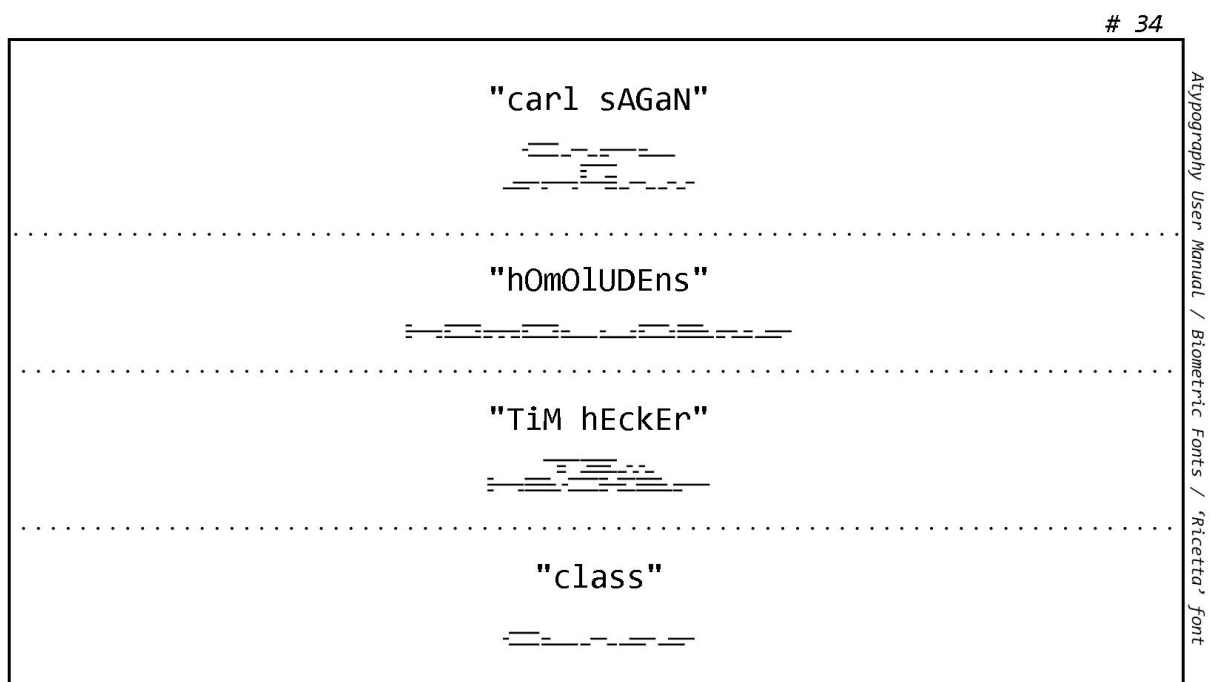
-Species division:

- 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.



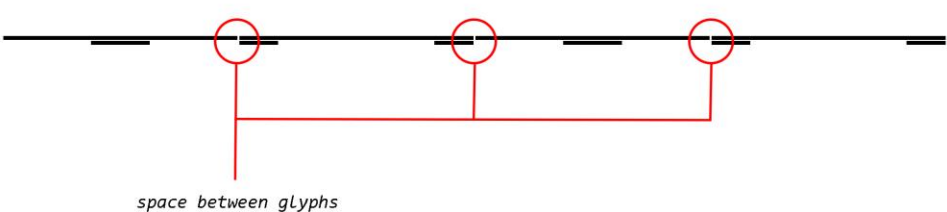
Experiment and see. For instance, design of the "homoludens" may not look as good when scale transformed because letters become too obvious. Trust your intuition and choose the variant that resonates with you. If you are indecisive, follow your heart's reaction. The option you "fall in love with" is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

How to read "Ricetta" font?

Reading the "Ricetta" biometric typeface

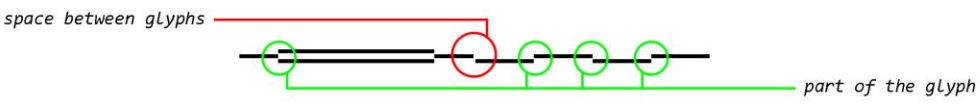
34.1

"tAtA"



space between glyphs

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:



space between glyphs

part of the glyph

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.

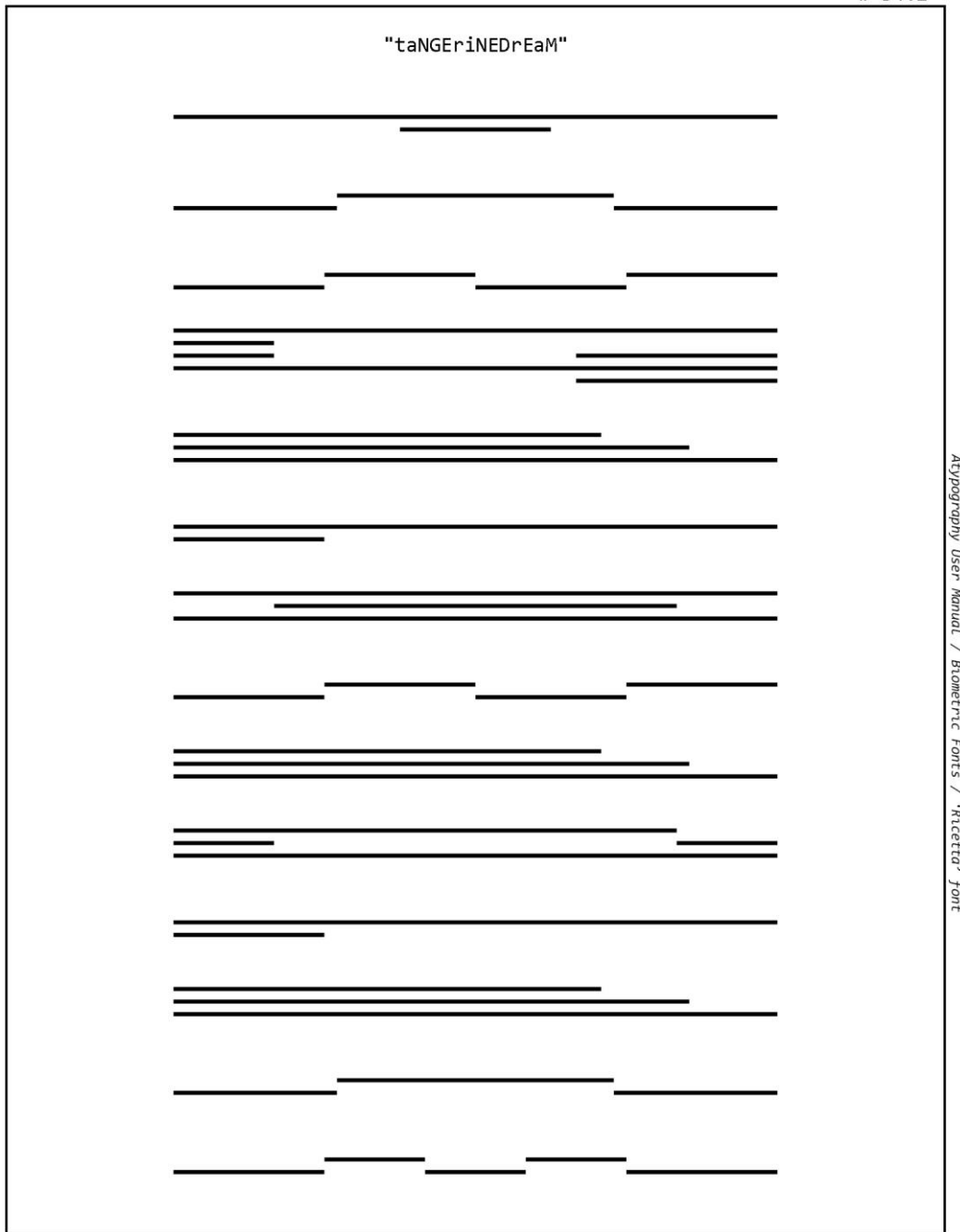
All in all, as long as the tracking is set to provide enough space between glyphs, you're on the safe side. However, while it's wise to make reading easier for others, we shouldn't go too far down that path and compromise the aesthetic value of the typeface.

Atypography User Manual / Biometric Fonts / "Ricetta" font

(Credits: Simply Kizo)

And, here is the vertical version:

34.2

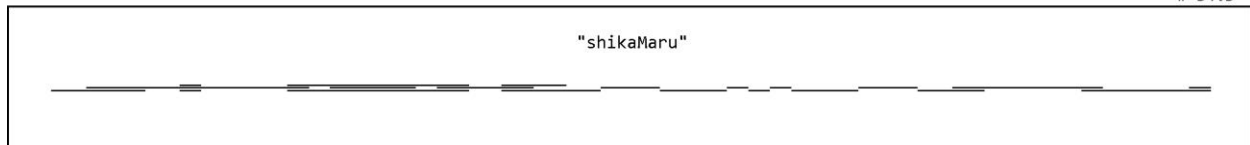


(Credits: Tangerine Dream)

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

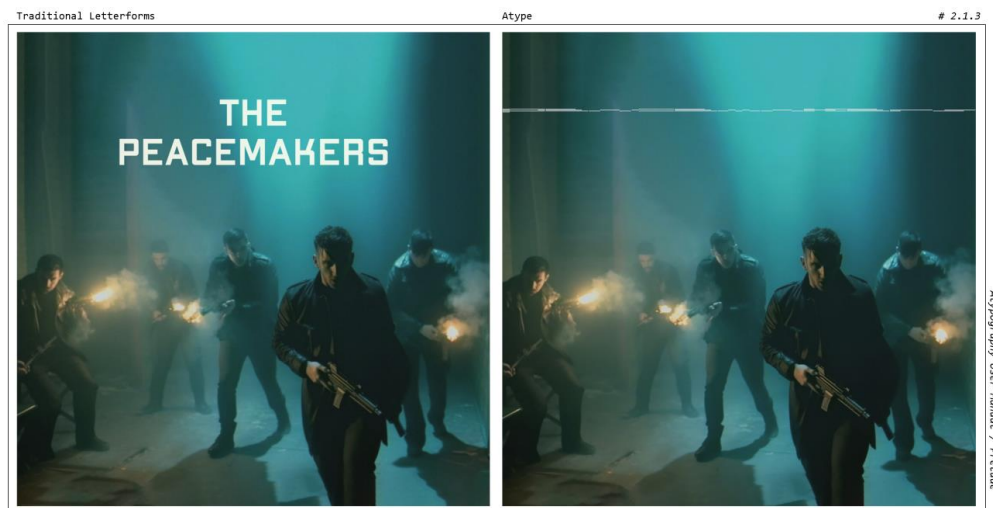
If you are hardcore, you can also make a variant without any spaces so that the harmony is complete, but that is only in case you are making a design for yourself or you have die hard fans who will try hard enough to decipher it:

34.3



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](#) .

INTERWOVEN WORDMARK

Well, no significant innovations here.

It's about a set of custom glyphs, that follow the norms of the writing system, arranged to form an abstract design that can be used as an artwork of any kind (sculpture, symbol, logo, seal, architecture, mural, device, household appliance etc.).

Although they contain a readable form, they are not intended to be read on their own without instructions due to their morphed structure.

When designing an *interwoven wordmark*, we need to break the traditional form of glyphs and create new ones. Think of this as a typography lab where we push existing glyph boundaries to their limits in order to get an interesting design from which we extract visual forms and turn them into a complete font, if possible. We "carve the stone" until we are satisfied with the result. In a way, this is the method by which we mine ideas for new atype fonts, which will be demonstrated.

The beautiful side of this concept is that only specific set of letters will form that specific typographic design. If we take the word "drugstore" as an example, only and explicitly "D + R + U + G + S + T + O + R + E" will form that specific composition. Any change would affect the structure surrounding it as each letter interacts with each one around it. They are one-of-a-kind: each letter interacts with each other in a unique way. It's like a fingerprint (this explains their original name "biometric inscriptions").

We all have a first and last name, which means that each of us carries (hypothetically) a personalized logo/wordmark. It's interesting to think that somewhere out there exists a kind of symbol that is exclusively tied to us. We walk through life knowing our own face, voice, signature, date of birth, zodiac sign, but it never occurs to us that we also have our own "logo".

However, names are not entirely unique. But if we were to use something completely unique like a specific username or a distinct pseudonym/nickname instead of our name, the interwoven wordmark created from it would be an absolutely authentic.

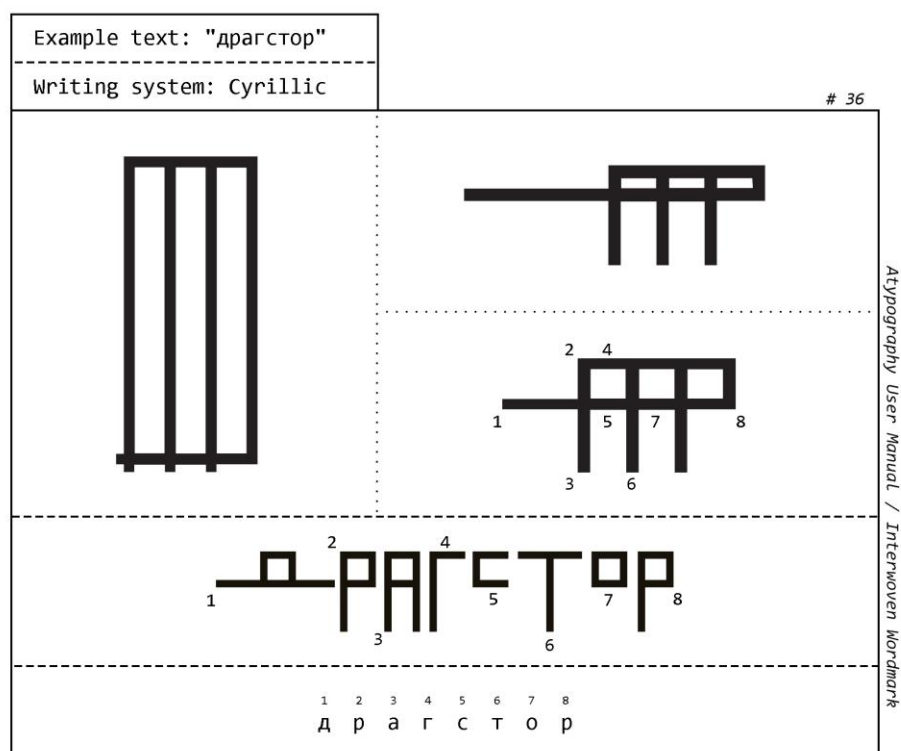
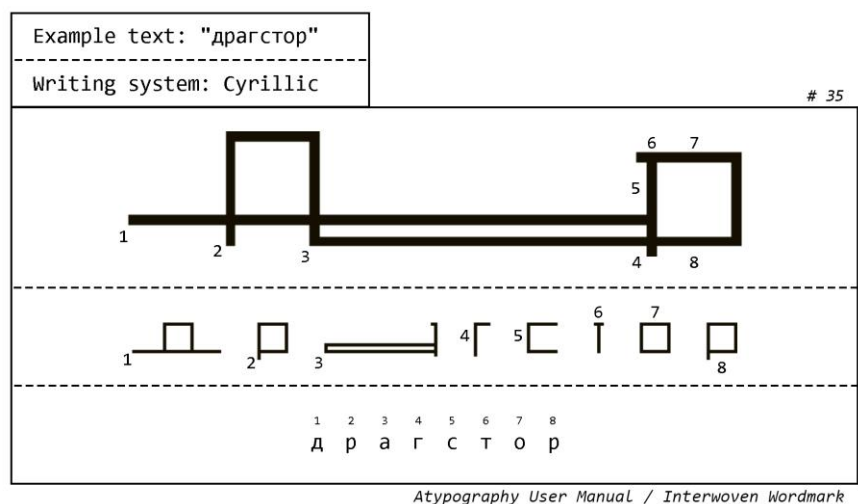
It's made purely from scratch. These are not fonts. There are no technical aids for this. It all boils down to the personal experience of a certain word, the mutual fitting of its letters and the formation of the inscription design that has an interesting abstract appearance in its final form.

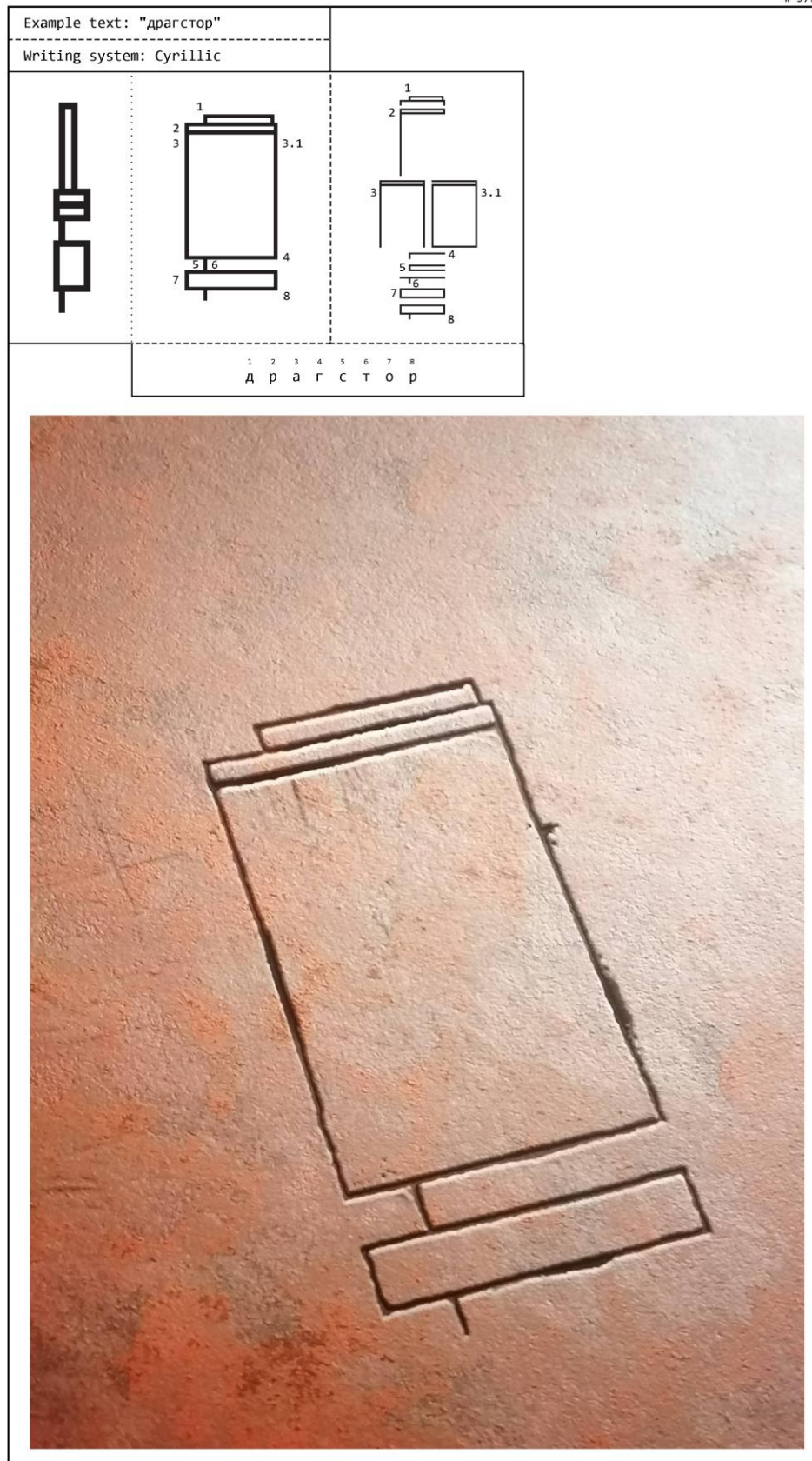
Often times, they are pattern-friendly.

The latent goal is to arrive at the final solution with **as few variations as possible**. Also, reading must not proceed in the opposite direction of what the writing system dictates.

- "Interwoven wordmark" examples and their break downs:

1. Drugstore (pharmacy):





Example text: "драгстор"

Writing system: Cyrillic

38

1 2 3 4 5 6 7 8

д р а г с т о р

Атүрографу User Manual / Интерактивен Wordmark

Example text: "dragstor"

Language: Serbian

Example text: "drugstore"

Language: English

39

1 2 3 4 5 6 7 8

dragstor

1 2 3 4 5 6 7 8 9

drugstore

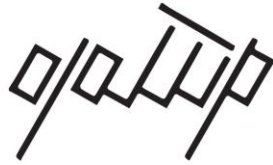
This type of typeface looks nice when transformed into a monument, so here's a humble preview of a brutalist structure:

Атүрографу User Manual / Интерактивен Wordmark

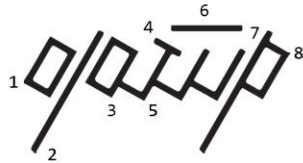
Example text: "драгстор"

Writing system: Cursive cyrillic

ver 1



ver 2



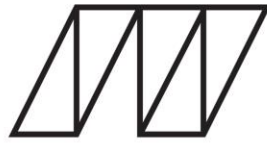
1 2 3 4 5 6 7 8
д р а г с т о р

Алфавит User Manual / Интерактивный словарь

Example text: "ДРАГСТОР" (DRUGSTORE)

Writing system: Cyrillic

40.1



Д Р



А Г



С Т



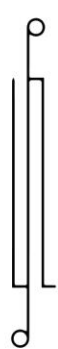
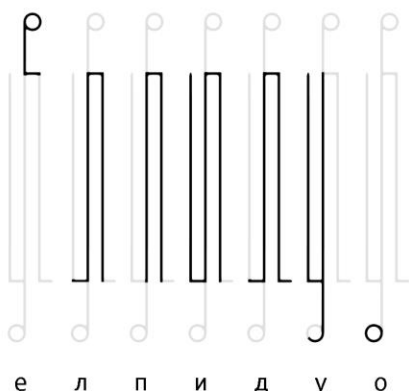
О Р



Алфавит User Manual / Интерактивный словарь

2. LP duo (piano duo):

41.1

Example text: "ел пи дуо" (LP duo)	
Writing system: Cyrillic	
	

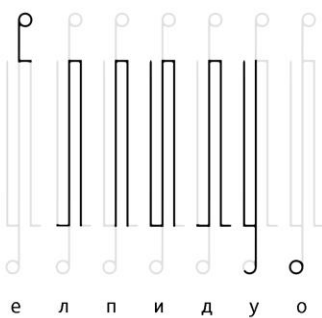
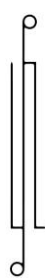


Атүрография User Manual / Интервью Иорданк

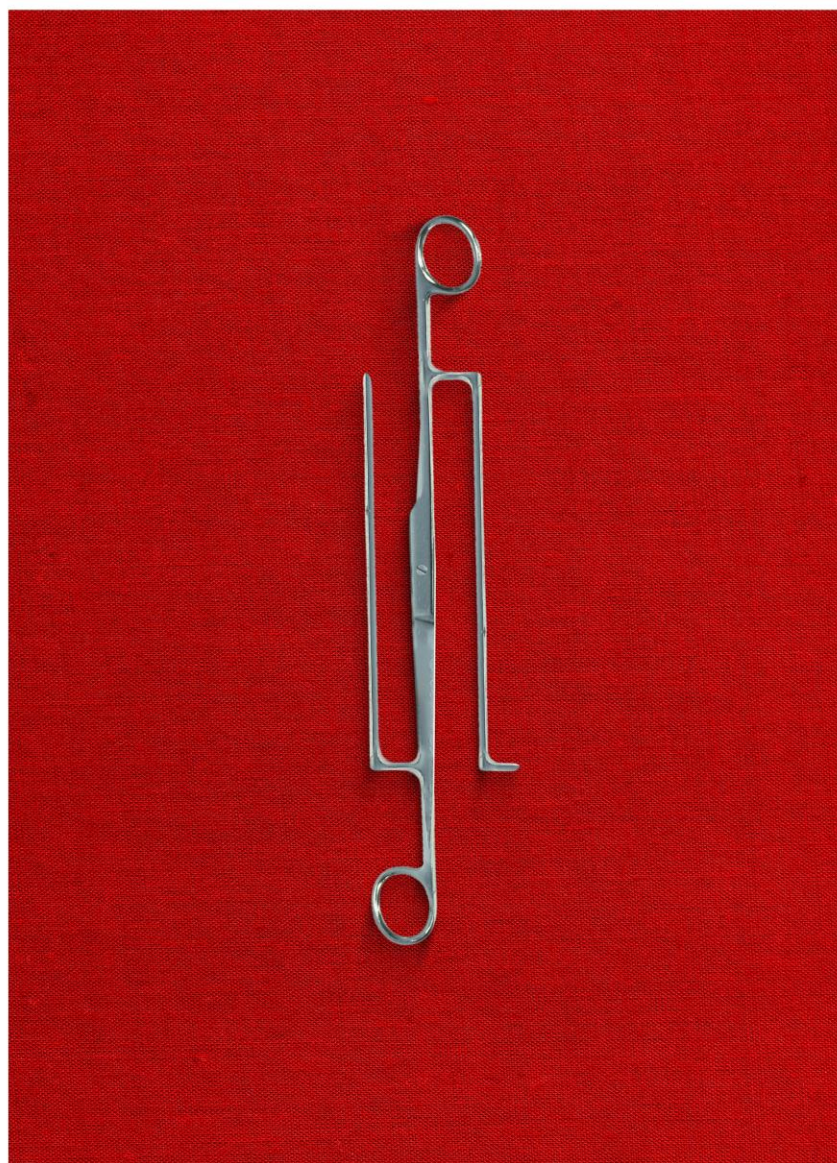
(Credits: Leonard Kawun)

Example text: "ел пи дуо" (LP duo)

Writing system: Cyrillic



е л п и д у о



Example text: "ел пи дуо" (LP duo)

Writing system: Cyrillic

42

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Атүрография User Manual / Interviewen Wordmark

Example text: "LPDUO"

43

L

P

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U

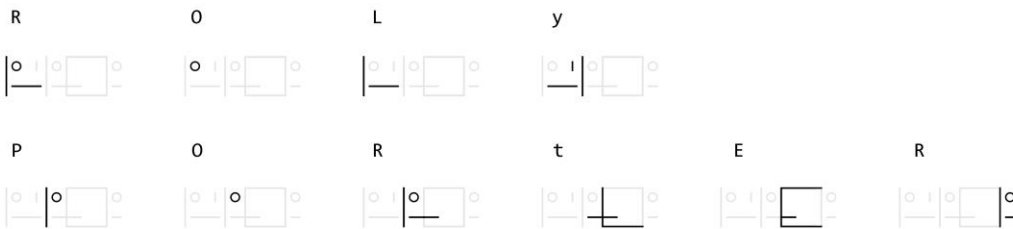
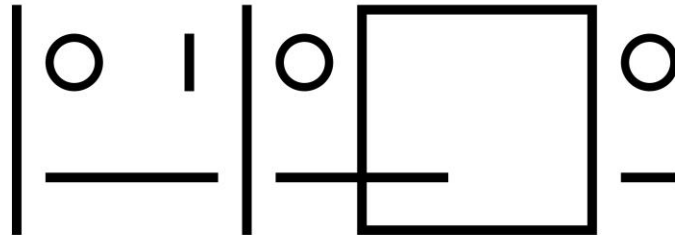
O

Атүрография User Manual / Interviewen Wordmark

3. Roly Porter, EKV, Bogdan Bogdanovic (architect):

44.1.3

Example text: "ROLY PORTER"



Atypography User Manual / Intervenen Wordmark

(Credits: Roly Porter)



(Credits: Bogdan Bogdanović (architect))

4. Bjork:

47.4

Example text: "bJORK"

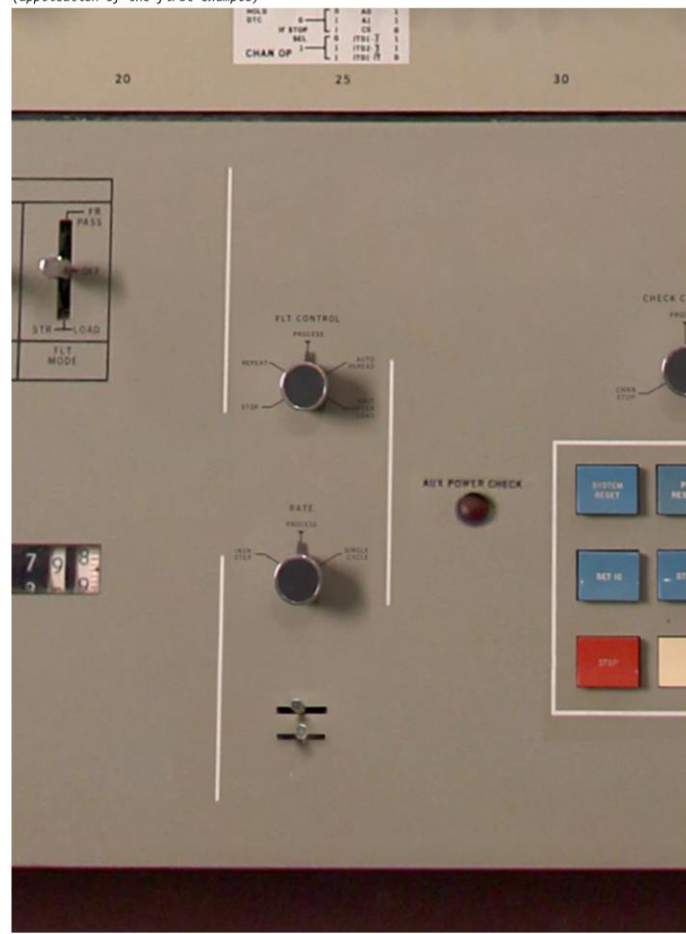
This typeface is the original trigger of the idea for the font "Zufall".

And this is how the idea for the "Diodes" font was born.

b J O R k



(application of the first example)



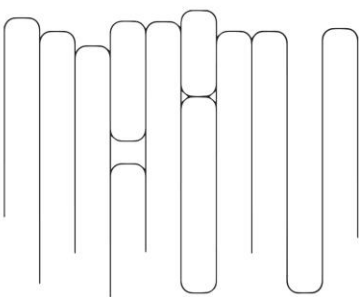
Atypography User Manual / Intervoven Wordmark

Full image:



5. Margita je mrtva (musician):

Example text: "MARGITAJeMrTVA"
48



M

A

R

g

I

T

A

J

e

M

r

T

V

A

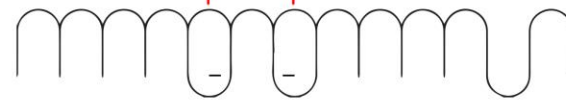
Example text: "mArgITAJemrTVA"

49

ver 1



ver 2



ver 1
break down

m



A



r



g



I



T



A



J



e



m



r



T



V



A

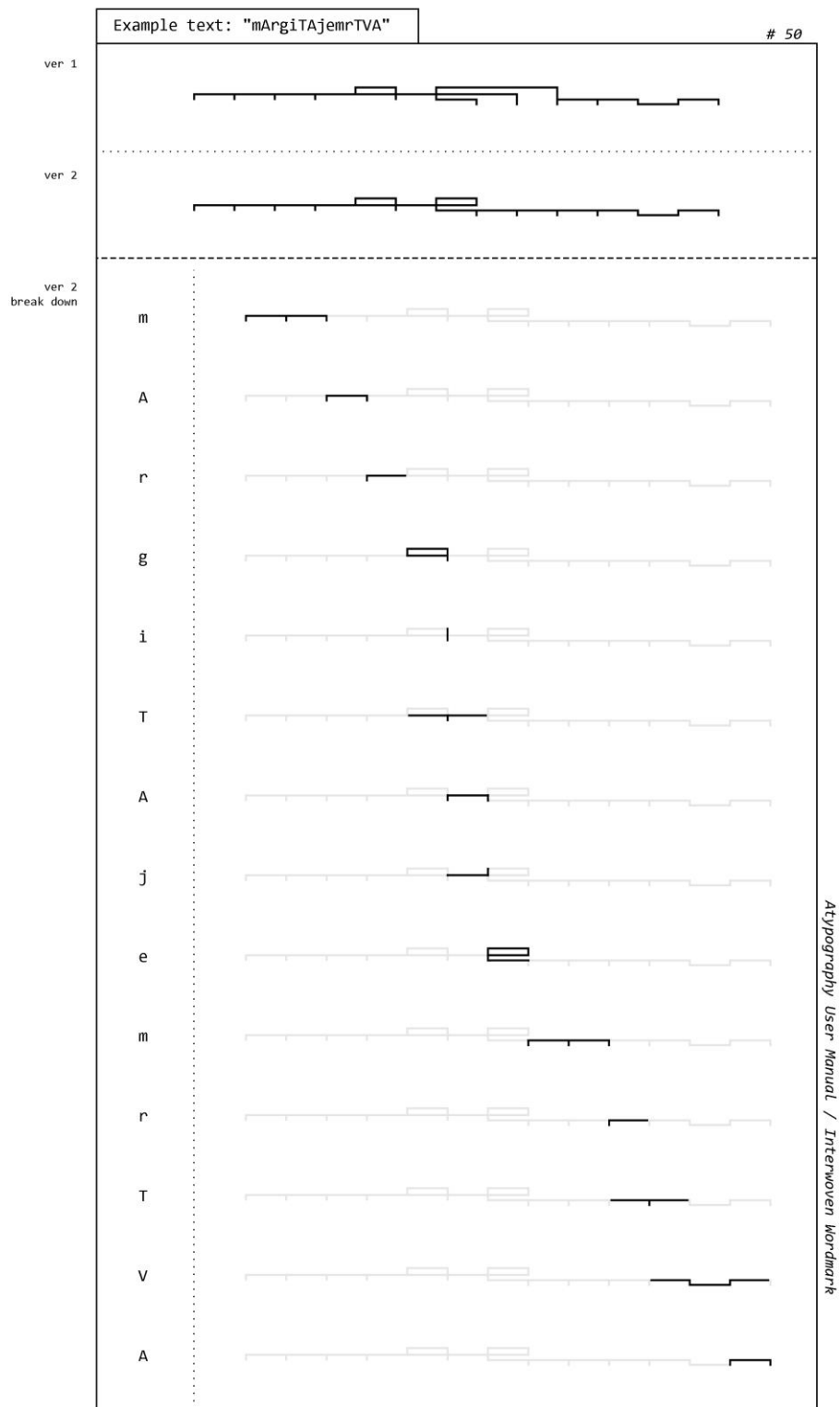


/ G

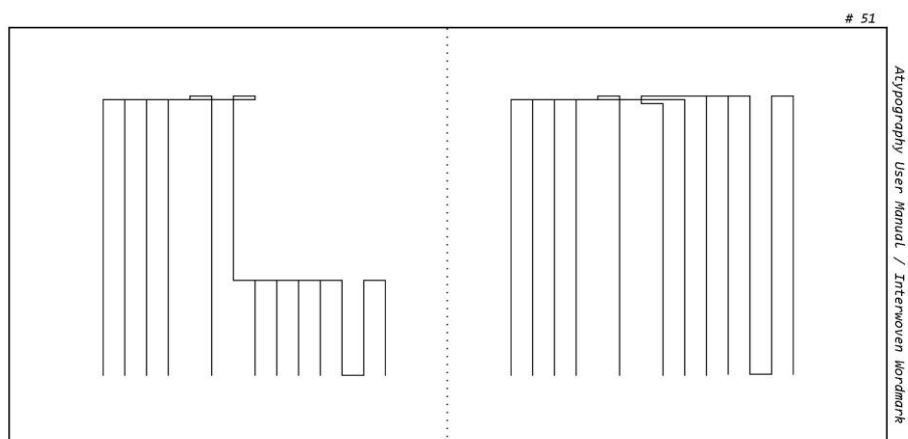
/ E

Atypography User Manual / Interwoven Wordmark

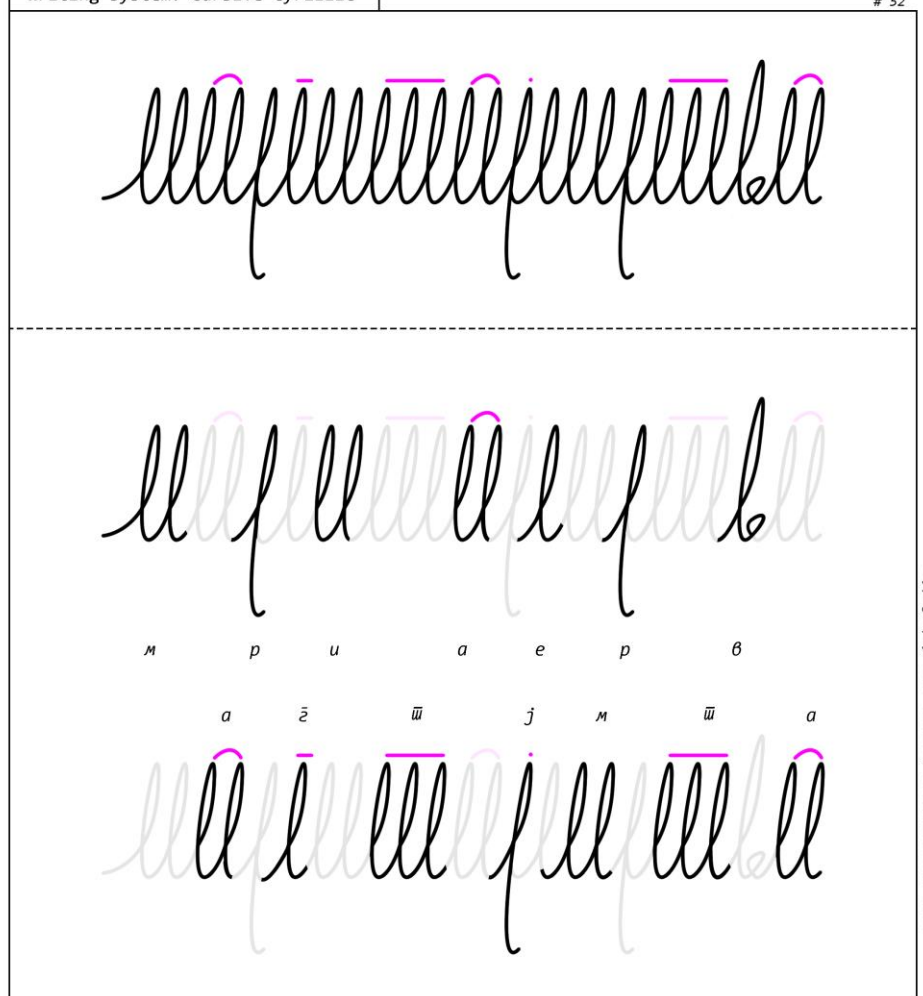
The idea for the "Vitkovac H" font was born from the following typographic composition:



If we want a moment of oddity, we can simply stretch the lines:



Example text: "маргитајемртва"
Writing system: Cursive cyrillic



6. Minilinija:

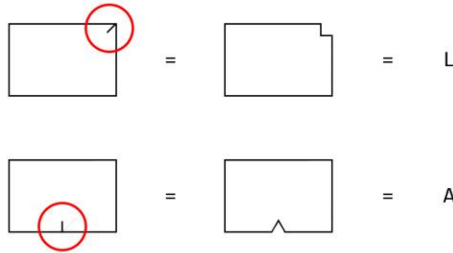
*This is how
the idea for
the 'TLOCRT'
font came
about*

Example text: "MINILINIJA"

53



These dashes are basically cuts,
which can be concluded from examples that are more easily noticeable,
such as (in this case) the letters 'M' and 'N'.



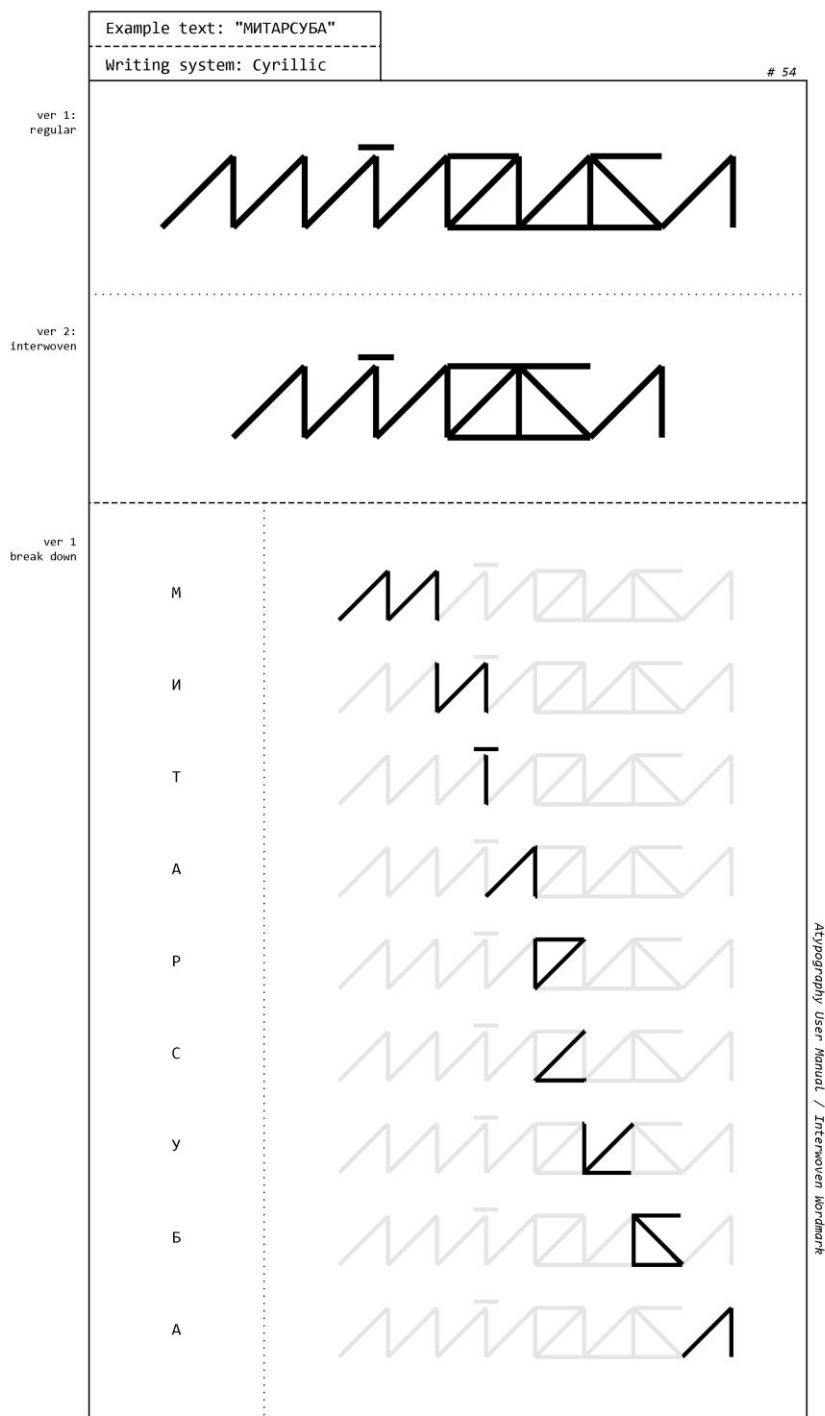
Atypography User Manual / Atype Logo

(Credits: Minilinija (band))

There is no particular reason why the lines, which represent the beginning and end of the letter, are broken. We would get the same result with solid lines also. I guess my goal was to reduce the separation of the glyphs as much as possible in order to reflect the overall connection within the composition.

7. Suba:

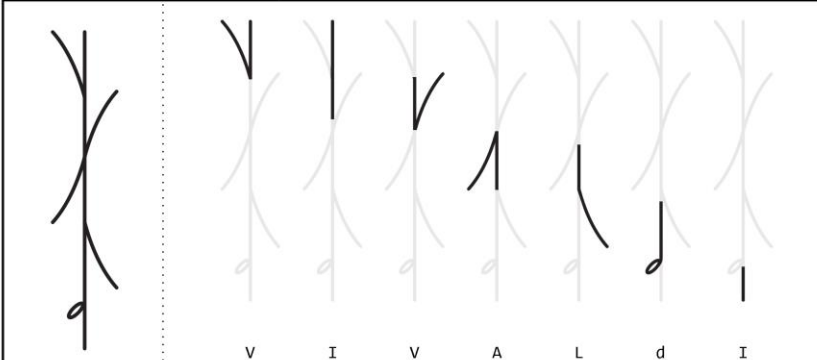
The idea for the "Placeholder" font came from this typographic composition:



(Credits: Mitar Subotić-Suba)

8. Vivaldi:

Example text: "VIVALdI" # 55.1



V I V A L d I



Atypography User Manual / Interwoven Wordmark

(Credits: Antonio Vivaldi)

9. Nikola (son of Zoran):

A separate font was created from this typographic design, originally included in this document, but later removed due to its deviation from key principles (the glyphs were too prominent). While a nice modular font, it doesn't qualify as atypographical.

Example text: "NIKOLA"	
Writing system: Latin	
# 56.2	
/ = □ _ ^	
N	/ = □ _ ^
I	/ = □ _ ^
K	/ = □ _ ^
O	/ = □ _ ^
L	/ = □ _ ^
A	/ = □ _ ^

Atypography User Manual / Interwoven Wordmark

10. Hashima:

Example text: "hashIma"

56.1



h	
a	
s	
H	
I	
m	
a	

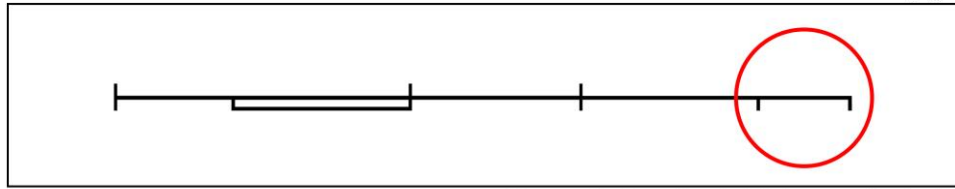


Photo credits: <https://en.wikipedia.org/wiki/Trumpet>

Atypography User Manual / Interwoven Wordmark

(Credits: Hashima (band))

That was the original version and, technically speaking, it is not quite correct. The lowercase letter "a" in this case is ok because there is no other letter in band's name that would cause confusion with its similar appearance. However, in the case of creating a font, that lowercase letter "a" visually looks more like a lowercase letter "d". But, as already mentioned, interwoven wordmarks are all about artwork, so everything is allowed. In other words, this would actually be the "correct" version:



Surely, at some point in our lives, we have all scribbled and overlapped letters to get something resembling a symbol. What distinguishes the interwoven wordmark from children's frills is (besides the noble name) fitting the shape so that there are as few variations as possible. Maybe there is no difference, just a desire to make this section as mature as possible.

ALTERATION FONTS

This concept refers to fonts that have the same shape for their base and by adding additional elements (alterations), we build different glyphs.

It is very easy to make glyphs out of certain patterns in everyday life by simply adding alteration elements, which will be shown later.

Glyphs are deconstructed and reassembled into an absolute minimal state, similar to a sci-fi transfer of consciousness.

Alteration fonts examples, their explanations and applications:

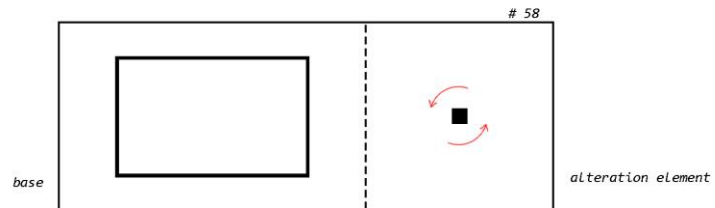
1. Schaltkreis
2. Kvadrug (X+Hk)
3. Vitkovac (H+V)
4. TLOCRT (H+V+SQ)
5. Atom Katas
6. Ay Waitwait
7. Freeddice
8. Lunar Delojo
9. Its Tactility

1.

Schaltkreis

Base: rectangle

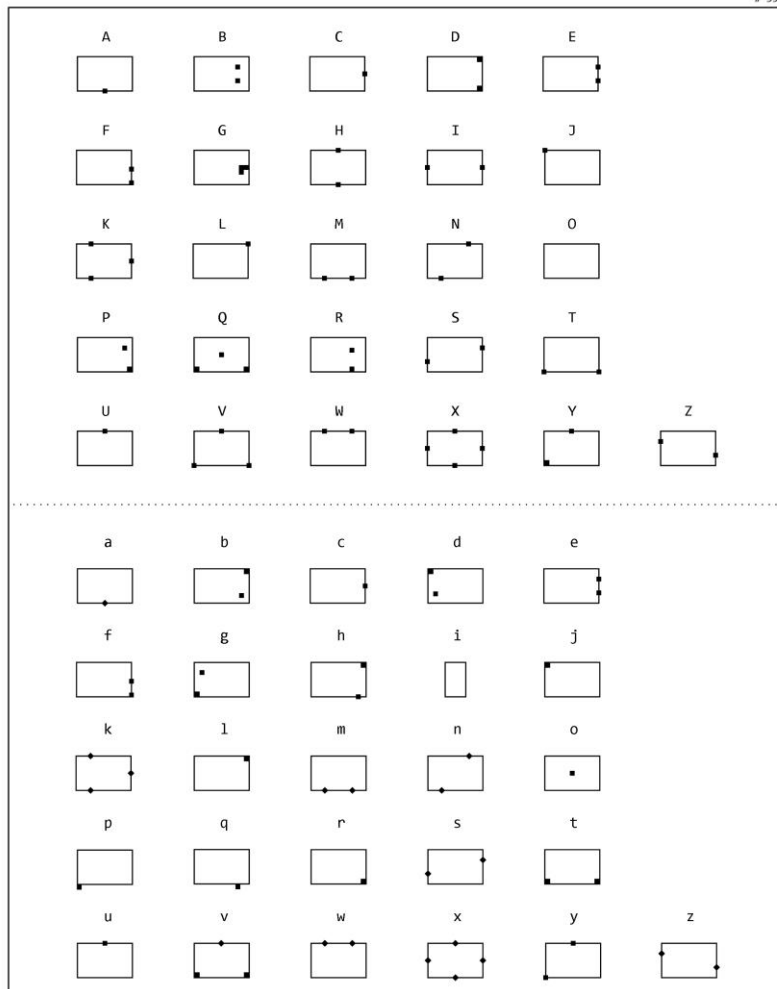
Altered by: small squares



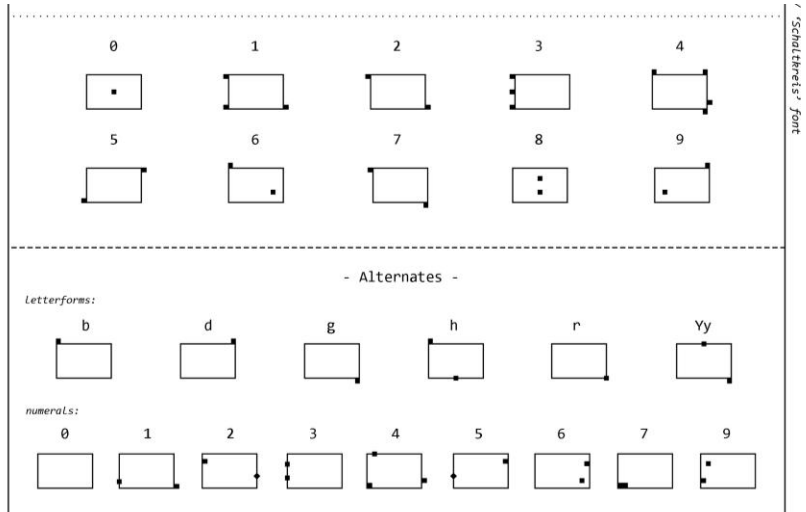
Atype Font Schaltkreis

- Character Set -

59

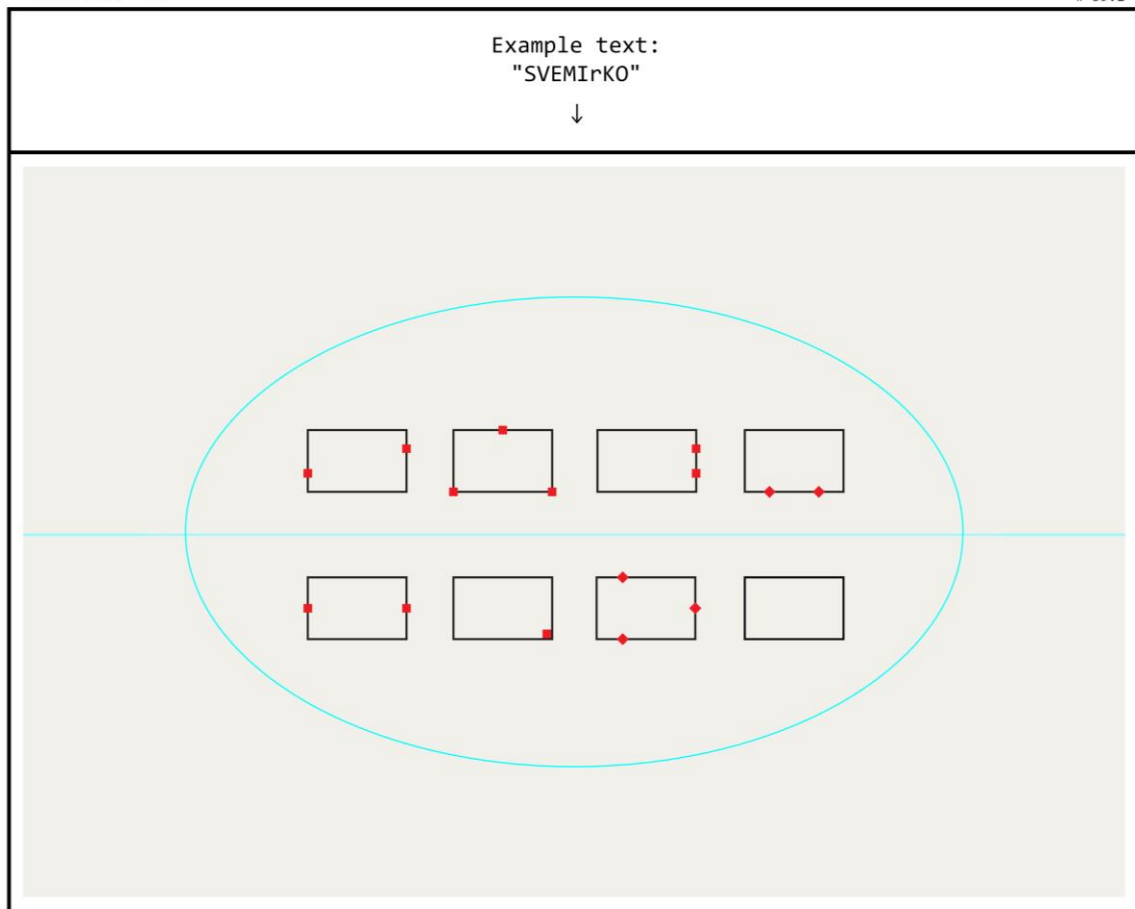


Atypeography User Manual / Alteration Fonts



Atype Font:
"Schaltkreis - RAW"

59.1



(Credits: Svemirko (band))

The whole "philosophy" is that the base represents the "mass", the inner squares (on the very rim + completely inside) represent cuts, while the outer ones represent extensions (found within "alternates"). If we were to enlarge the squares significantly, we would see clear letter shapes. On the other hand, numerals for regulars have outer squares, and for "alternates" they have inner ones in order to make a clear visual difference in the composition.

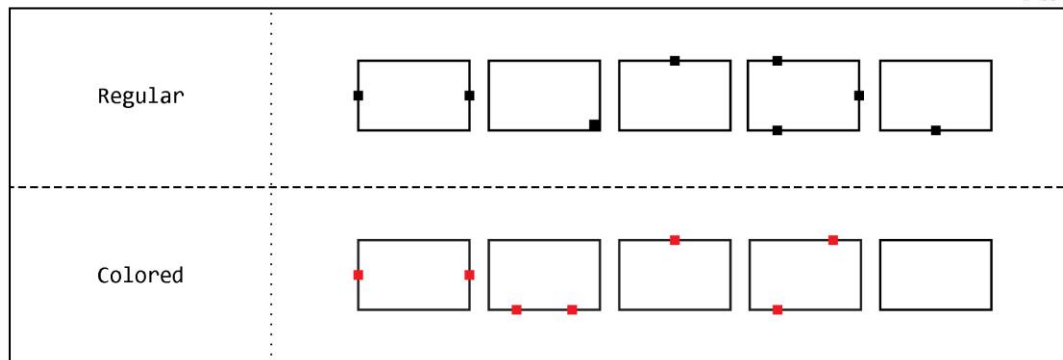
When it comes to letterforms, I prefer "alternate", but they are "alternates" because they imply an additional rule, due to the mentioned extensions. The goal is for all inner squares to be positioned on the rim, but for ease of reading there are variations where they are completely inside. When monochrome, there should always be space between glyphs.

-Species division by mode:

"RAW" and "CoLoRed"

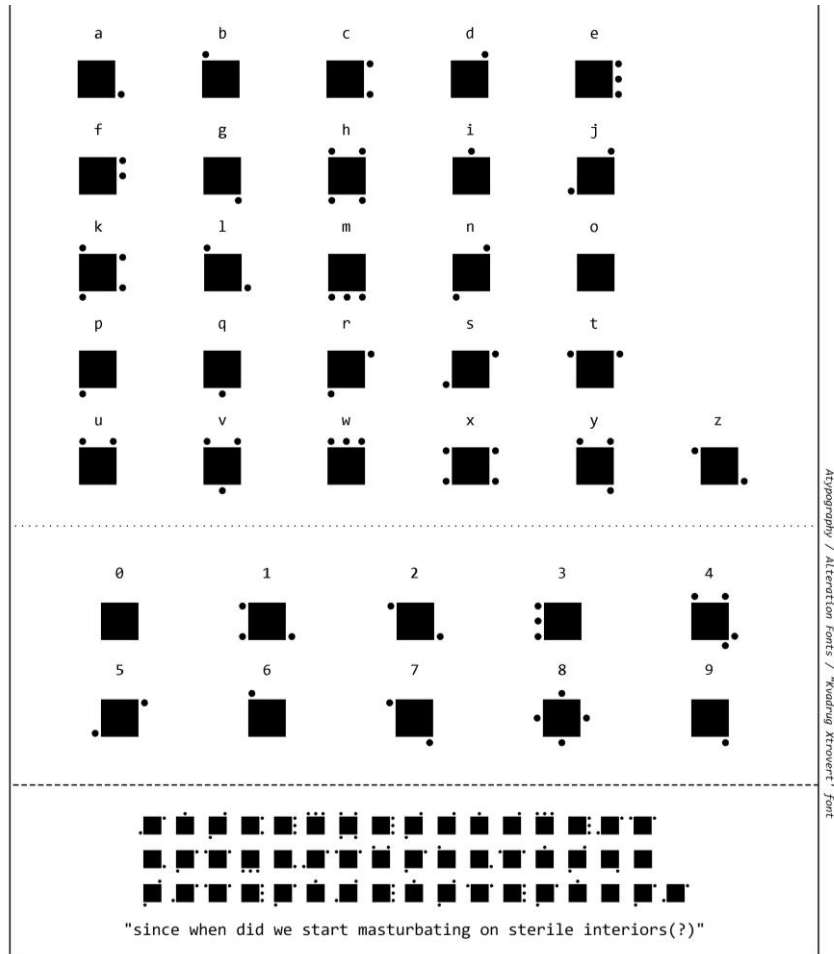
Example text: "IruKA IMuNO"

60



Atypography User Manual / Alteration Fonts / 'Schaltkreis' font

The default color of the "color" version is with red squares. If you want to change the color, just play with the hue/channel mixer options.

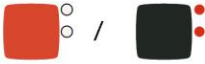


-Species division:

- By mode: *solid*, *outline*, *rounded*, *rough*
- By tone: *monochrome* and *colored fonts (cf)*

Regarding "cf" variations, there are several presets, and for additional color options, use manual methods like hue/saturation or color range selection + fill until we update the appropriate method.

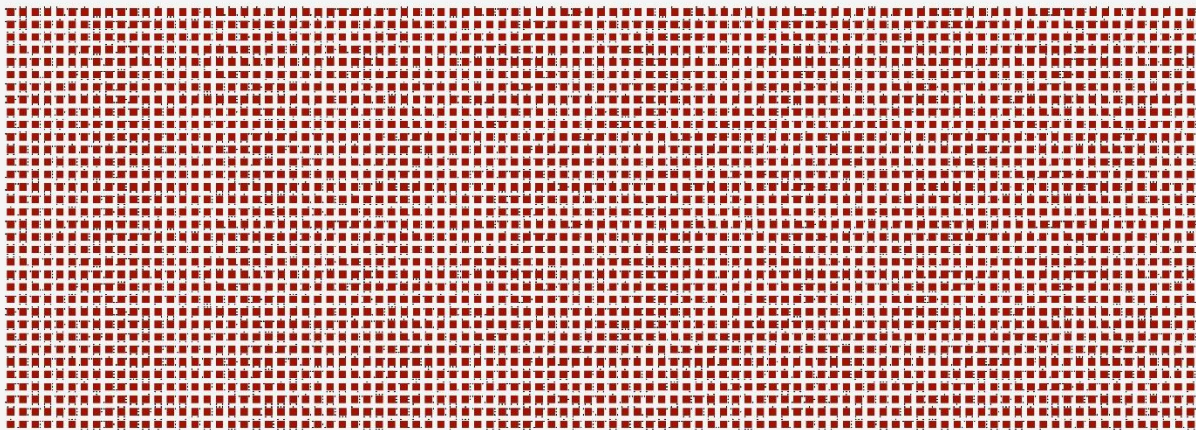
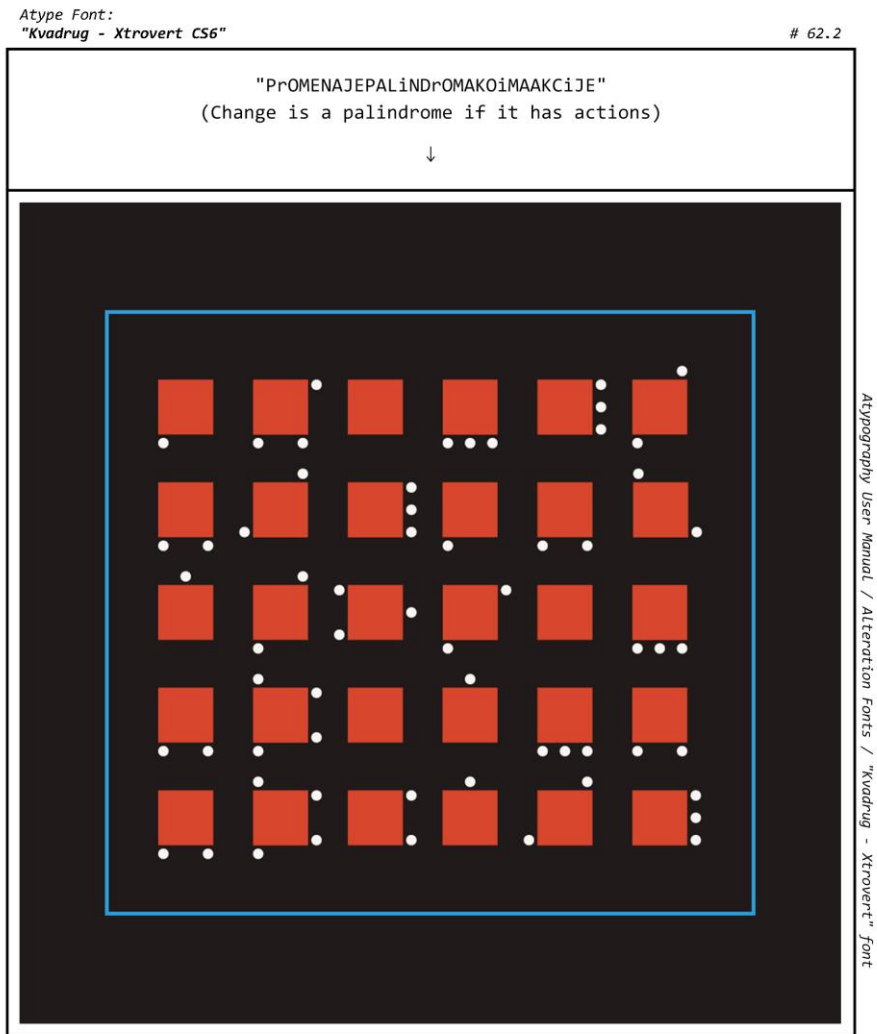
Kvadrug (Xtrovert)
- font species -

Form	# 62.1
regular	 <i>monochrome (mc)</i>
color variations	 <i>cf1</i> <i>cf2</i> <i>cf3</i> <i>cf4</i> <i>cf5</i>
outline	 <i>mc1</i> <i>mc2</i> <i>mc3</i>
rounded	
color variations	 <i>cf2</i>
rough	 <i>monochrome (mc)</i>
color variations	 <i>cf1</i>

Atypography User Manual / Alternation Fonts / "Kvadrug - Xtrovert" font

(Credits: Digimon)

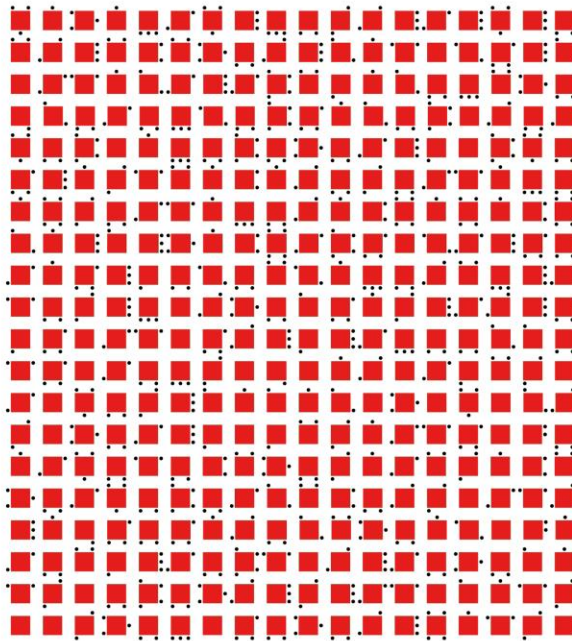
-KVADRUG XTROVERT in action:



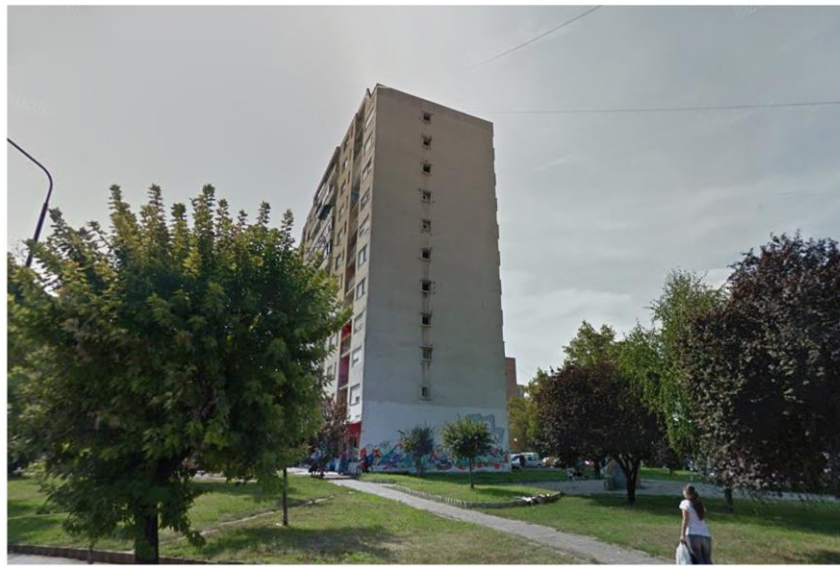
(Credits: Bauhaus)

Prti Breej Keers - Steži damu
(Hold the lady tight)

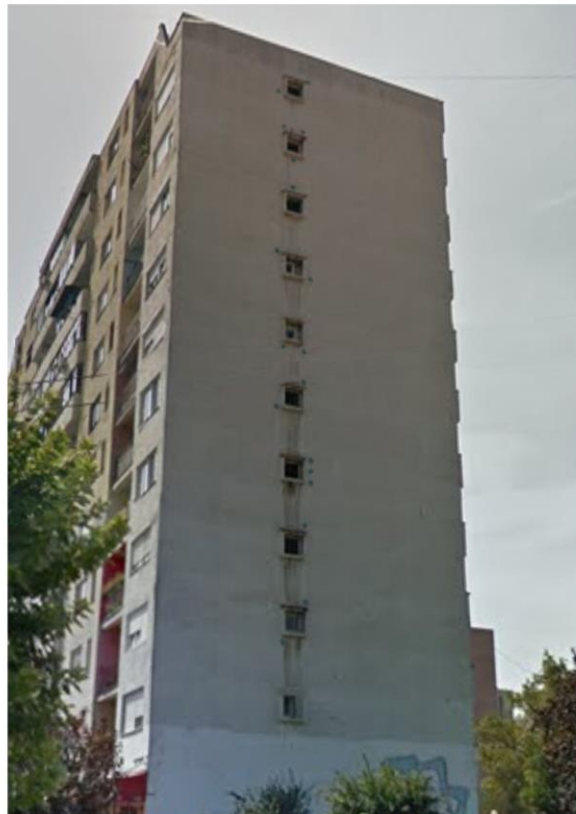
Vidim sve manje se veruje u čuda,
je li to zrelost il' se skupila muda?
Glasam za krila koja svako ima,
kada se pokvare intuicija naštima...
...ih.
Naštima ih!
Ich...
Ich liebe dich!
Skroz se rašire, zauzimaju mesta.
Nemoj da brineš jer prostor je pesma.
Albatrosa mnogo i još puno sova
ne bi bilo dovoljno da se popuni strofa.
I sva ta čuda, nisu ni čuda.
Svaka slučajnost je igrarija luda.
Iz ofisa u pesak, to je sada bitno,
a kad je nešto bitno onda mora da je hitno.

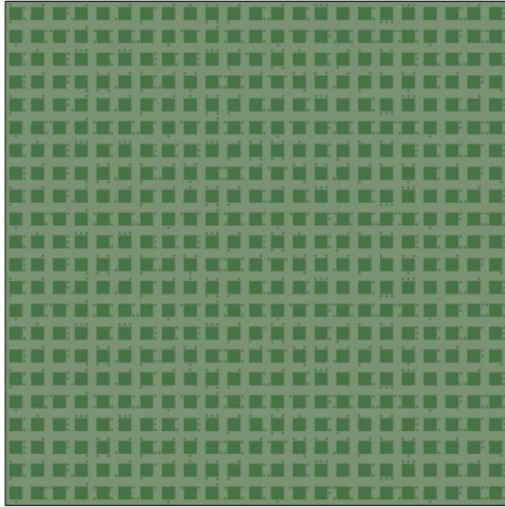


I see less and less belief in miracles,
Is it maturity or has courage been gathered?
I vote for the wings that everyone possesses,
When intuition is tampered, it gets adjusted...
...them.
Adjust them!
I...
I love you!
They spread out completely, occupying spaces.
Don't worry because space is a poem.
Many albatrosses and many more owls,
Wouldn't be enough to fill the stanza.
And all those miracles, they're not really miracles.
Every coincidence is a crazy game.
From the office to the sand, that's what matters now,
And when something is important, then it must be urgent.



S . ■ .
 V ■ .
 i ■ .
 z . ■ .
 A ■ .
 J . ■ .
 E ■ .
 d ■ .
 N ■ .
 O ■





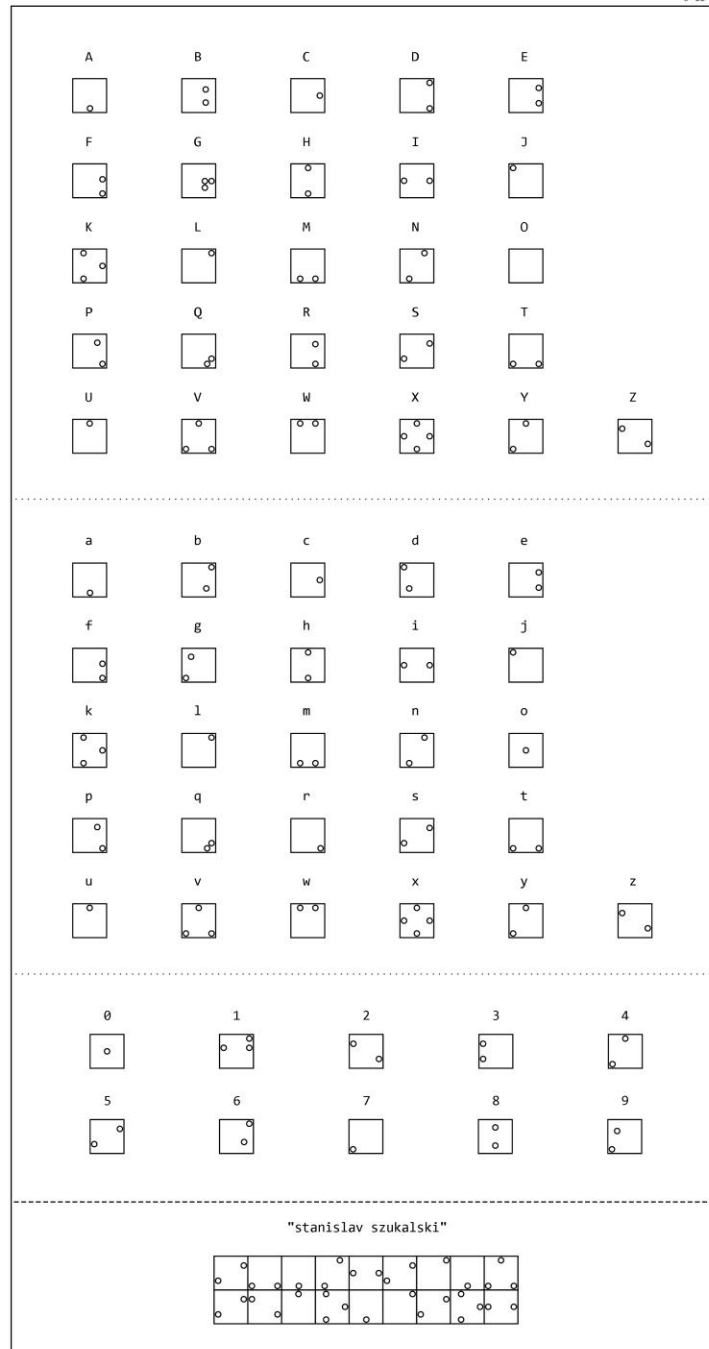
Kvadrug Hikikomori

The square represents the base, the points inside it represent the cavities.

Atype Font
Kvadrug
(Hikikomori-outline)

-Character Set-

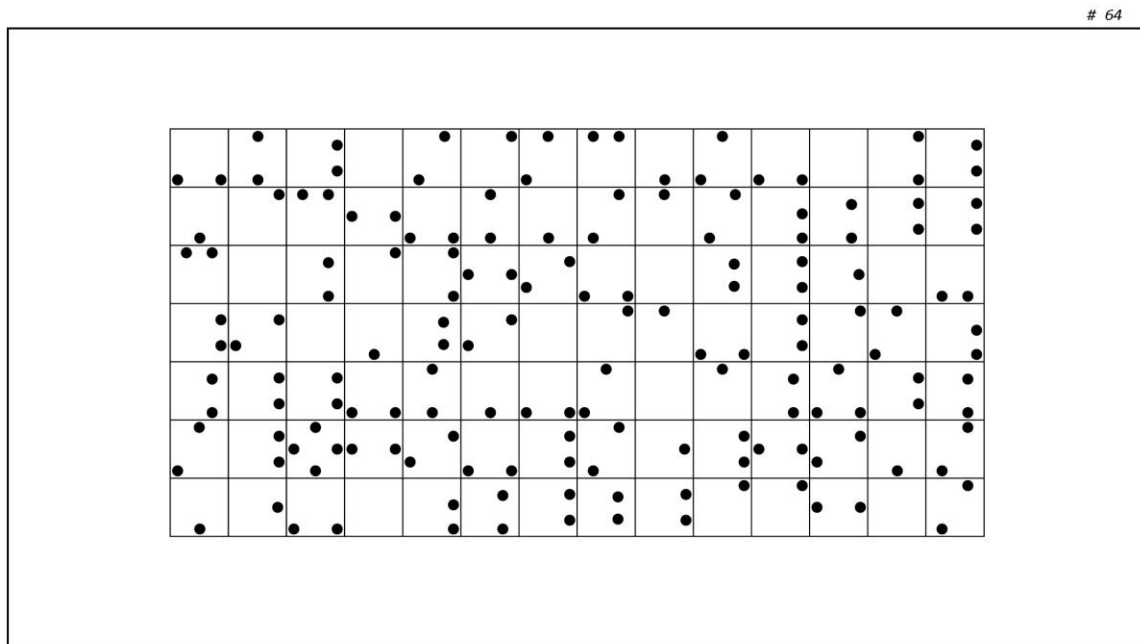
63



(Credits: Stanislaw Szukalski)

Due to its "hikikomori" structure, we can completely join its glyphs. By doing that, we can create a huge pattern-like typeface that would seem like an ordinary decoration to an ordinary passerby.

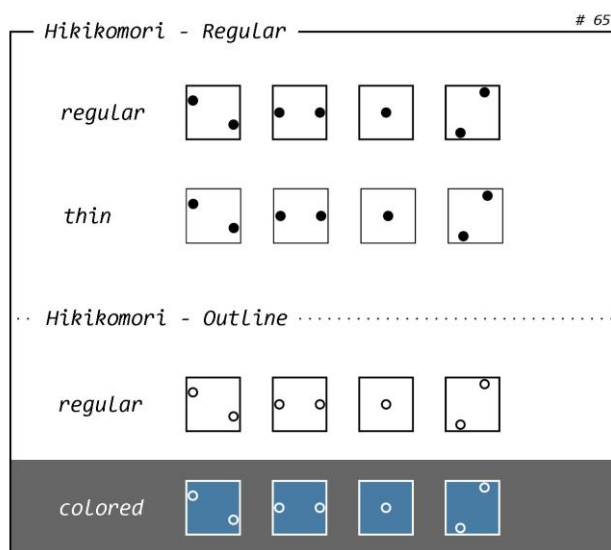
Here's what it looks like:



Atypography User Manual / Alteration Fonts / 'Kvadrug Hikikomori' font

Here's a trick for easier reading - imagine that the circles are bombs that create a larger hole in the glyph when they explode. What remains ("net" of the glyph) should give you a clearer picture of which glyph it is.

-Species division:

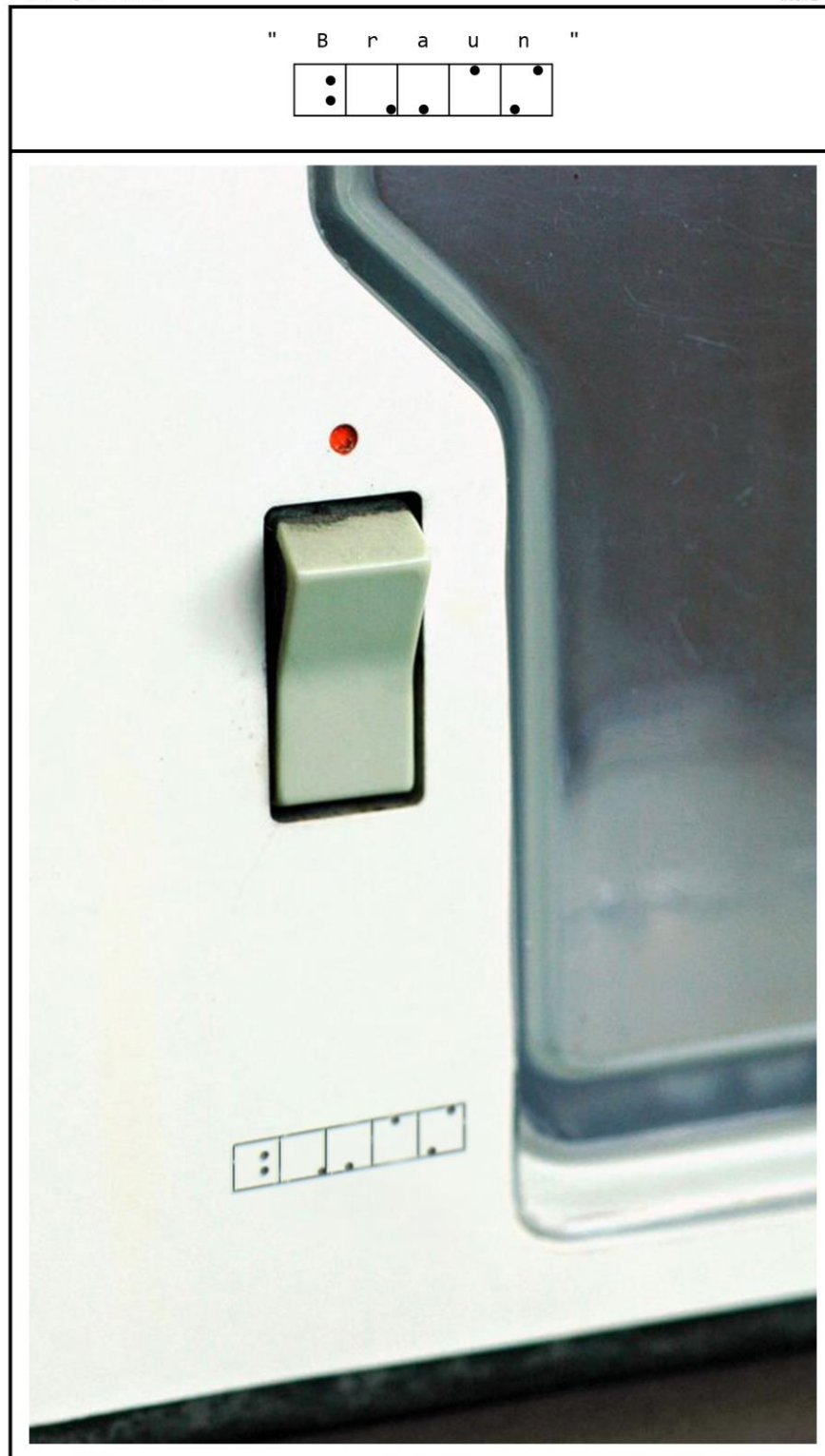


Atypography User Manual / Alteration Fonts / 'Kvadrug Hikikomori' font

-Kvadrug Hikikomori in action:

Atype Font:
"Kvadrug Hikikomori"

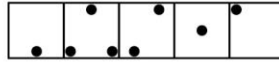
#65.1



(Credits: Braun Manufacturing Company; Reinhold Weiss, 1964)

Atype Font:
"Kvadrug Hikikomori"

" A V N O J "

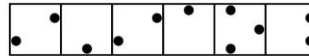
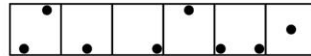


Aspography User Manual / Alteration Fonts / "Kvadrug Hikikomori" font

Atype Font:
"Kvadrug Hikikomori"

65.3

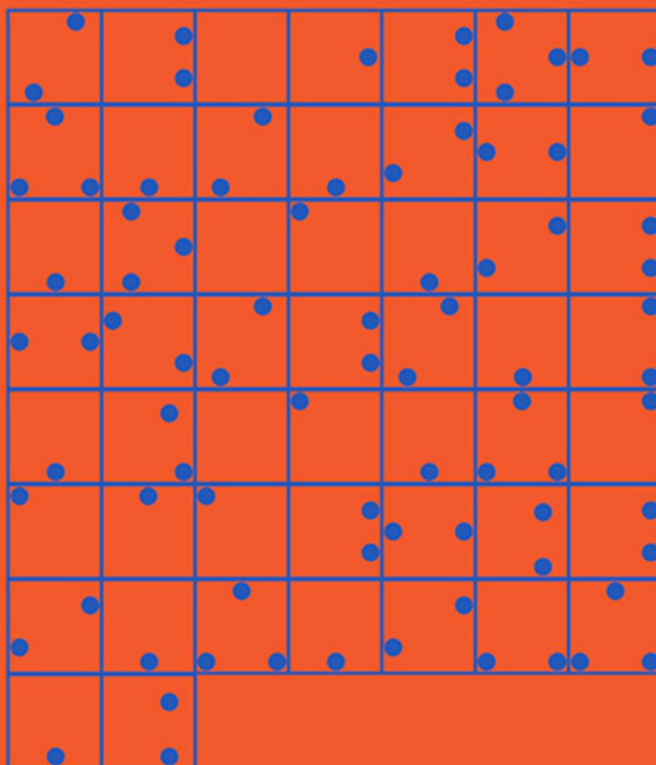
" N A r U T O S A S U K E "



Aspography User Manual / Alteration Fonts / "Kvadrug Hikikomori" font

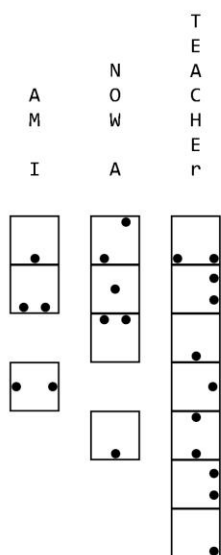
(Credits: Naruto)

"NEOČEKIVANA SILA KOJA SE IZNENADA POJAVLJUJE I REŠAVA STVAR"



Atypography User Manual / Alteration Fonts / "Kvadrug Hikikomori" font

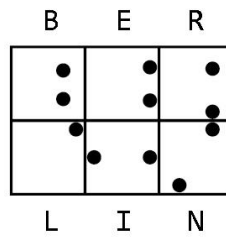
(Credits: Neočekivana Sila Koj a Se Iznenada Pojavljuje i Rešava Stvar (band))



Text: "BERLIN"

Atype Font:
"Kvadrug Hikikomori"

65.5



Atypography User Manual / Alteration Fonts / "Kvadrug Hikikomori" font



Atypography User Manual / Alteration fonts / Kvadrug Hikikomori font

* * *

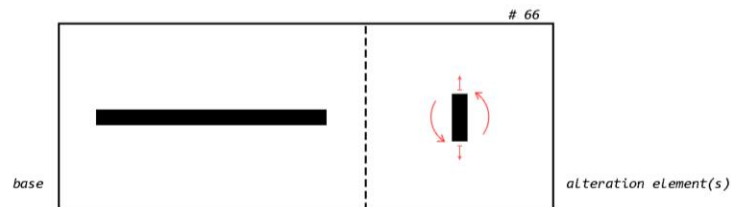
3.

Vitkovac

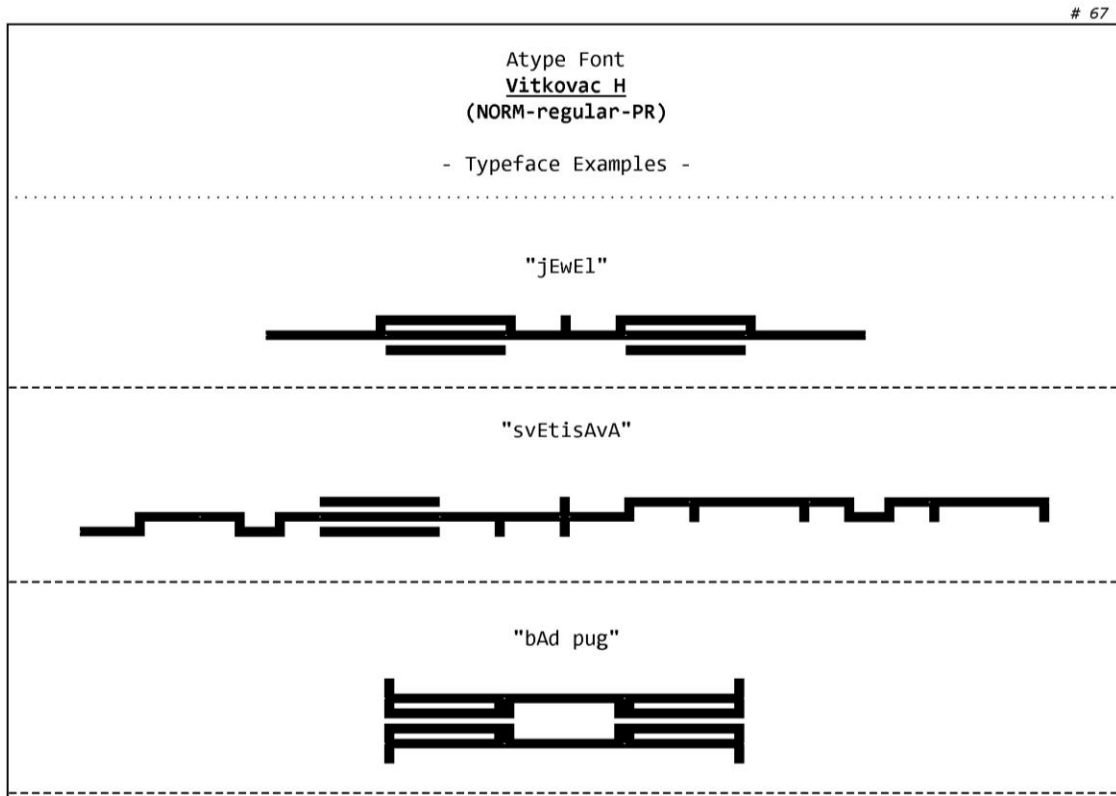
Vitkovac also has its own "H" (horizontal) and "V" (vertical) structure.

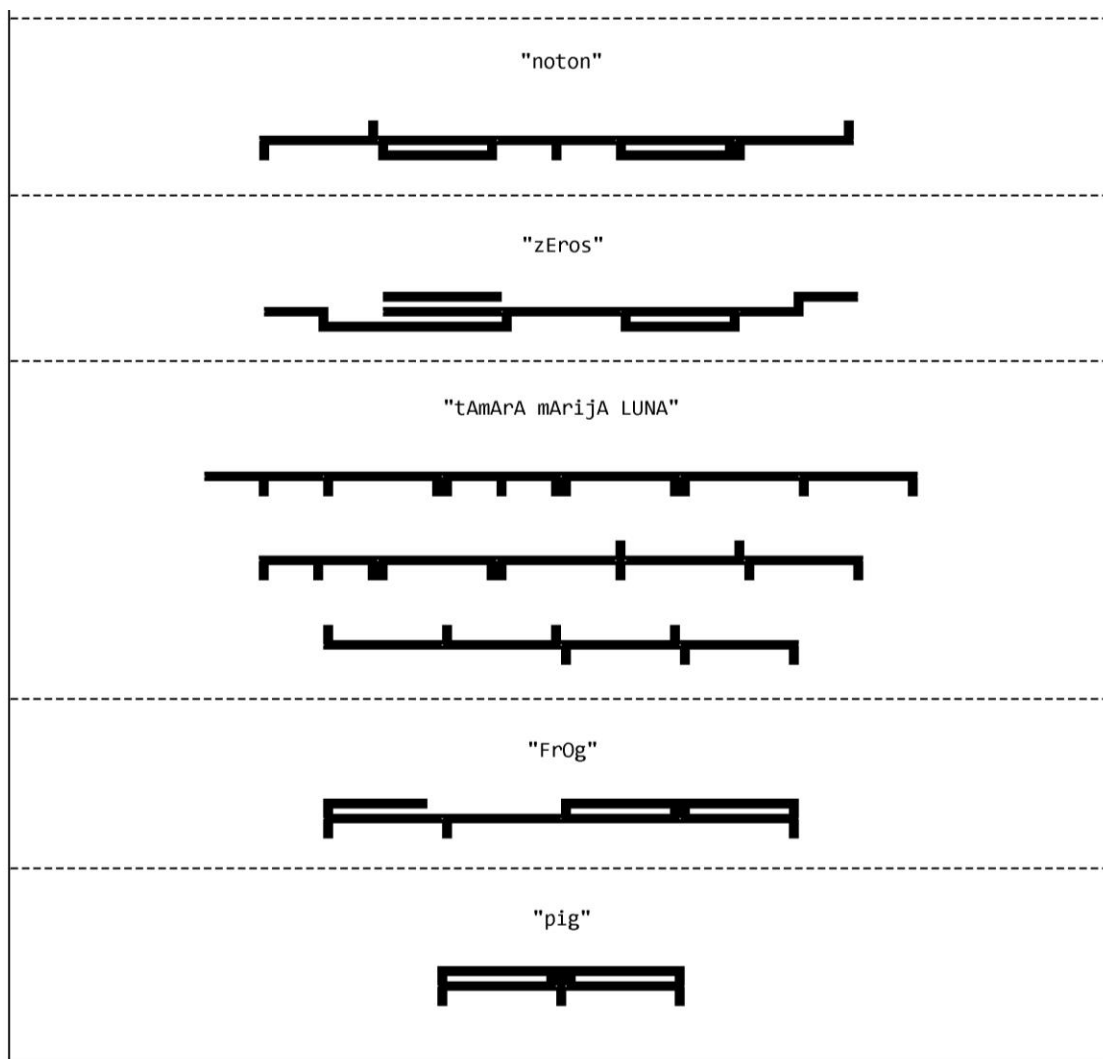
Vitkovac H

The core of this font is that all glyphs share one main line to which alteration lines are added, which define the glyph. This enables the creation of authentic ornamental atype compositions that can serve as various graphic marks.



Here are some design examples:





Atype Font
Vitkovac H
 (TITE-thin-PR)

- Character Set -

68.1

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				

- Alternate Glyphs -

(besides these, there are also those that are the same as regular glyphs, but differ in height and thus enable easier leveling)

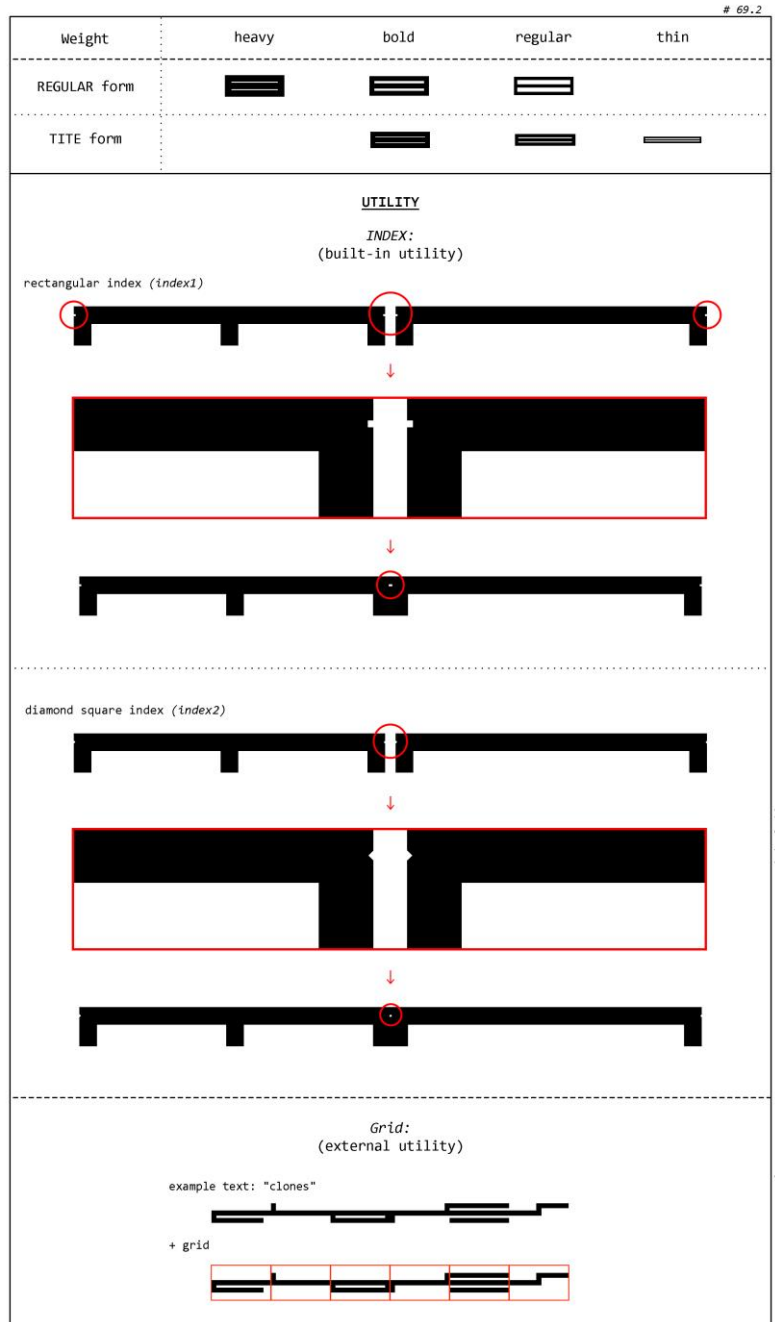
g	E	F	G	J	K	Q
R	X	E	f	R	S	X
Z	S	Z	S	Z	S	Z

Example text:
"mAcEOpLEX"

-Species division:

- By form (height): *PERM* and *TITE*;
- By weight: thin, *regular*, *bold* and *heavy*;
- By width: only PR;
- Utility: *index*.

Given that all glyphs share one (main) line, we can make reading easier with an index located exactly between the end of one and the beginning of another glyph:



Again, you don't have to use the index that goes with the font, you can create it manually. Just be prepared for time consuming modifications because when two glyphs are joined, the center of the index should be exactly between the end of one and the beginning of the other glyph (on the main line). The index can actually be at the beginning of the glyph only, but it does not create the impression of a connector that can make the typographic design not only more readable, but also more interesting.

When the main line changes height, use the alternate glyph options to automatically level the trailing glyphs. If there is no alternate option for some glyphs, level them manually and report the deficiency to svethegrudi@gmail.com.

Jump between variations by switching between lowercase and uppercase letters. Choose the variation that brings out the best in the design you are working on. Whether it's about technical correctness, whether it's about visual impact. The letters "S" and "Z" are the only letters that require part of the main line to be deleted in order for the glyph to retain its universality (feel free to reach out if you come up with a solution for letter "S" and "Z").

Written system is not noticeable at first sight, the encryption is present. Technically, if we had a long line in front of us, by just adding additional shorter lines up and down in relation to that main line, we can build sentences.

Looks great, but what about intuitive reading without *index*? How can we read situations like these?

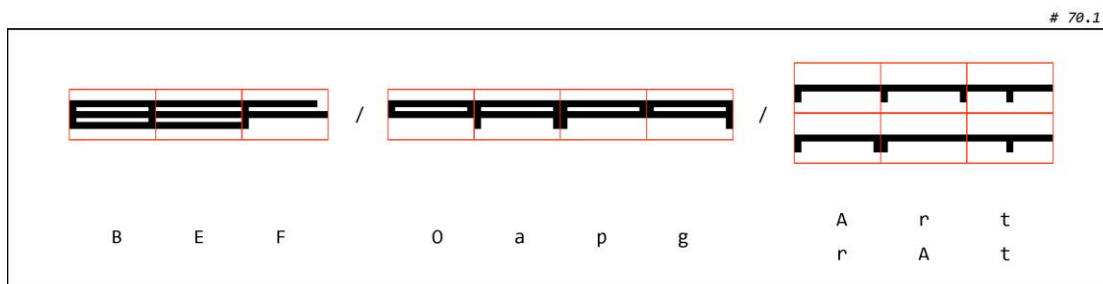


Atypography User Manual / Alteration Fonts / 'Vitkovac H' font

Where's "B" and where's "E" in the first composition?

It's quite simple. We combine 2 indicators:

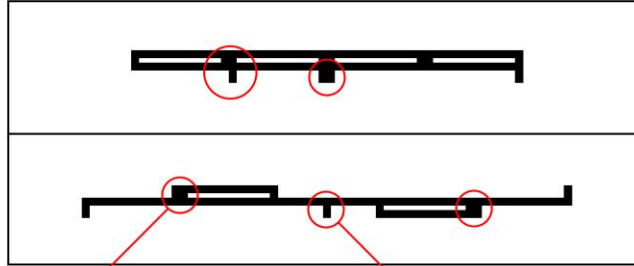
1. WIDTH: all glyphs, except the letter "I/i" and numerals, have the same width so we know where they must end. The letter "I/i" is narrower in width, that's why it is taller/deeper than all the other glyphs in order to be noticed immediately and to avoid confusion.



Atypography User Manual / Alteration Fonts / 'Vitkovac H' font

2. WEIGHT: due to the thickness of the letters, we can see when it's the end/beginning of the glyph. A double-thick line indicates the end of one glyph and the beginning of the next one.

71

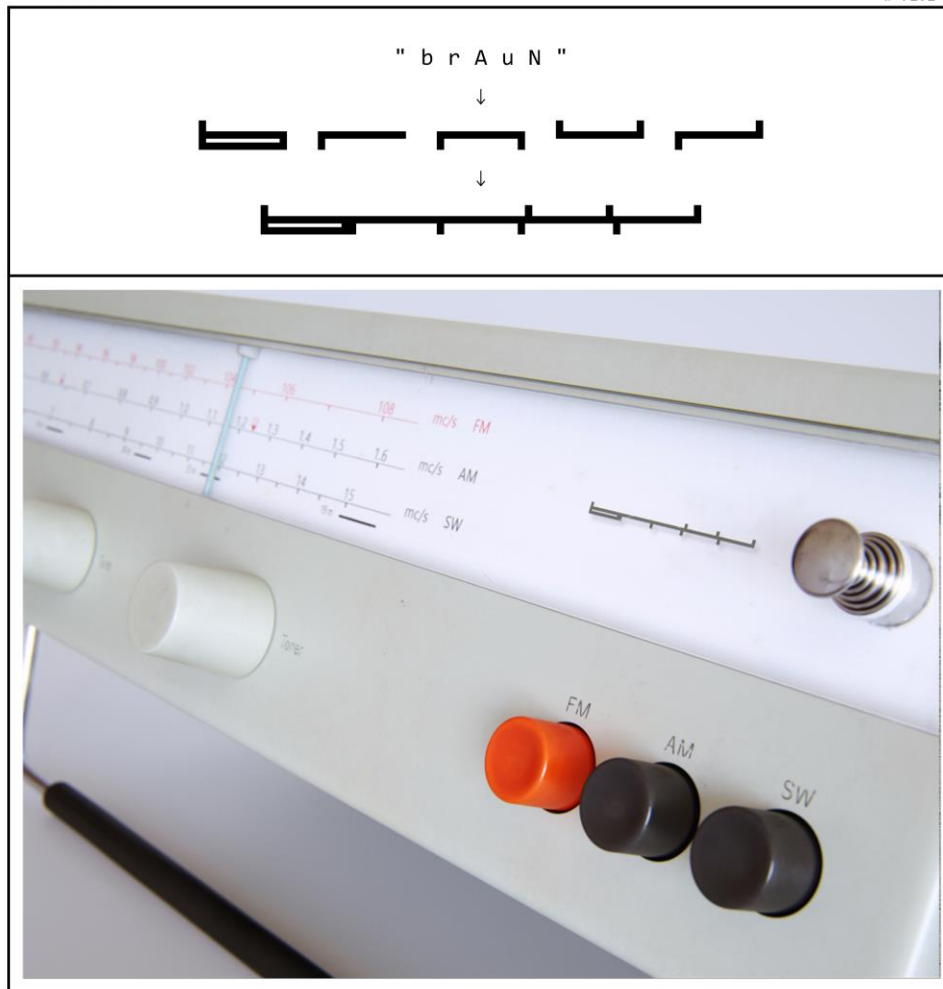


a thick 'knot' indicates the existence of more than one line, so it's not 'r+o' but 'N+o'.

single line

Atype Font:
"Vitkovac H"

71.1



Atypography User Manual / Alteration Fonts / "Vitkovac H" font

(Credits: A Dieter Rams tribute by Toni Fresnedo)

Let's put it this way - the fact is that hardly any tenant knows anything about the building in which he lives. If we are talking about a building that has no special historical significance, such data are generally not displayed

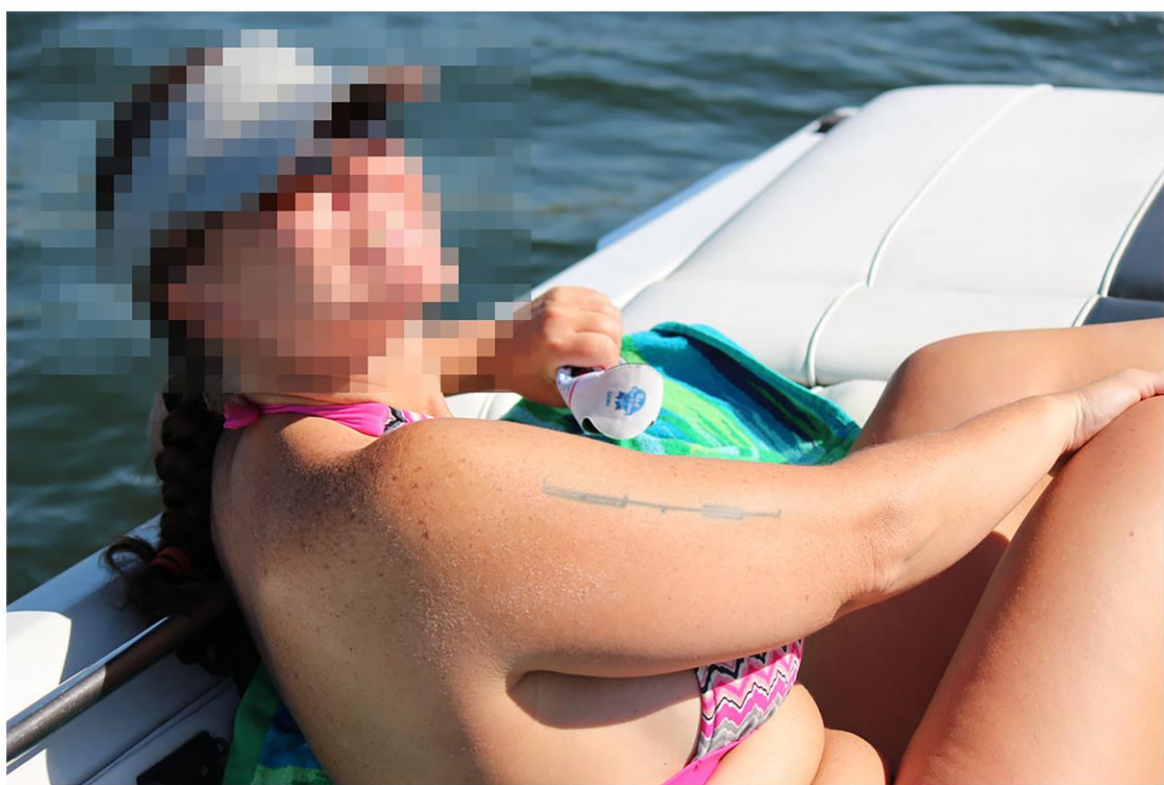
somewhere in the building itself, not even on the Internet, possibly in some dusty archive. If it even exists at all.

Why, then, wouldn't interesting facts about the building be stamped into the walls so that they remain there forever? The answer is simple, because it is kitsch.

But, if we disguise the letters so that they resemble decoration more than text, we are already at an advantage in conveying the message to as many tenants as possible. Also, as this venture has a unique and artistic side, the principle of word of mouth would play an important role.



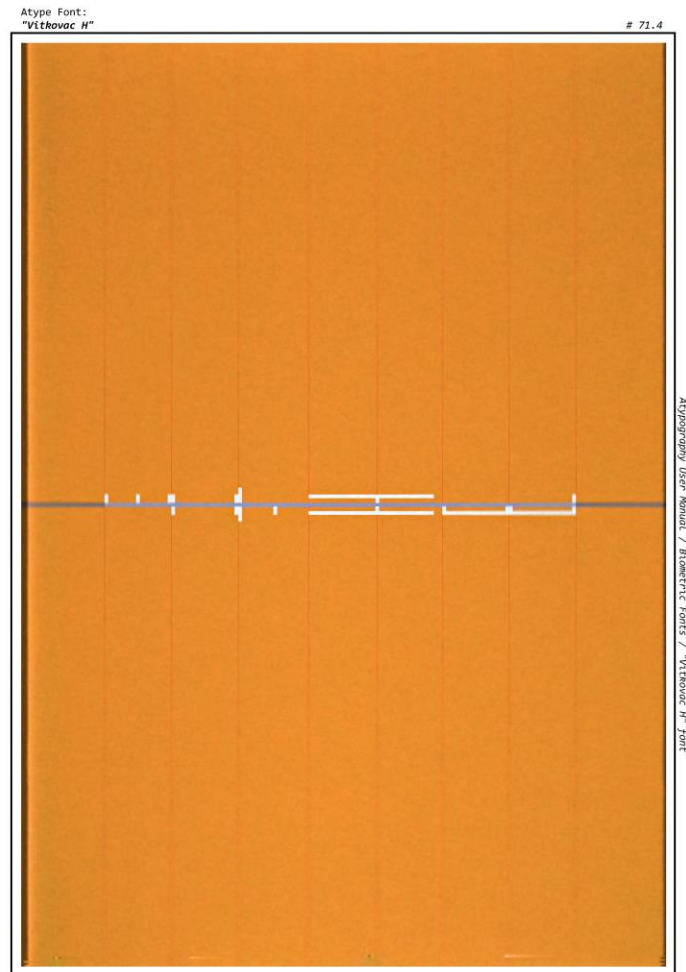
Example text:
"bohrEN"



As we mentioned at the beginning, any modification of the font itself is prohibited, but every modification of the atype composition is recommended. Therefore, feel free to manually shorten some arm glyphs to make it cleaner and more minimalistic. Or lengthen them for a more twisted look. The reason why the arm glyphs are not shorter by default is due to their collective cohesion. Shortening the arms in the software would cause inconsistency, leading to a messy appearance.

Additionally, since all glyphs share one main line, we can experiment by painting it a different color, creating a visually intriguing composition. This approach confuses our initial reading, but once we consciously interpret the colored line as part of the glyph, the desired letters become apparent.

Here's "whitegod" written without index, but there are red vertical lines that help us separate the glyphs:



(Credits: White God (film))



Atypography User Manual / Alteration fonts / "Vitrovac H" font

(note: the "rectangle" version of the index is currently available for download, while the "diamond" version will be updated over time)

Vitkovac V

Atype Font
Vitkovac V

- Character Set -
 (intended for vertical writing (using 'enter' key instead of 'vertical type tool'))

# 72										# 72.1	
A	B	C	D	a	b	c	d	ø	1	“404zero”	
E	F	G	H	e	f	g	h	2	3	“laibach”	
I	J	K	L	i	j	k	l	4	5		
M	N	O	P	m	n	o	p	6	7		
Q	R	S	T	q	r	s	t	8	9		
U	V	W	X	u	v	w	x				
Y	Z										
- Alternate Glyphs -											
A	A	D	G	H	R	V	Y	Y			

"404zero"

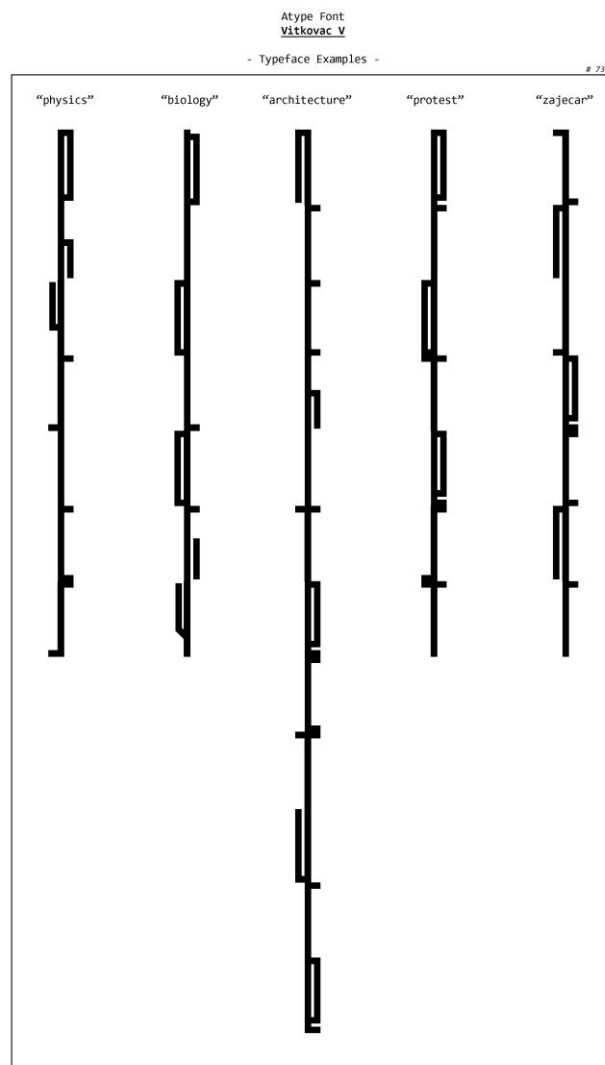
"laibach"

Atypegraph User Manual / Alteration Fonts / 'Vitkovac V' font

(Credits: 404 Zero (audio visual crew), Laibach)

As in many examples, here the individual aesthetics of glyphs were sacrificed for the aesthetics of the overall composition. This should be applied to everything else, like murals on buildings. I believe that a mural should always complement the architectural experience of the building. If the building itself

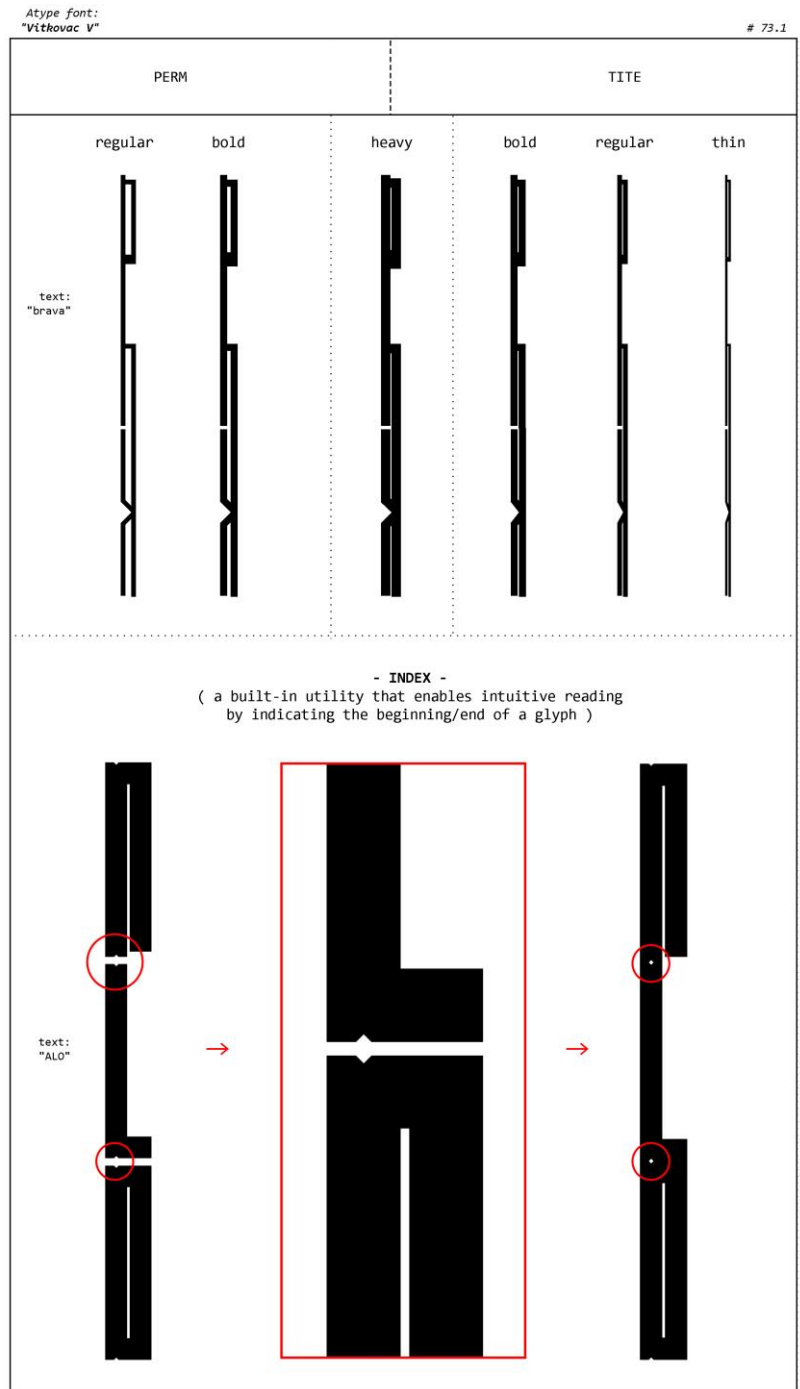
creates a good impression, no matter how beautiful the mural is, it will only disrupt the overall composition. I especially noticed this when presenting the atype designs for this document: whenever I put the atype design on a brutalist monument or building, I would feel some pain in my chest. Another good example is notebooks from a chinese store: many covers are beautiful on their own, but they are ruined by trashy elements and inscriptions like "diary/notebook/happy life". This is not about "less is more", it's about *considering the whole* because otherwise, "that something" appears like a tumor in relation to the whole. This, I would say, is also the case with car design after the '80s, with many contemporary building materials and electronic devices. Today's architecture often suffers from this. During the construction of a building, the overall environment is often not taken into account, only the building itself, creating a sense of suffocation. Like a miniskirt at a funeral - it's attractive by itself, but in combination with the surroundings it's quite awkward.



Separately quite awful, together quite nice.

-Species division:

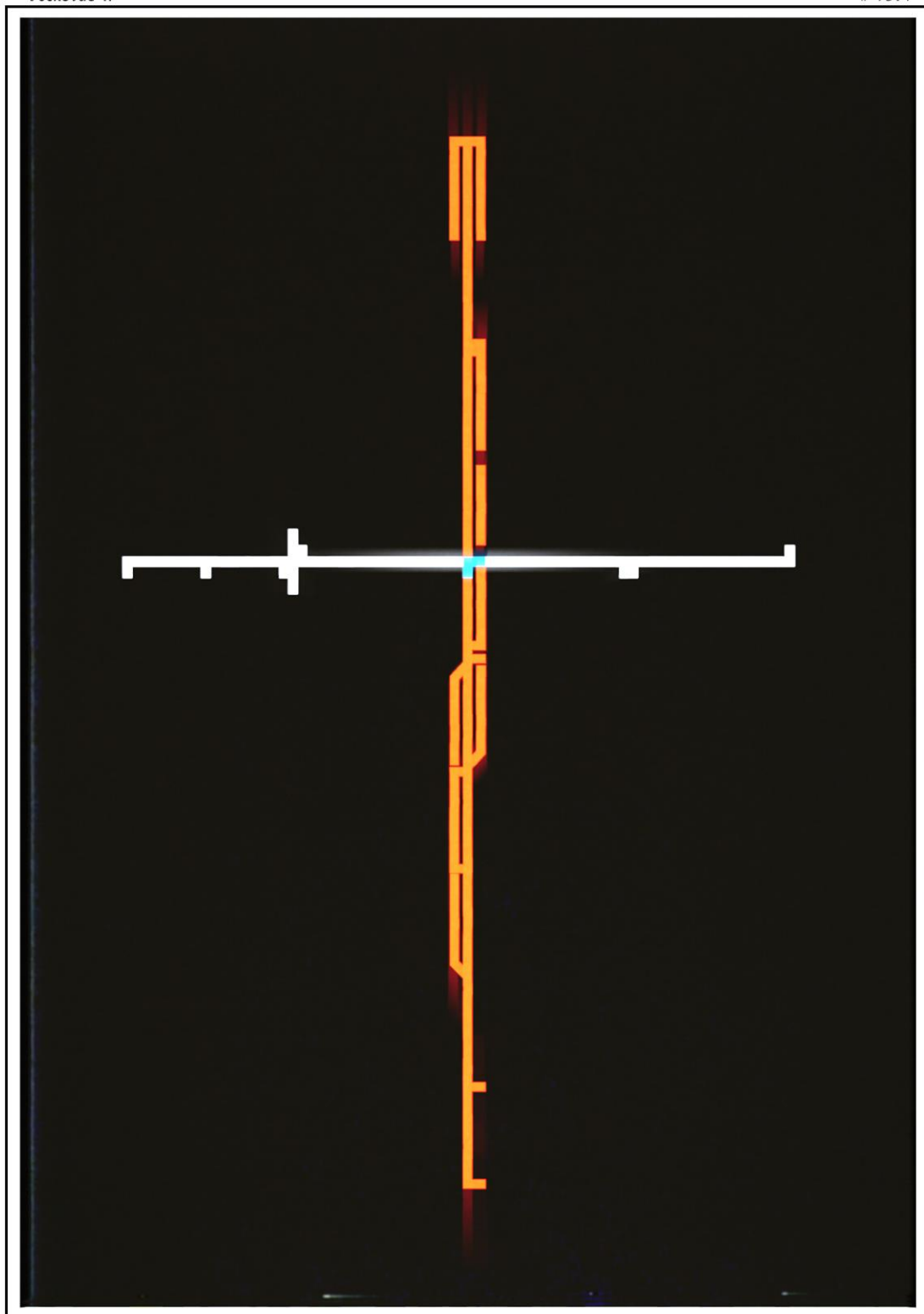
- By form: *PERM* and *TITE*;
- By weight: *thin*, *regular*, *bold*, *heavy*;
- Utility: *INDEX*.



Here is a typographic design (without an index) composed of both "Vitkovac" versions ("H" & "V"). Example text: "milAN MlADenovic"

Atype Font:
"Vitkovac H"

73.4



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

(Credits: Milan Mladenović)

If we have tattoos, why shouldn't buildings have them too?

Atype Font:
"Vitkovac V"

Text example: "MLAdOST" ("youth")

73.5



Atypeography User Manual / Alteration Fonts / "Vitkovac V" font

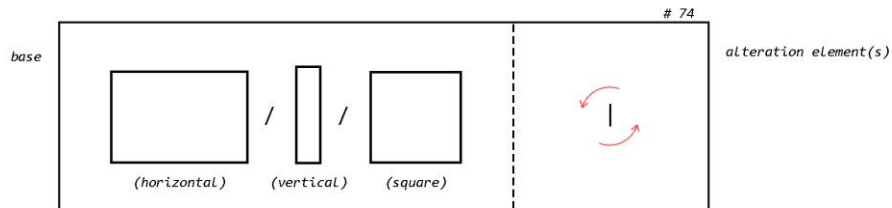
(note: numerals will be updated over time, index editions exist only for "bold" weights for now)

3.

TLOCRT

Base: rectangle / square

Alteration Element: inner line strokes



-Species division:

- By structure (3): horizontal (*TLOCRT H*), vertical (*TLOCRT V*) and square (*TLOCRT SQ*);
- By spacebar variation (2): regular and "*spacebar*" as with consecutive vertical lines that represent space.

All "TLOCRT" variations have a "hikikomori" structure (all elements defining the glyph are contained within the glyph's base). The advantage of "hikikomori" fonts is that they don't require any reading utilities such as *indicators*, *grids*, or *markers* as they are readable on their own.

Horizontal structure (*TLOCRT H*)

A horizontally placed rectangle represents the base, internal line strokes represent cuts and thus define the glyph. Consecutive vertical lines represent empty space.

↓

Atype Font
TLOCRT
 (H)

- Character Set -

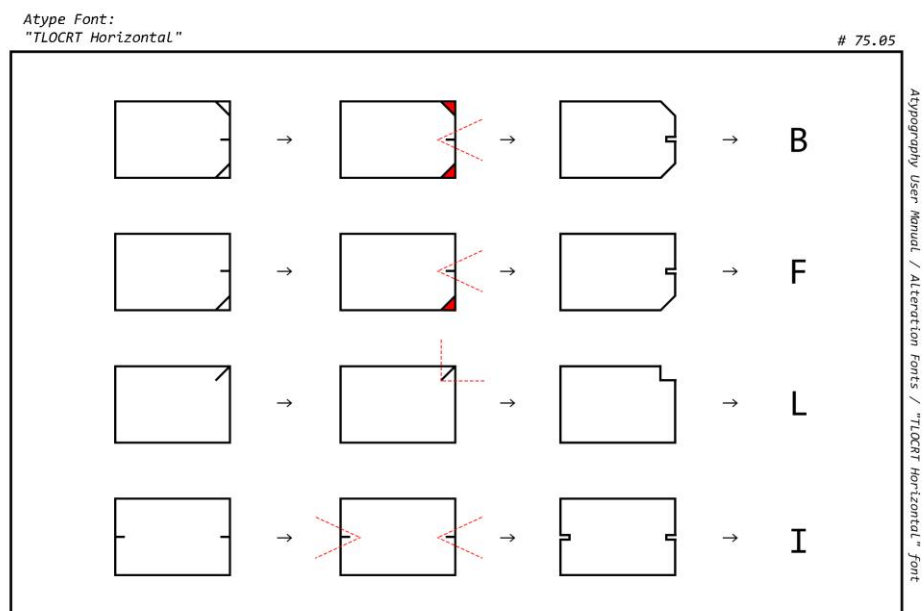
75

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				
ø	1	2	3	4					
5	6	7	8	9					
- Alternates -									
b	d	g	i	Oo	Pp	Qq	spacebar version		
Typeface Example "ableton"									

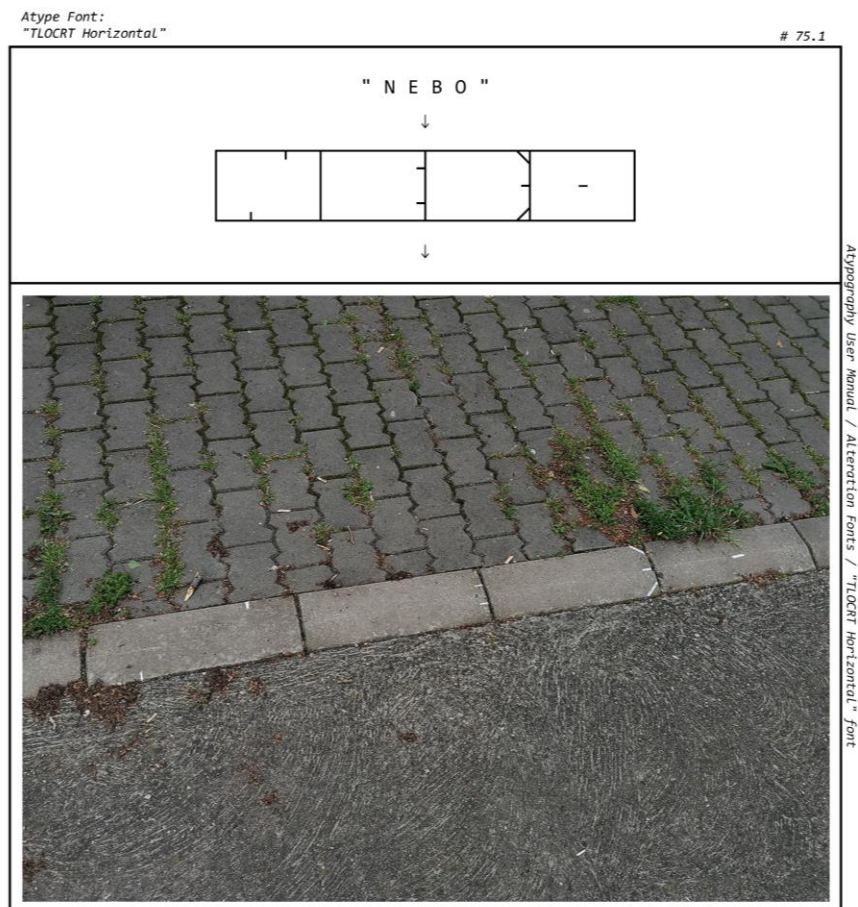
Atypegraph User Manual / Alteration Fonts / "TLOCRT H" Font

(Credits: Ableton AG)

Here's a graphic explanation of the cuts:



- "TLOCRT H" in action:

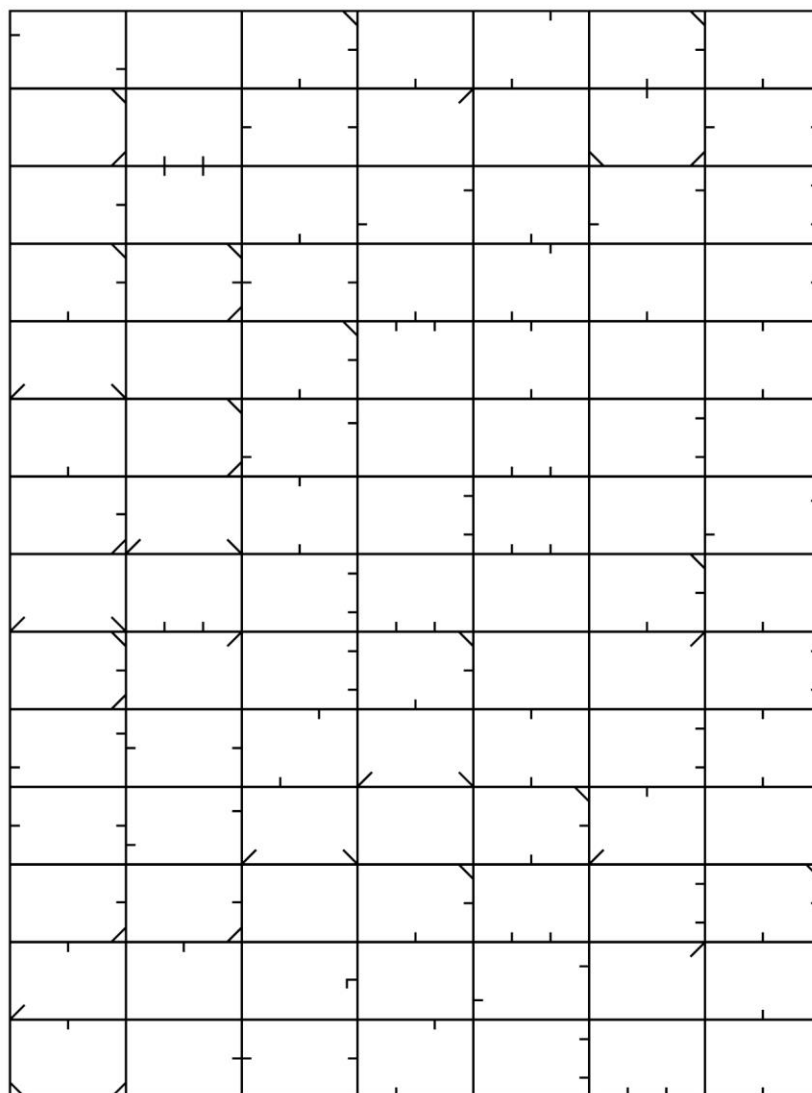


" j b g "



As with the "Kvadrug Hikikomori", here we can also join glyphs because all "TLOCRT" font versions have that *"hikikomori"* form:

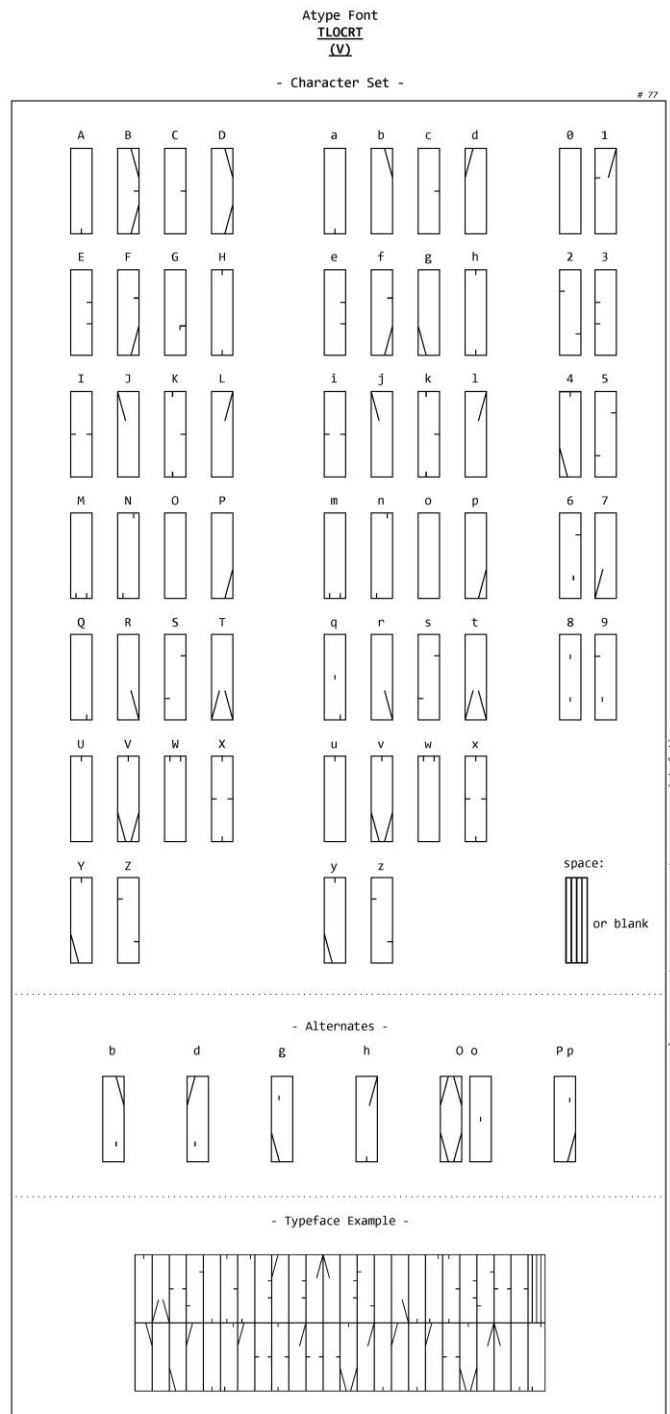
76



Atypography User Manual / Alteration Fonts / 'TLOCRT H' font

Vertical structure (TLOCRT V)

A vertically upright rectangle represents the base, internal line strokes represent cuts and thus define the glyph. Consecutive vertical lines represent empty space.



(Credits: Utisak nedelje, Zoran Kesić, Bogdan Diklić, Vlada Divljan)

Square structure (TLOCRT SQ)

Atype Font
TLOCRT
(SQ)

- Character Set -

78

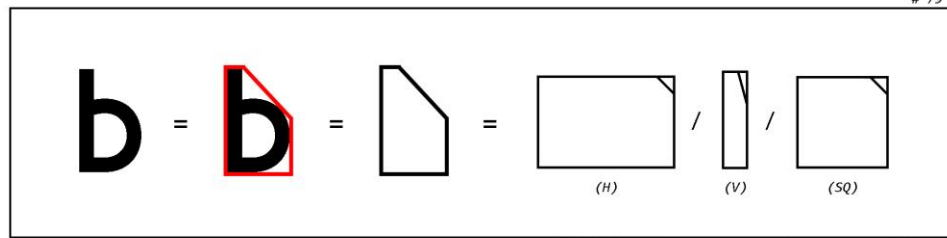
A	B	C	D	E	
F	G	H	I	J	
K	L	M	N	O	
P	Q	R	S	T	
U	V	W	X	Y	Z
a	b	c	d	e	
f	g	h	i	j	
k	l	m	n	o	
p	q	r	s	t	
u	v	w	x	y	z
0	1	2	3	4	
5	6	7	8	9	
- Alternates -					
b	d	g	i	0o	Pp
					spacebar version
Typeface Example "svem irko"					
					

Atypography User Manual / Attention Fonts / "TLOCRT SQ" font

(Credits: Svemirko (band))

Maybe the glyphs "b, d, p, g, q, 6, 9" are confusing so here's an explanation of the anatomy:

b=d=p~g=q=6=9



Atypography User Manual / Alteration Fonts / 'TLOCRT SQ' font

If the font file with alternative glyphs for these letters has not already been updated, feel free to manually add dashes to these glyphs to represent the hollow of the circle of these glyphs (b, d, p, g, q, 6, 9).

- "TLOCRT SQ" in action:

Atype Font:
"TLOCRT Squared"

79.1

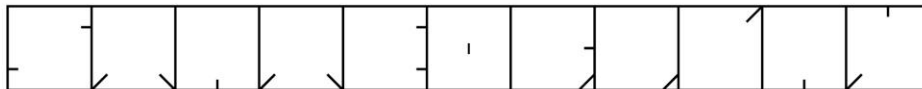


"gummo"



(Credits: Gummo (hacker))

"stateofplay"



Atypeography User Manual / Alteration Fonts / "TLOCRT Squared" font

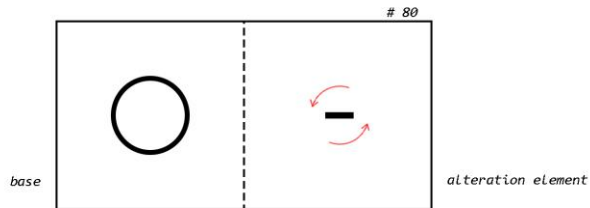
* * *

4.

Atom Katas

Base: circle

Alteration Element: dashes



-Species division:

- By circle size: *big* and *small*;
- By form: *short arms*, *long arms*, *hikikomori* and *xtrovert*.

In "arms" versions, dashes represent extensions while in "hikikomori/extrovert" versions they represent cuts that define the glyph.

Atype Font

Atom Katas

- All Variations -

81

Circle size	Form	Example Text:						
		H	A	L	/	h	a	l
BIG	Short Arms				/			
	Long Arms				/			
	Half Hikikomori				/			
	Xtrovert				/			
MEDIUM	Short Arms				/			
	Long Arms				/			
	Half Hikikomori				/			
	Xtrovert				/			
SMALL	Long Arms				/			

Atypegraph User Manual / Alteration Fonts / "Atom Katas" font

(Credits: HAL 9000)

Example text: "NASELJE" (neighborhood)

Atype Font:
"ATOM KATAS (BIG-Half Hikikomori)"

81.1

"NASELJE"
(neighborhood)



Atypography User Manual / Alteration Fonts / "Atom Katas" font

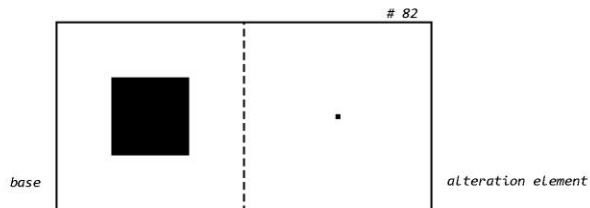
* * *

6.

Ay Waitwait

Base: square

Alteration Element: tiny squares



The purpose of this font is to act like a bunch of squares, but as soon as we look closely we can see the tiny arms that define the glyph. The large square (base) represents the body, the small squares (alteration elements) represent the glyph's limbs.

Atype Font:
"Ay Waitwait (Short Arms)"

83.1



Template download link: <https://elements.envato.com/vinyl-mockup-RF99DKH>

-Species division:

- By anatomy: *"Short Arms"* and *"Big Arms"*

Example text: 'power'

84

Tiny Arms	
Big Arms	

Atypography User Manual / Alteration Fonts / 'Ay Waitwait' font

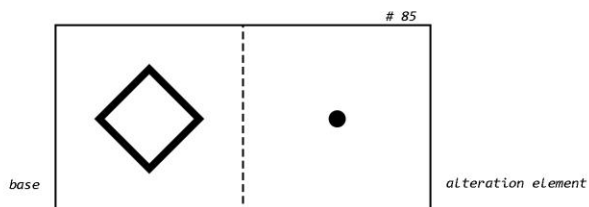
* * *

7.

Freeddice

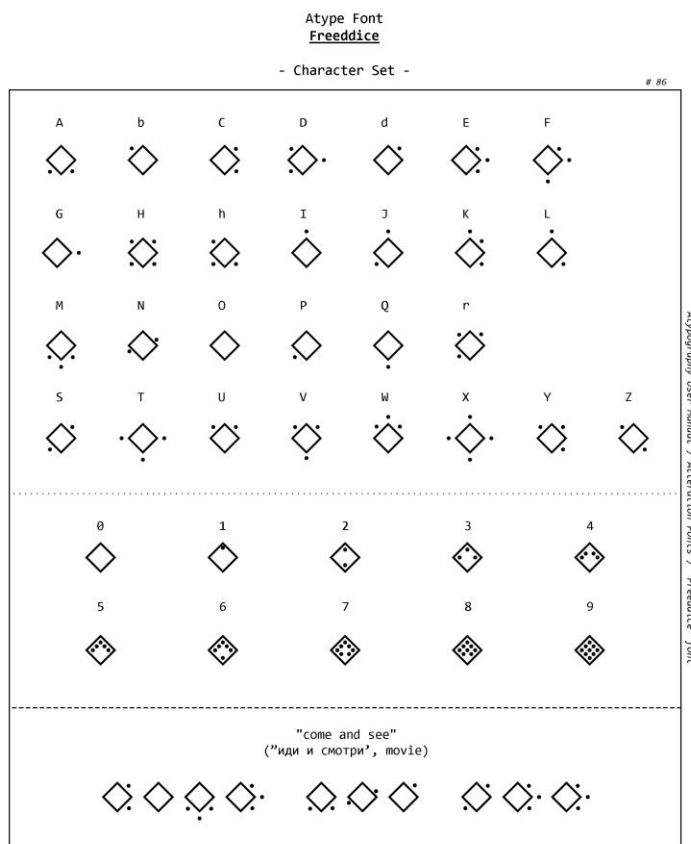
Base: diamond (biased) square / rhombus

Altered by: dots



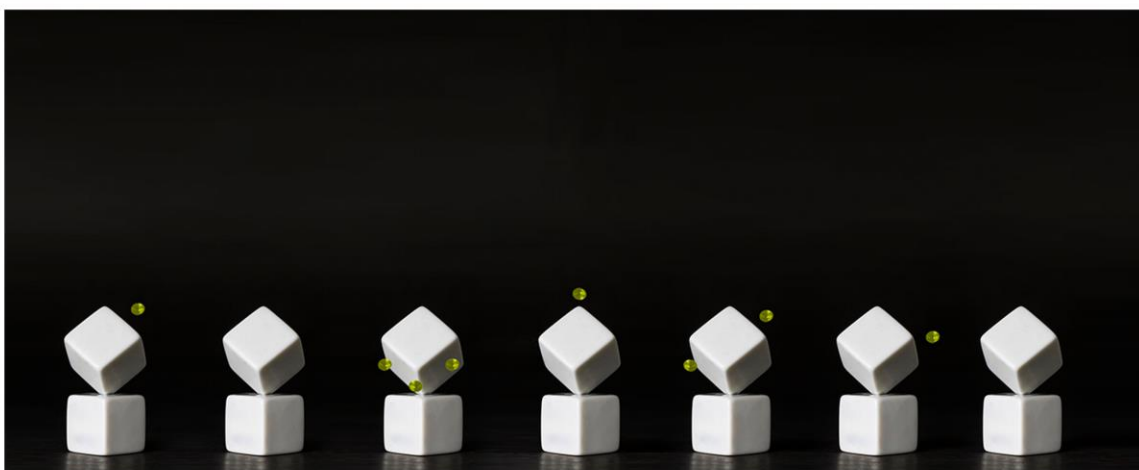
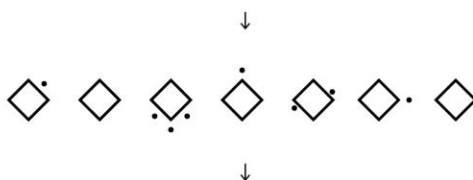
The die is cast. Freedom for those who have something to say, limitation for those who are counting the days.
(freeddice = freed dice)

A rotated square is the base, dots represent the external glyph anatomy.



(Credits: Come and see (film))

"doMiNgo"



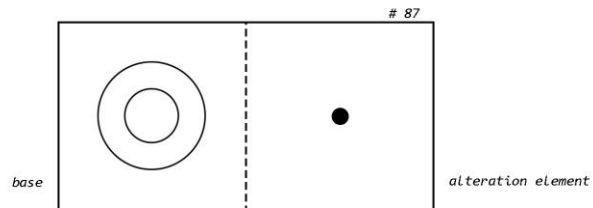
(Dice Formation White 2 B; Original photo by John Brueske)

8.

Lunar Delojo

Base: double circles

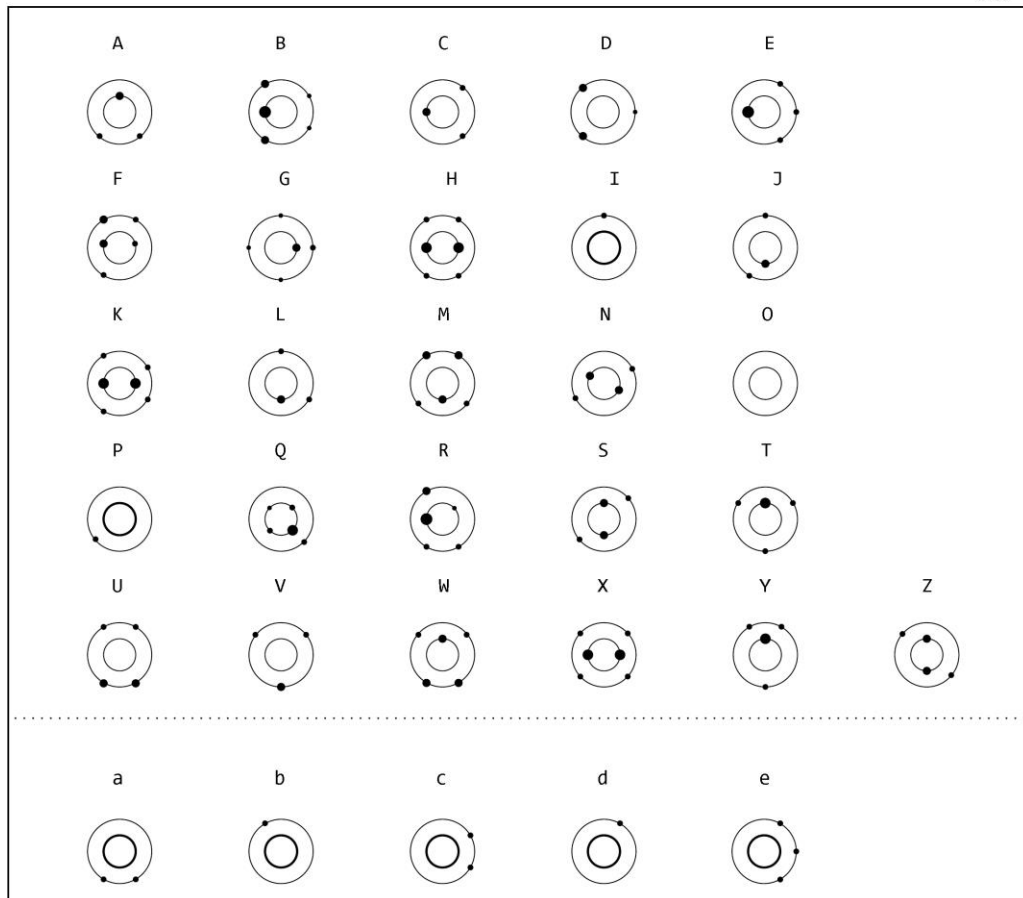
Alteration Element: dots

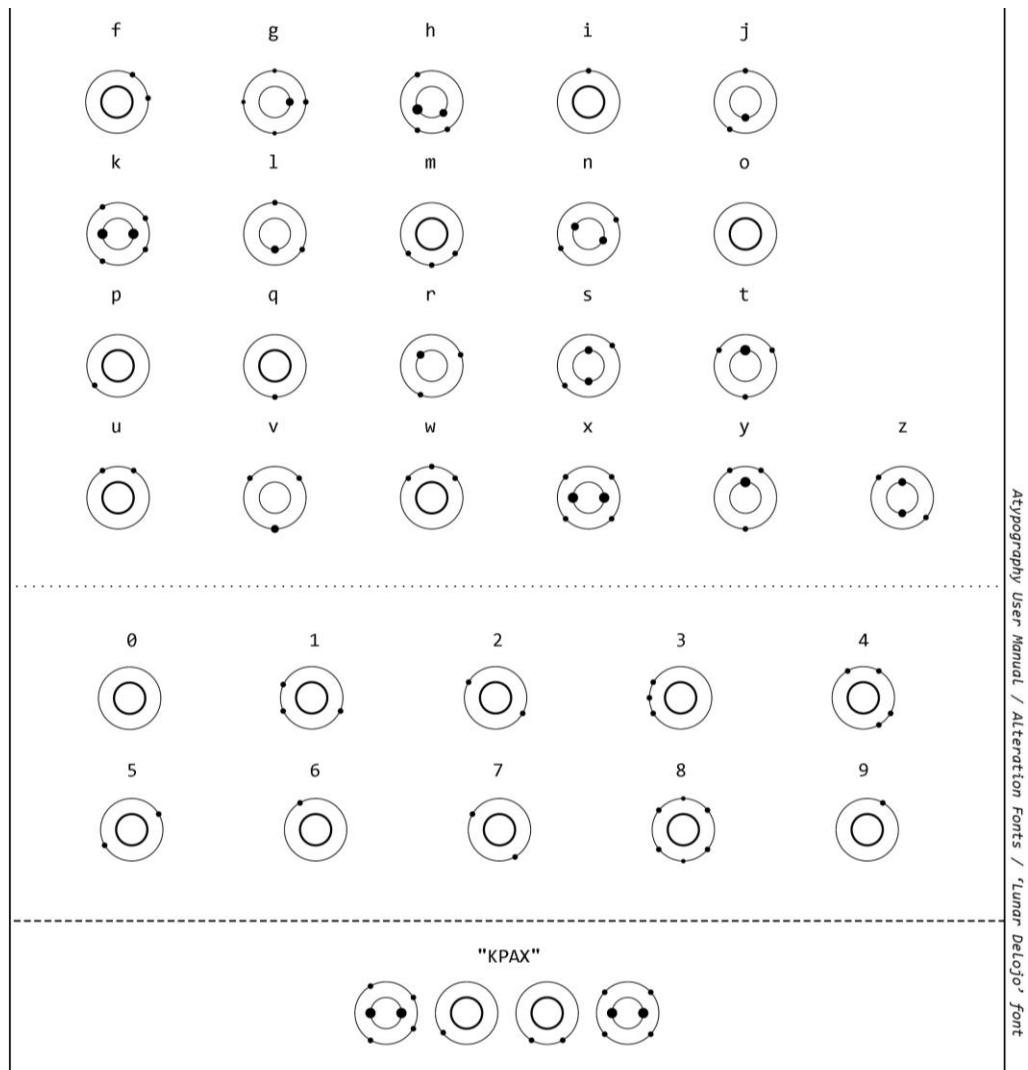


Atype Font
Lunar Delojo
(monochrome)

- Character Set -

88





(Credits: K-PAX (film))

- Species division:

- By tone: *monochrome* and *colored*

Example text: "munje"

88.1

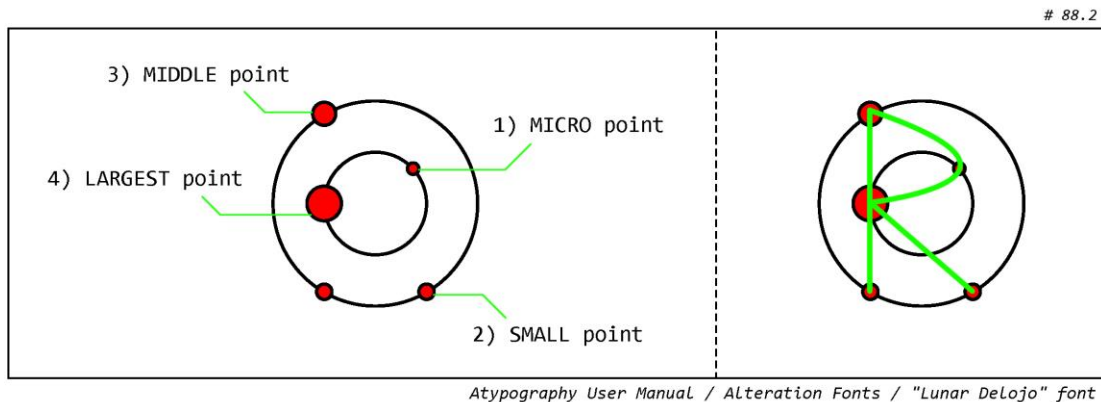
Monochrome					
Colored					

Atypography User Manual / Alteration Fonts / "Lunar DeLojo" font

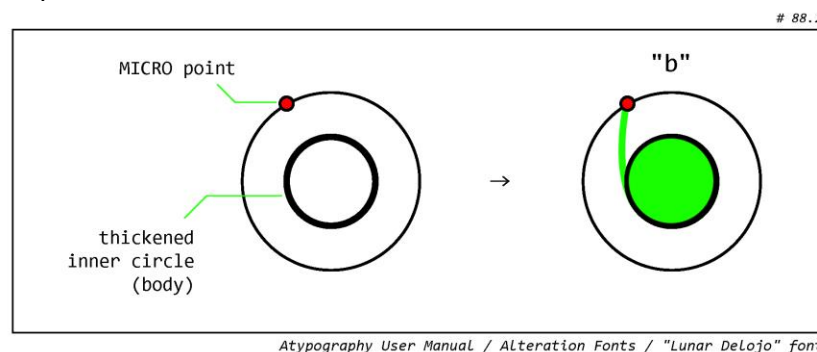
(Credits: Munje (film))

Two main (large) concentric empty circles represent the field, and on that field, there are points that determine the glyph and their mutual differences. There is a difference in the size of these points. The size refers to the number of lines that touch that point (midpoint), and some end in it (endpoint). Here is a more detailed explanation of the points:

- 1) MICRO (smallest) points: rounded parts of the glyphs (e.g., in the letter "B"), and only the line passing through that point touches it;
- 2) SMALL points: represent the endpoints of the glyphs - "endpoints" (e.g., in the letter "A"), and only the line ending in that point touches it;
- 3) MIDDLE points: where 2 lines meet;
- 4) LARGEST points: where 3+ lines meet;



Furthermore, we can observe that using concentric circles (fields), we have two types: one with consistent thickness and another where the inner circle is thicker. With consistent thickness, we read only what the points indicate. When the inner circle is thickened, it represents the "body" interacting with the smallest points (MICRO ones - representing the arms of the glyph). Even without all these aids, we could logically deduce which glyph it is (rules are similar to "Kvadrug Xtrovert" font), but they are there just in case. Here is an example:

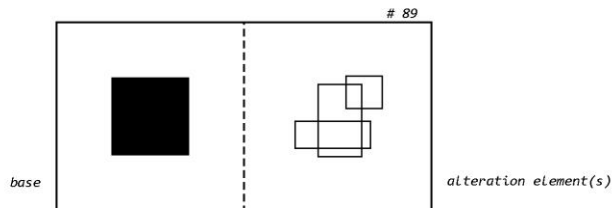


9.

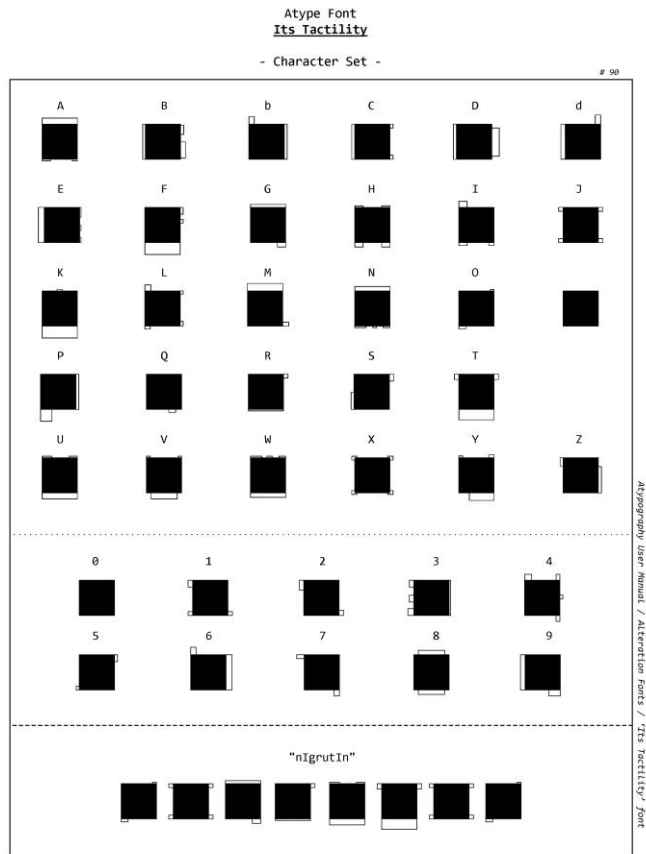
Its Tactility

Base: solid square

Alteration Element: outline rectangles



They resemble retro devices whose tactility provided special pleasure.



(Credits: Ajs Nigrutin (poet))

* * *

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

DISTORTED FONTS

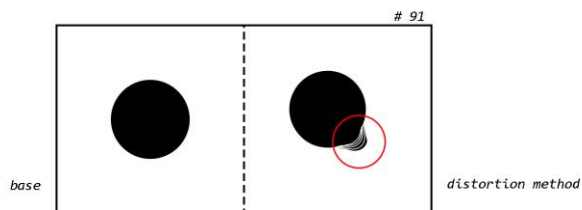
A group of fonts that, like "Alteration Fonts", have the same shape for their base, but unlike them, glyphs are not built with additional elements, but by distorting their base.

-List:

1. Avet
2. Reciprocal

1.

AVET

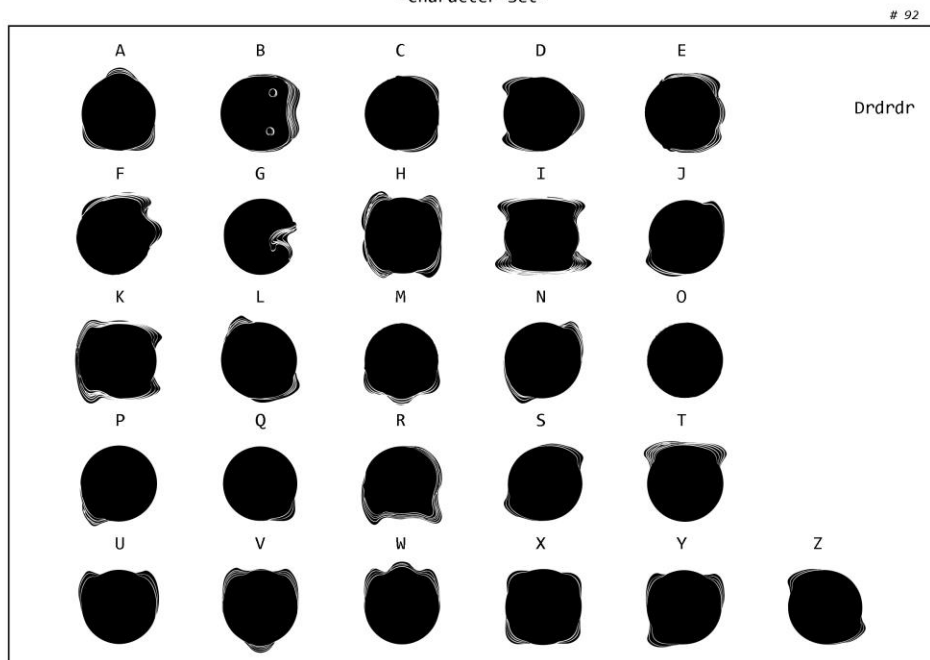


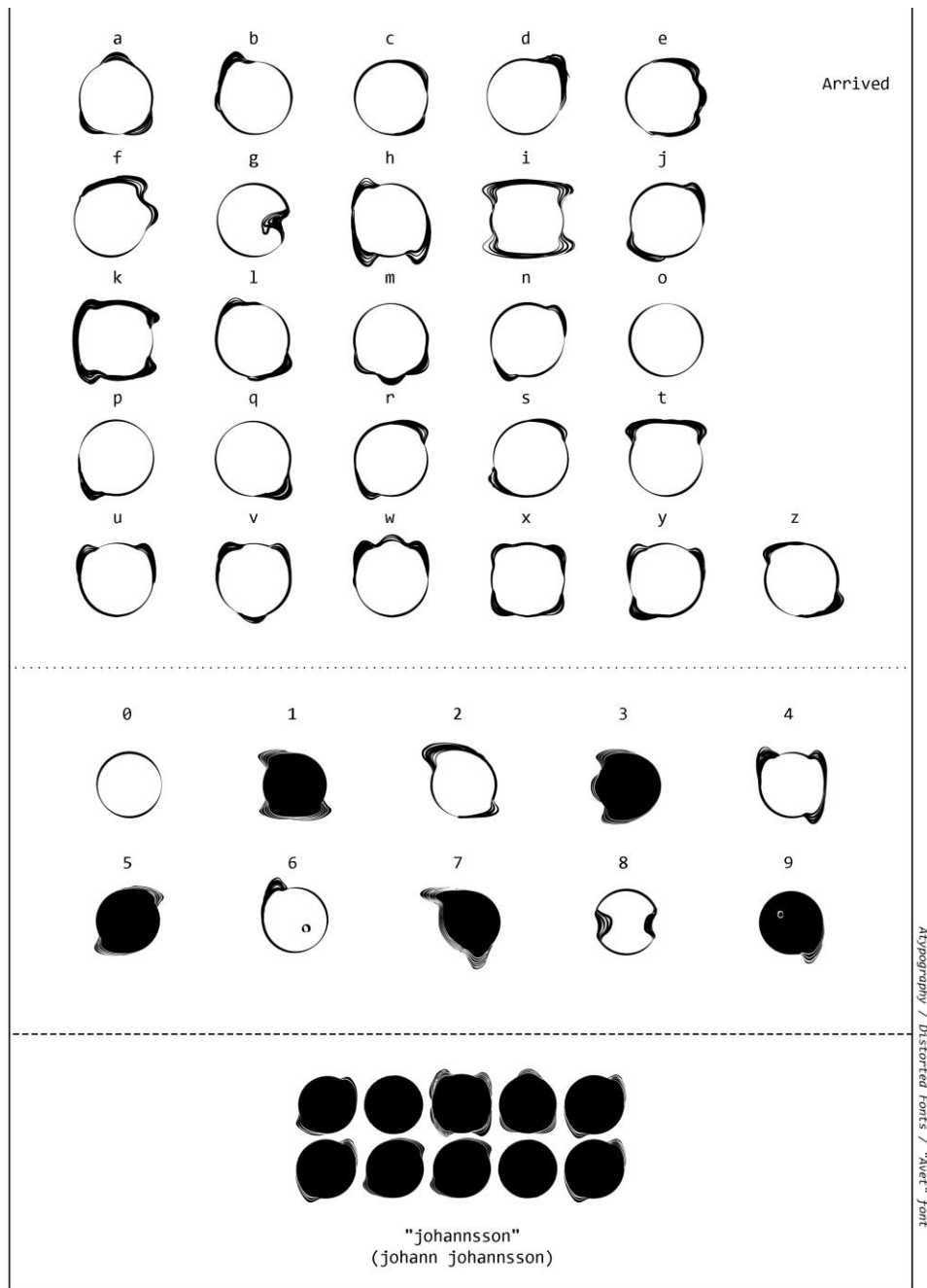
Base: circle

Alteration method: smudging

Atype Font
Avet
(Drrdr and Arrived)

-Character Set-





(Credits: Jóhann Jóhannsson)

* If offline, it is intended for substrates that do not have a consistent aggregate state so that smudging is possible.

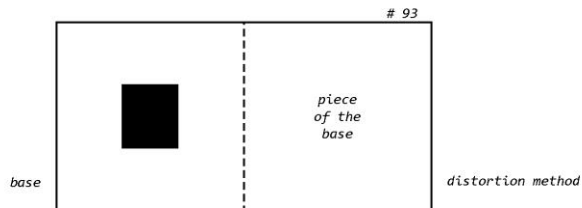
* * *

2.

Reciprocal

Base: (almost) square

Alteration Element: an arbitrarily chosen part of the glyph

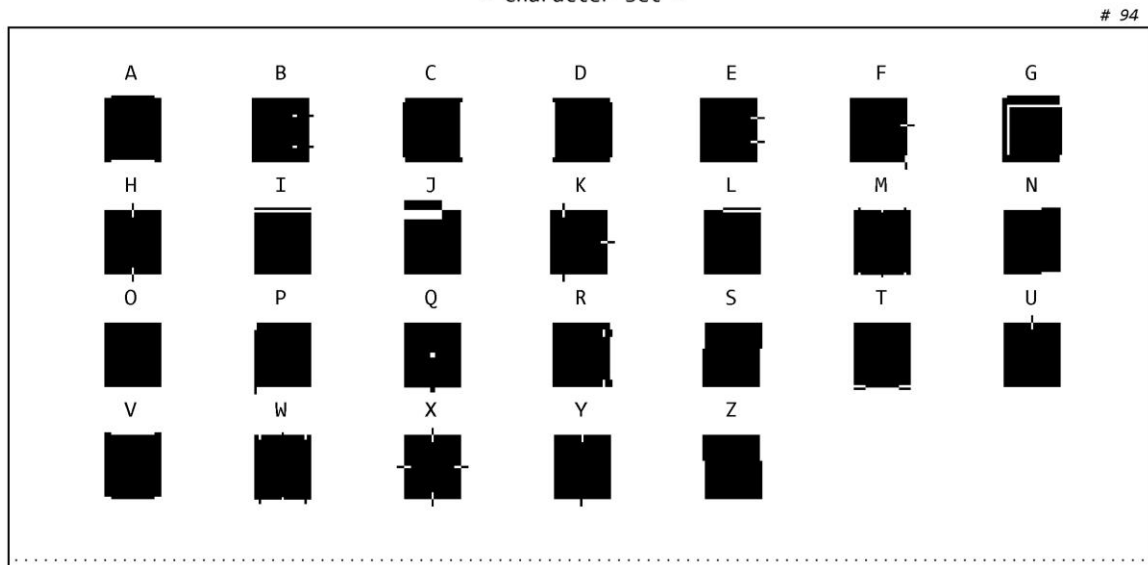


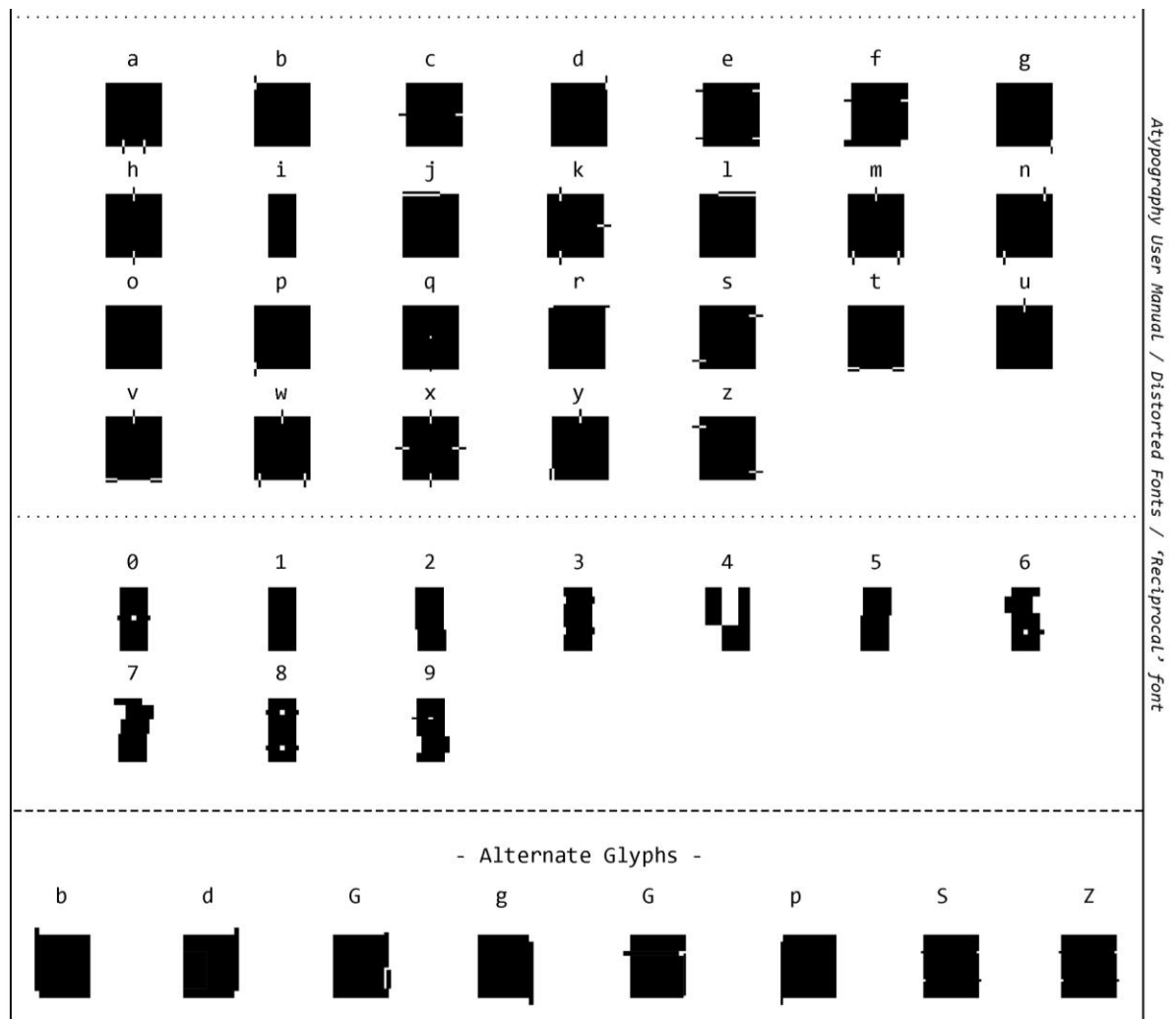
This font is based on the principle of "an eye for an eye, a tooth for a tooth". No inexplicable removals or additions out of nowhere. Eternal communion. We take, we owe. We give, we get. You go, I go.

There is no subtraction or addition of "material" in any glyph. There is only modification and distribution of already existing "material".

Atype Font Reciprocal

- Character Set -





Juggle variations by switching between upper/lower cases + alternate ones.

* * *

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

PATTERNED FONTS

A group of fonts whose glyphs are created within a specific pattern (without exception) by highlighting part of the pattern.

The difference between "alteration" fonts and "patterned" ones is that patterned fonts strictly follow the shape of their pattern without exception, while with alteration fonts, by adding elements to the existing shape, we get the glyphs we want.

The strength of this style also lies in camouflage, but in a different way. By writing the text, we build a pattern that at first glance does not show signs of any textual construction. Here are examples of thickening lines that make differences in glyphs, but of course it doesn't have to be the only way, it can be anything that visually separates a certain part of the pattern from the rest (its base).

-List:

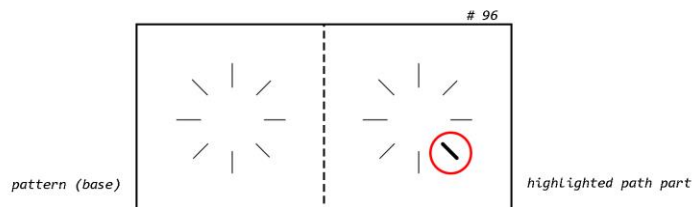
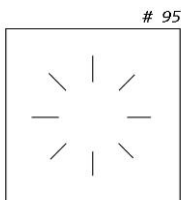
1. Zrak
2. Popliteal
3. Placeholder

* * *

1.

Zrak

Pattern:



Atype Font
Zrak

- Character Set -

97

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 Examples - 'Morricone'					

Atypegraph User Manual / Patterned Fonts / 'Zrak' Font

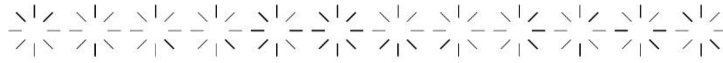
(Credits: Ennio Morricone)

-ZRAK in action:

Atype Font:
"Zrak"

97.1

"willgompertz"



(below is some other text)



Atypegraph User Manual / Patterned Fonts / "Zrak" font

(Credits: Will Gompertz)

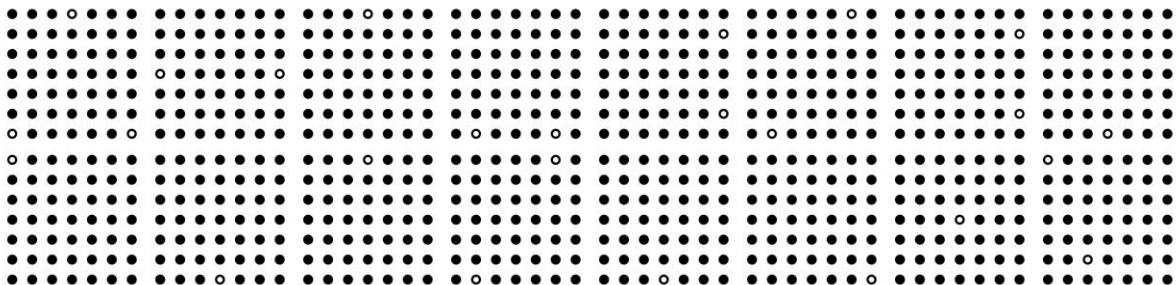
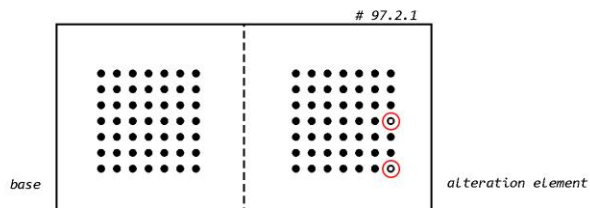
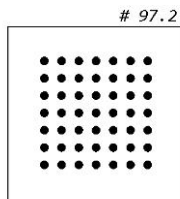
If there is not enough difference between the glyphs, turn on "bold" inside the software.

2.

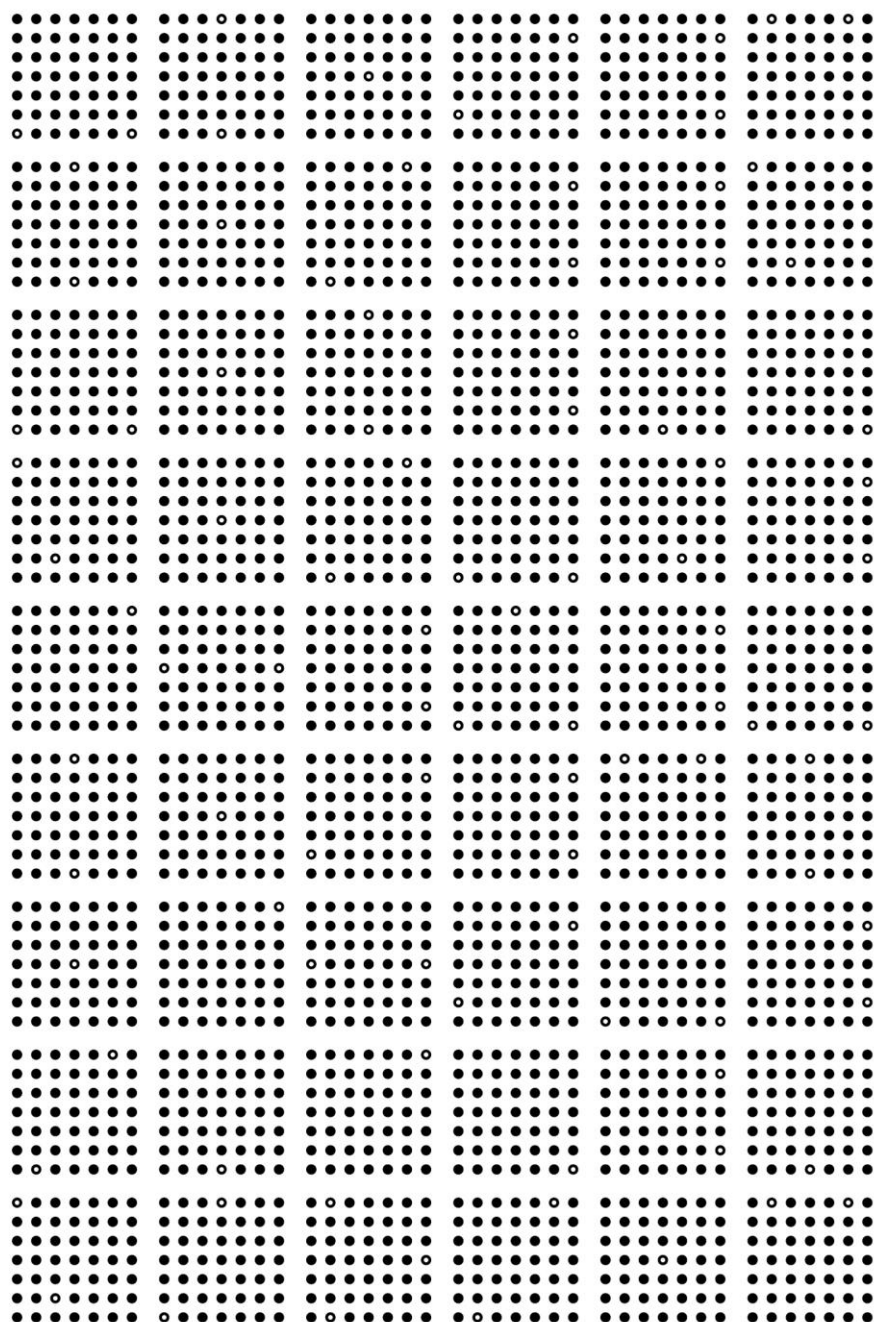
Popliteal

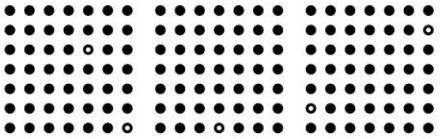
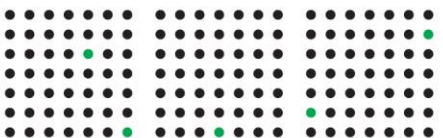
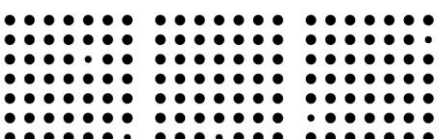
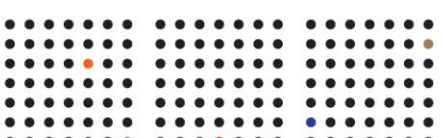
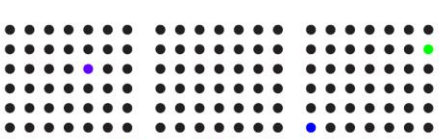
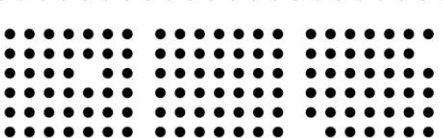
Each glyph consists of 7x7 dots pattern, and with minimal changes to some of the dots, we create inter-glyph differences. The rules are actually the same as those of the "Kvadrug Hikikomori", but the font itself is visually structured differently. The design of this font will appear to a random passerby as merely a bunch of random abstract dots. The spacing between glyphs in this font is currently regular, but perhaps over time, a meaningful index will be designed that allows the glyphs to be fully connected while clearly indicating their start/end.

Pattern:



"thosewhoneedtoheardontbelieve
thosewholistenalreadyknow"



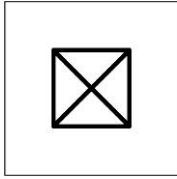
Species: ↓	Example text: "PAS"(dog) ↓
<i>Outlined Circle</i>	
<i>Solid-cf1</i>	
<i>Mini Me</i>	
<i>Random CF1</i>	
<i>Random CF2 (primary colors)</i>	
<i>Blankspot</i>	

3.

Placeholder

Pattern:

98



Atype Font
Placeholder
- Character Set -

Regular # 99

Aa	Bb	Cc	Dd	Ee	
Ff	Gg	Hh	Ii	Jj	
Kk	Ll	Mm	Nn	Oo	
Pp	Qq	Rr	Ss	Tt	
Uu	Vv	Ww	Xx	Yy	Zz

Cyrillic

а	б	в	г	д	ђ
е	ж	з	и	ј	к
л	љ	м	н	њ	о
п	р	с	т	ћ	у
ф	х	ц	ч	џ	ш

0	1	2	3	4
5	6	7	8	9

Typeface Examples -
'anaconda'

Typography User Manual / Patterned Fonts / "Placeholder" Font

-PLACEHOLDER in action:



(Credits: CS 1.6)

* * *

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

MODULAR FONTS

Modular fonts represent alphabets constructed out of a limited number of shapes or modules. Modular describes any letter assembled from a limited palette of distinct elements, repeated, flipped and flopped but not scaled. Typically these elements are geometric and simple in shape.

All type fonts are, technically, modular. So here we are listing those that are generally modular and don't fall into any of the previously mentioned categories.

-List:

1. Diodes
2. Vertikolo
3. Braille 4 Sighted
4. Predshator
5. Zufall

1.

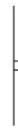
Diodes

Consists of: line & holey square

Atype Font
Diodes

- Character Set -

100

A	B	C	D	a	b	c	d	0	1
									
E	F	G	H	e	f	g	h	2	3
									
I	J	K	L	i	j	k	l	4	5
									
M	N	O	P	m	n	o	p	6	7
									
Q	R	S	T	q	r	s	t	8	9
									
U	V	W	X	u	v	w	x		
									
Y	Z			y	z				
									

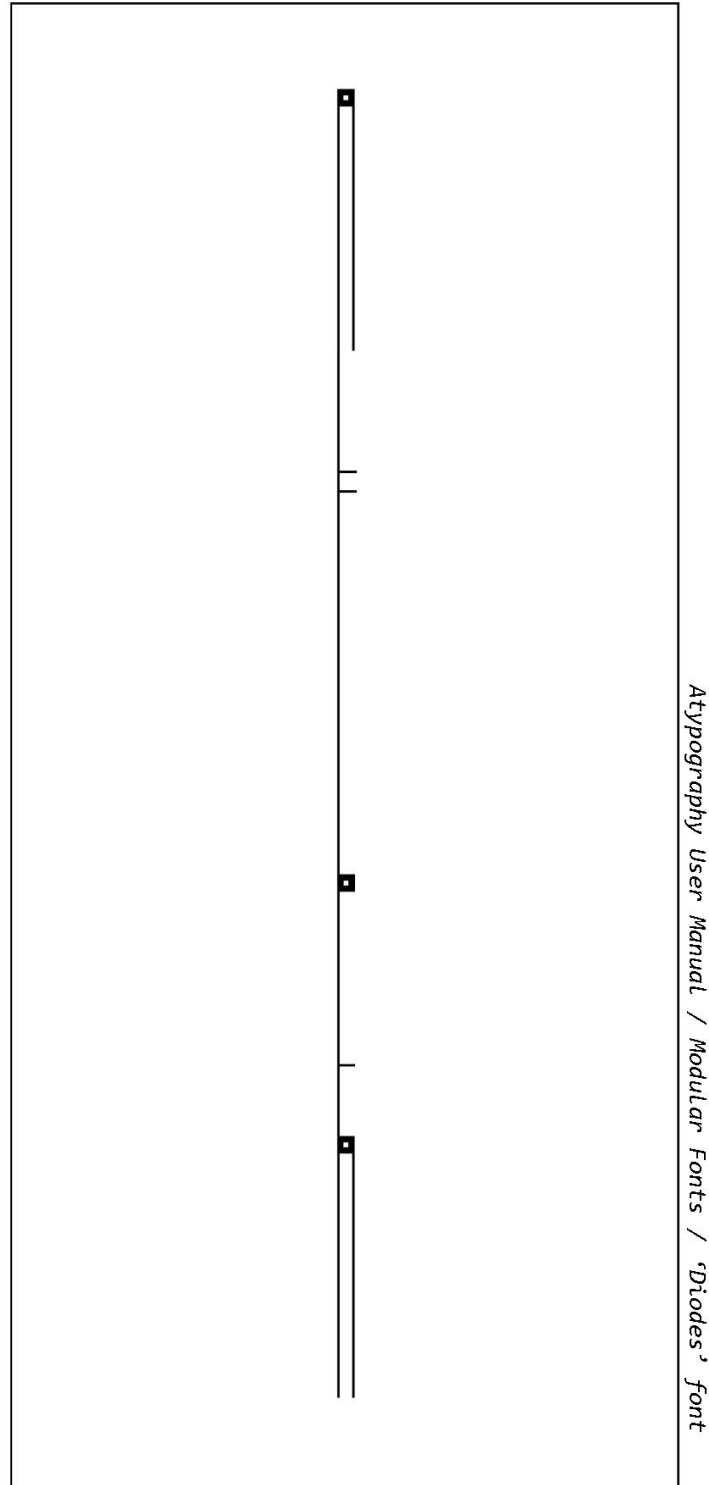
Atypegraphy User Manual / Modular Fonts / 'Diodes' font

This font forms interesting scenes when printed vertically, you just need to fit each glyph individually with each subsequent one. Like this:

Font: DIODES

Example text: 'AkIRA'

101



(Credits: Akira (film))

2.

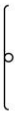
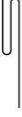
Vertikolo

Consists of: line & circle

Atype Font
Vertikolo

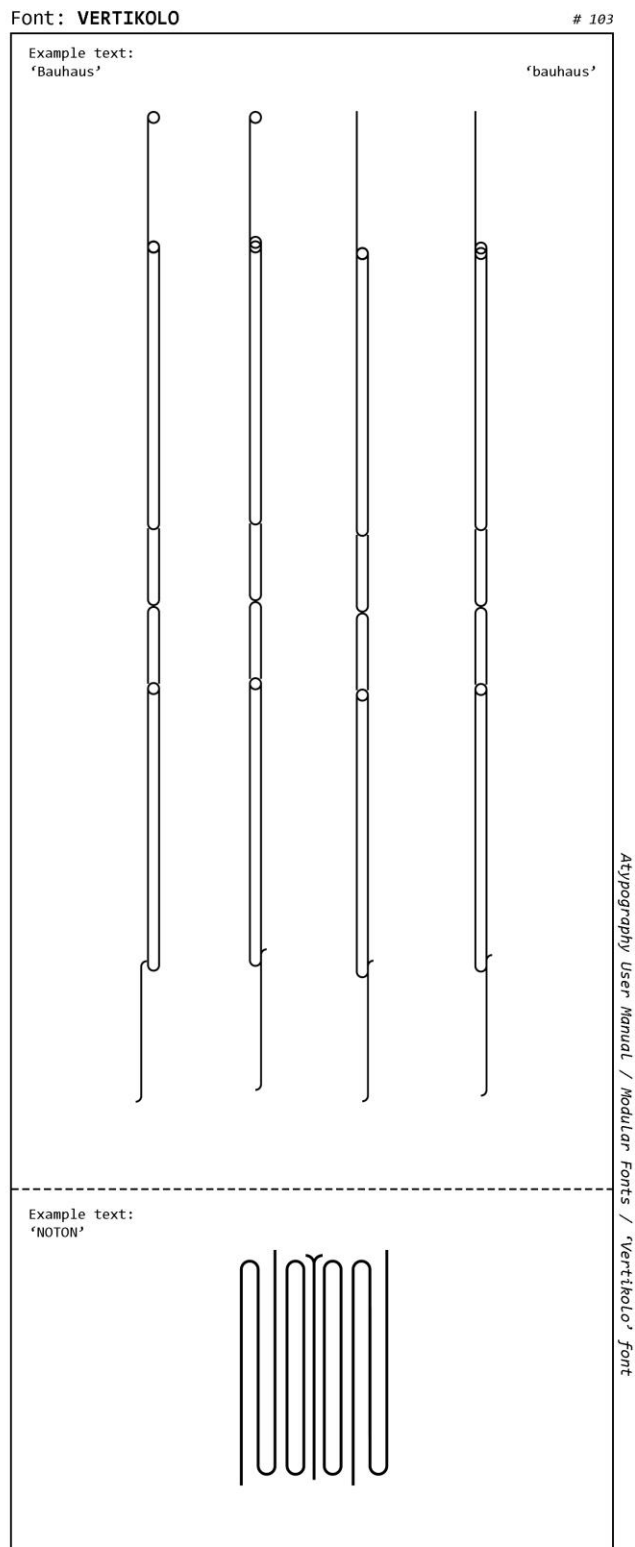
- Character Set -

102

A	B	C	D	a	b	c	d	ø	1
									
E	F	G	H	e	f	g	h	2	3
									
I	J	K	L	i	j	k	l	4	5
									
M	N	O	P	m	n	o	p	6	7
									
Q	R	S	T	q	r	s	t	8	9
									
U	V	W	X	u	v	w	x		
									
Y	Z			y	z			dot	
									

Atypography User Manual / Modular Fonts / 'Vertikolo' font

As with "Diodes", interesting shapes are formed here too when written vertically, we just need to fit each glyph with each subsequent one.

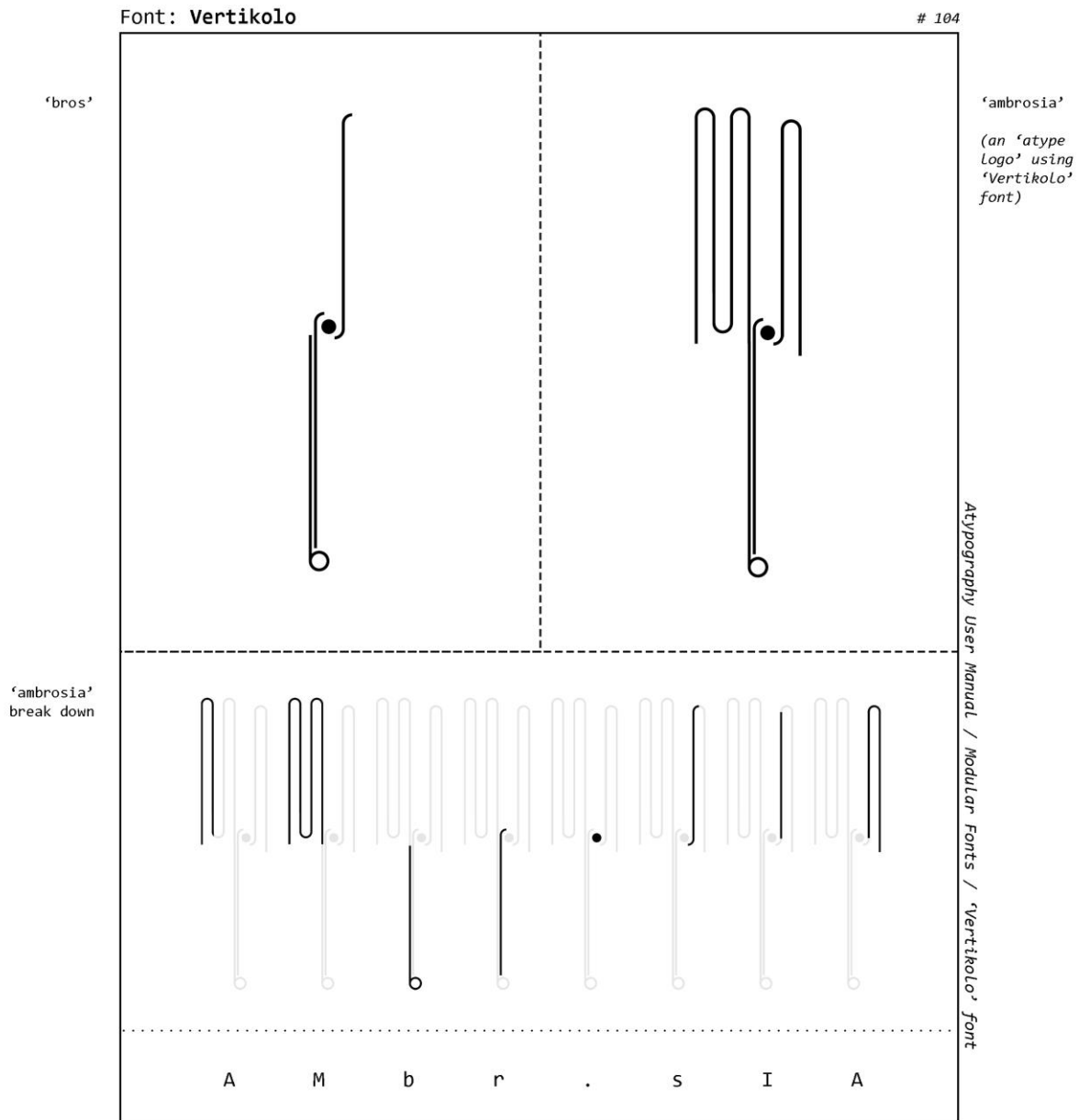


(Credits: Bauhaus, Noton (label))

Here's an example where we used a dot instead of the letter "o" to get a more interesting look.

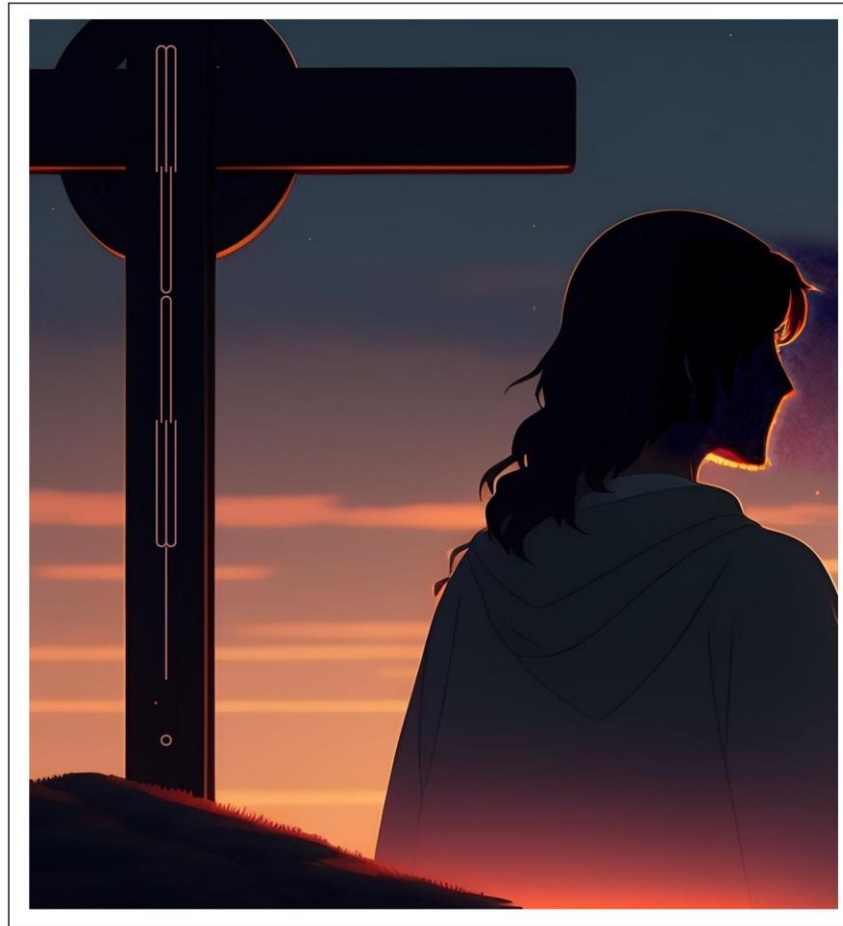
Although in the example "bros" we have a reading that seems to go from bottom to top, the reading here actually takes place from left to right, so there is no illogicality in the reading form.

In the second example, we used the word "ambrosia" and created an interwoven wordmark using "Vertikolo" font. As this is a form of *interwoven wordmark*, intuitive reading is not possible due to the present interwoven method.



Text: "MUAWIO"

104.1



Atypography User Manual / Modular fonts / Vertikolo font

4.

Braille 4 Sighted

Consists of: dots

Atype Font
Braille 4 Sighted
- Character Set - # 106

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 -
"tyson"

Atypography User Manual / Modular Fonts / "Braille 4 Sighted" Font

(Credits: Mike Tyson)



As in the above example (letter "g"), feel free to manually adjust the height of the glyphs as it suits you.

Braille for the sighted. Braille alphabet, but for those who see. It can be deceiving when the text is used in a situation intended for blind people.

Atype Font:
"Braille 4 Sighted"

106.2



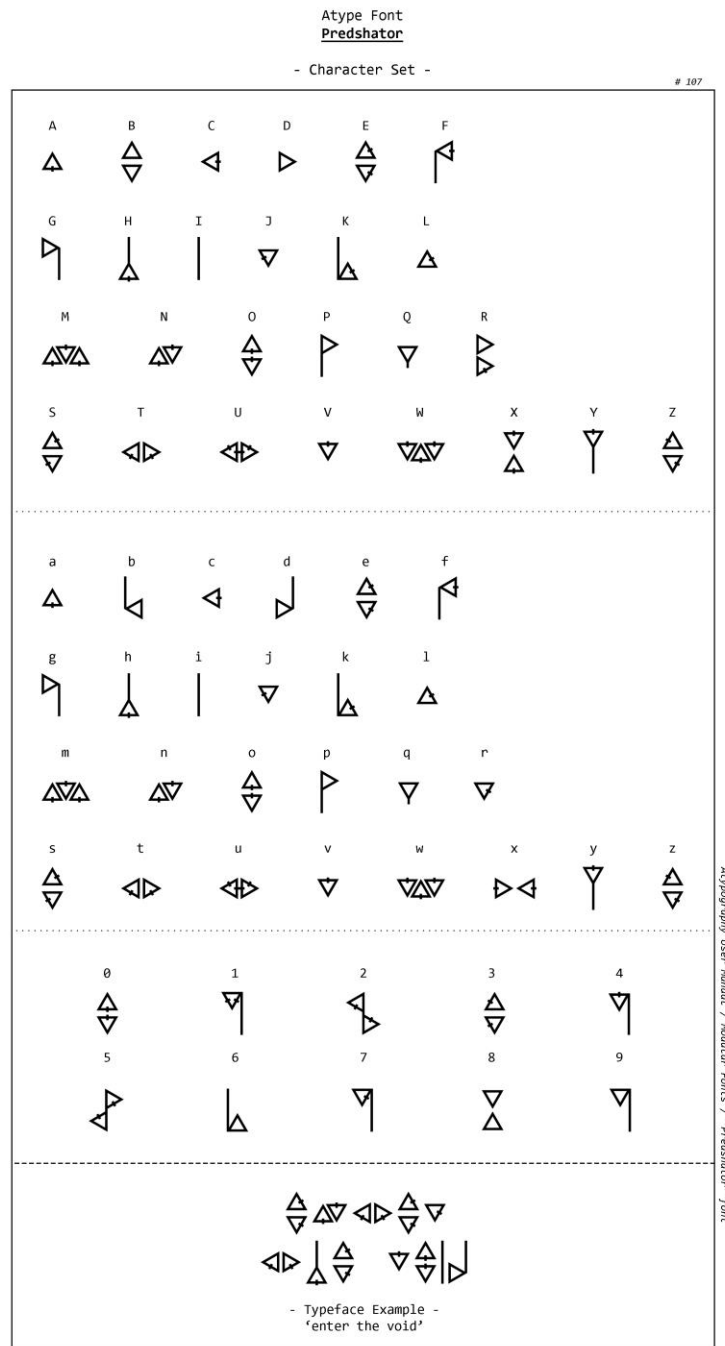
(Credits: Placebo (band))

5.

Predshator

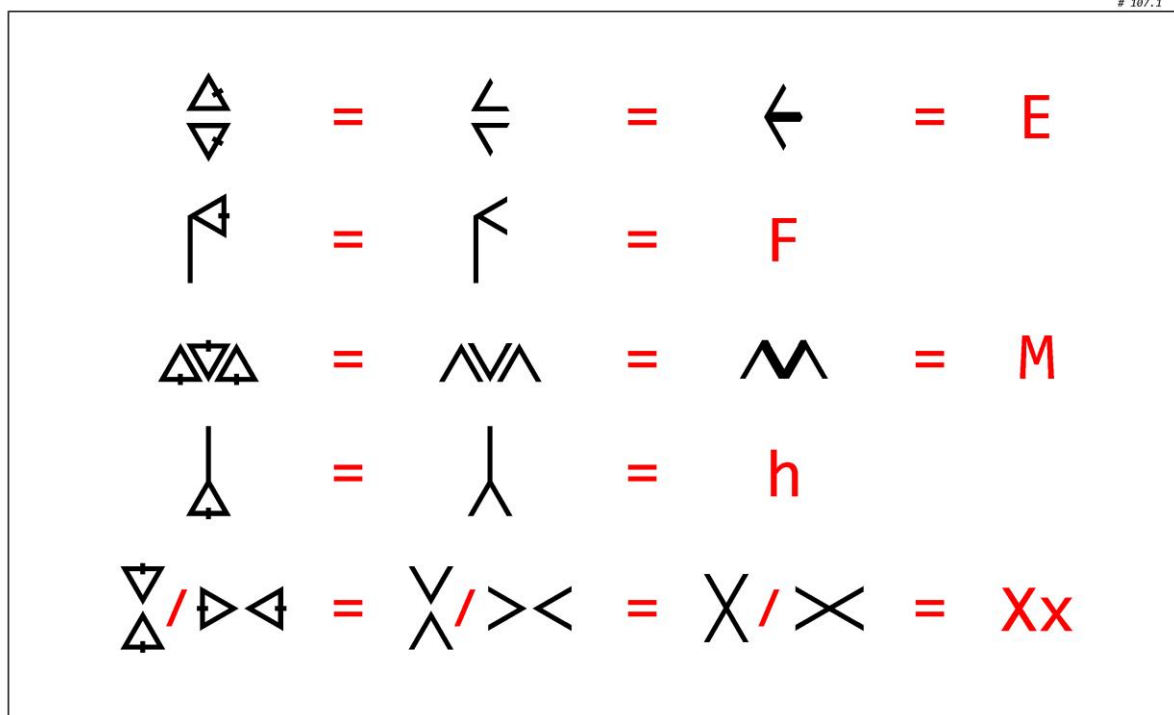
Consists of: triangle, line, dash

Not a predator alphabet.



(Credits: Enter The Void (film))

Triangle represents counter (bowl, circle). When crossed out, that side that is crossed "disappears", and the remaining sides become the limbs of the glyph.



6.

Zufall

Consists of: line and circle

Atype Font
Zufall

- Character Set -

108

Aa	Bb	Cc	Dd	Ee	
Ff	Gg	Hh	Ii	Jj	
Kk	Ll	Mm	Nn	Oo	
Pp	Qq	Rr	Ss	Tt	
Uu	Vv	Ww	Xx	Yy	Zz

0	1	2	3	4
5	6	7	8	9

- Typeface Example -
'nikola kojo'

- Typeface Example -
'Holy Similaun'

Atypography User Manual / Modular Fonts / 'Zufall' font

(Credits: Nikola Kojo, Holy Similaun)

Text: "DOOR(s)"

Atype Font:
"Zufall"

108.1



(Credits: Doors (band); photo by Johannes Marburg)

* * *

END

Download fonts through:

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(by clicking on the link you go directly to the point of sale, the prices are always the same everywhere)

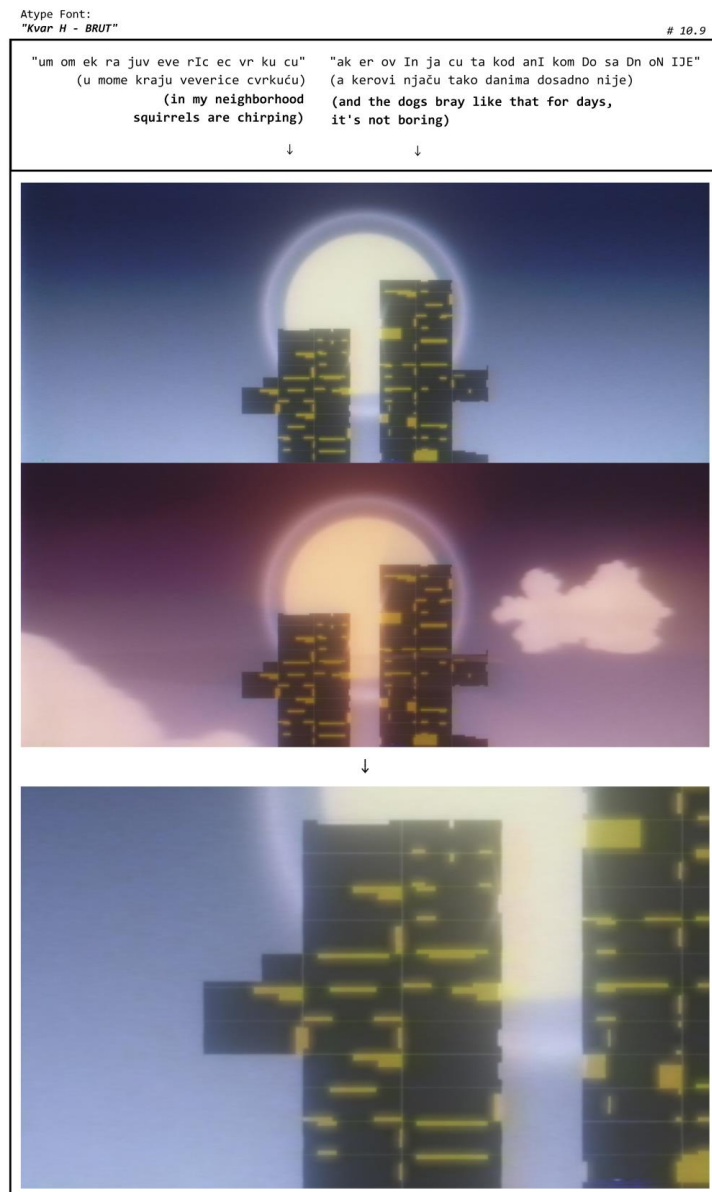
DECOY

"Decoy" represents a technique in which we create deception. Here we have a composition that consists of:

- 1) Main subject (a decoy) that absorbs all the observer's attention;
- 2) Imperceptible text written using atype font.

This decoy should be so banal that the observer thinks they have seen everything, that there is nothing unusual, and moves on. It should prevent the observer from further observation of the composition.

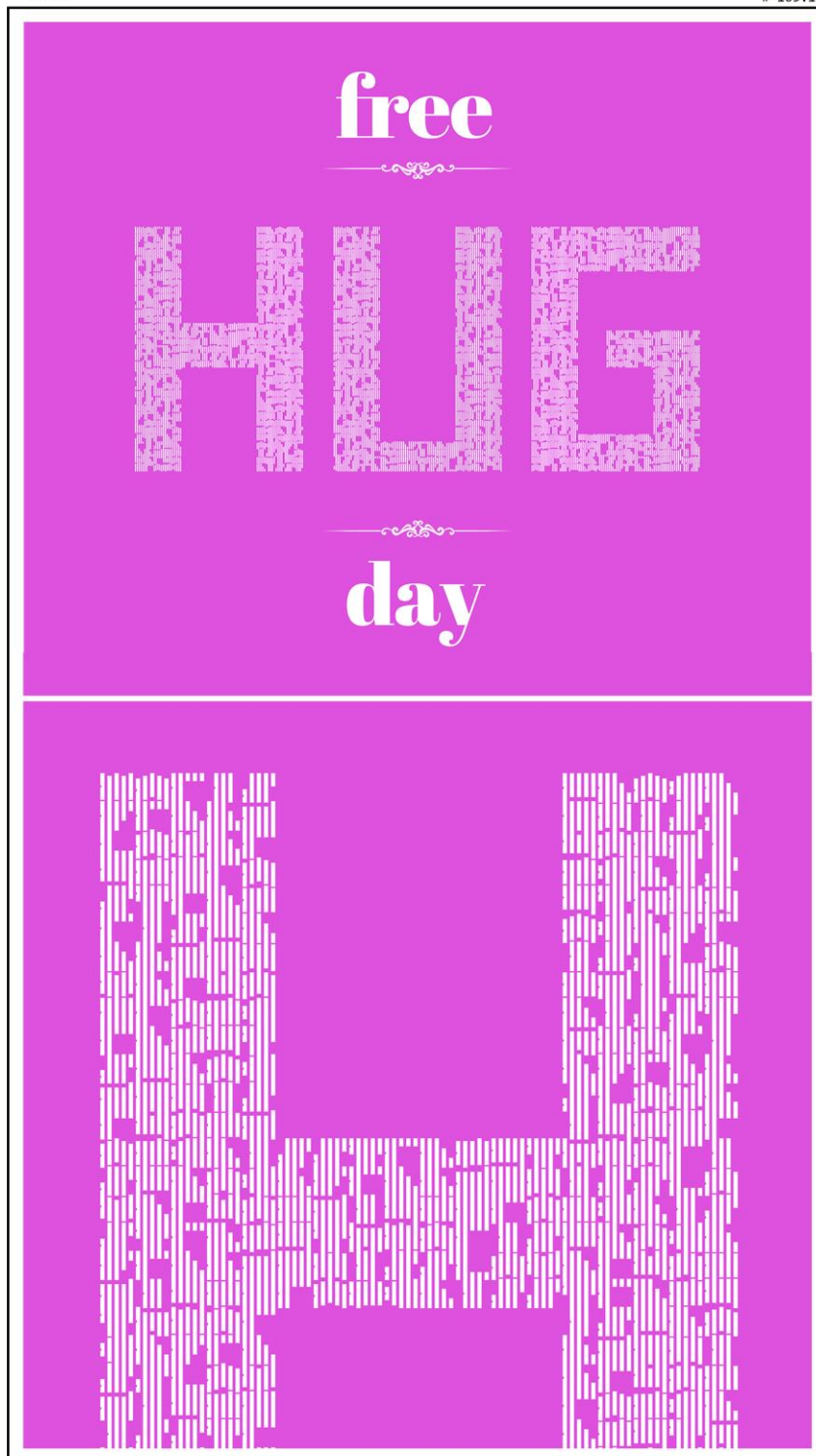
Here are some examples. At the beginning of the document we had this example which is a good example of the "decoy" technique:



Let's go through some simpler examples. Here we have the word "HUG" whose letters are composed of a multiplied slogan "War Is Peace. Freedom Is Slavery. Ignorance Is Strength." written in the atype font "Epetri":

Atype technique:
"DECOY"

109.1



Atypegraphy User Manual / DECOY

In the next example, we use the atype font (Kvadrug Xtrovert) to imitate decoration in the design.

Text (multiplied): "do not tell mom that I forgot to water the flowers and wash the dishes before I went on vacation"

Atype technique:
"DECOY"

109.2



Atypegraphy User Manual / DECOY



Text written in traditional letters distracts enough attention from the real message, and additional distractions are represented by dots that are the same size and color as the arms of the Kvadrug font that is used. None of those decorative dots are close enough to the glyph to cause confusion. Only those dots that are part of the glyph are close to the glyph.

SEND OFF

Language and writing, as one of the greatest inventions of human kind, will most likely never die out. I say "most likely", leaving room for a distant future in which the concepts themselves might change. However, the current unethical oversaturation of letters can be exhausting and even unsettling. Through atypography, we achieve a harmonious fusion of text with what surrounds it, whether it's graphics, architecture or something completely different. And just when we tire of deciphering, we can peacefully return to traditional writing system.

The sun is mesmerizing, but if we stare directly at it, our eyes will ache. We solve the problem with the help of sunglasses, a hat, or our hand to shield our vision. A similar analogy can be drawn in the realm of design. Letters possess inherent beauty, but they can sometimes disrupt the overall design with their excessively dominant presence. Traditional glyphs, packed with readability-enhancing variations, are particularly challenging to conceal. Hence, the design techniques we're discussing here can serve as a kind of "hat".

Speaking of hats, here's an interesting story from my elementary school days that I remember. There was a bet between the sun and the wind on who could remove the hat from a man passing by. The confident wind blew harder, but the man clung to his hat. Then the sun's rays shone, and the man willingly removed his hat and coat. This analogy mirrors the push/pull effect that we mentioned at the beginning. If we give someone a subtle hint and don't force them to do something, by being unobtrusive, there's a good chance they'll do it themselves and do it voluntarily.

As opera abstracts words in singing, so these techniques work on glyphs in design.

That's it for now, all the materialistic aspects have been covered in the document, so it's nice to emphasize the less tangible one - the dream of each of these fonts is that they exist in a place for a long time and that at some point some indicator forces a certain person to decipher it letter by letter out of nowhere, realizing that some message is hidden there. As if an archaeologist stumbles upon what would later become a very important excavation site, or a janitor realizing that his mop is a relic of a famous painter's original work. Now, imagine this scenario: a child grows up in a room adorned with wallpaper featuring intricate patterns. After two decades, he discerns the subtle variations within the patterns and uncovers that they form letters. He manages to read the entire wall, unveiling a message left by his ancestors.

Magico!

TRIVIA

General

It all started when an inscription had to be made on a music album cover. No matter how it was modified, the text always put the cover in a bit proud and theatrical context. It was too "loud" and "in your face".

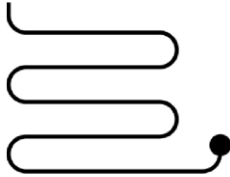
What followed was the solution to that problem, but also to problems that were not even thought about.

This entire section below seems like a journal. On one hand, it kinda is, it will serve as a personal reminder of the interesting events that occurred during the process. But above all, it should act as a "flint stone". I wanted to showcase the extent to which "coincidence" was present, although it had to be provoked, and the openness to things unfolding. There was no concrete plan except for listening to the gut feeling and being playful about it. Hopefully, it will encourage someone to dare. Dare to dare!

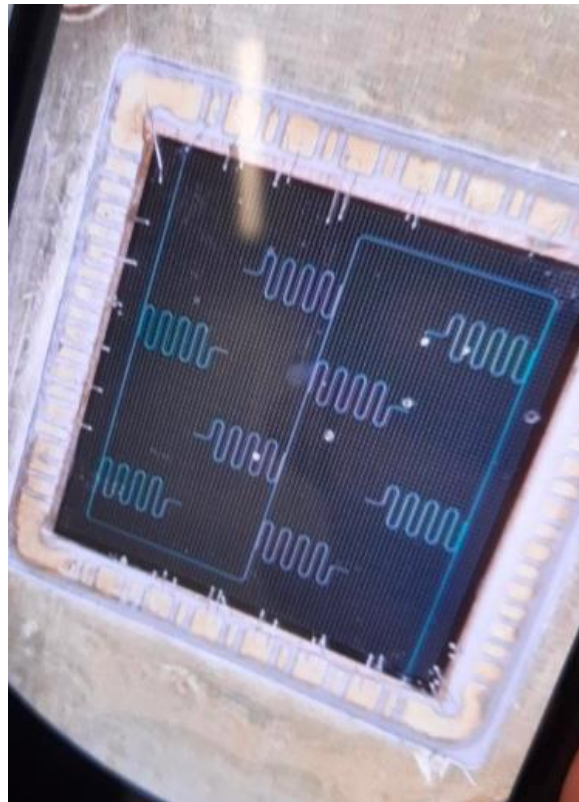
I mentioned "coincidence". This mostly refers to the name itself. Namely, the first time I used the word "atypography" was on *Pinterest* for a board section. Because of the letter "A" I thought it would be the first on the list when adding new pins to that board section (it wasn't). At that time, I didn't even think about working on the formation of a separate art movement. "Who am I to interfere with typography?" (JE SUIS SVETHE GRUDI!). Later, when I had to form some name for all this, I didn't know exactly which one would be adequate, although the answer was always in front of my eyes all along, *it just didn't have hands to wave*. Sometimes, signs are too direct, and we don't read them correctly. Deaf kind! And not only that, because of the connotations with abstract forms, I thought about the name "Atypography" in which the letter "A" would mean "abstract", which does not represent the essence but only one of the key principles. Luckily, I didn't "feel" that name. I know that the musical term "atonal" was the stimulus for coming up with the official name, but I don't remember the exact moment and place, even tho I would like to.

-Fonts and misc:

> "LP DUO" interwoven wordmark:



Here's an amazing story. At the moment when I (unofficially) designed the *interwoven wordmark* for this piano duo, they were in the Netherlands with quantum physicists who (just before the completion of my design) showed them a chip of a quantum computer. Here's a photo of the chip they sent me (after I finished the design):



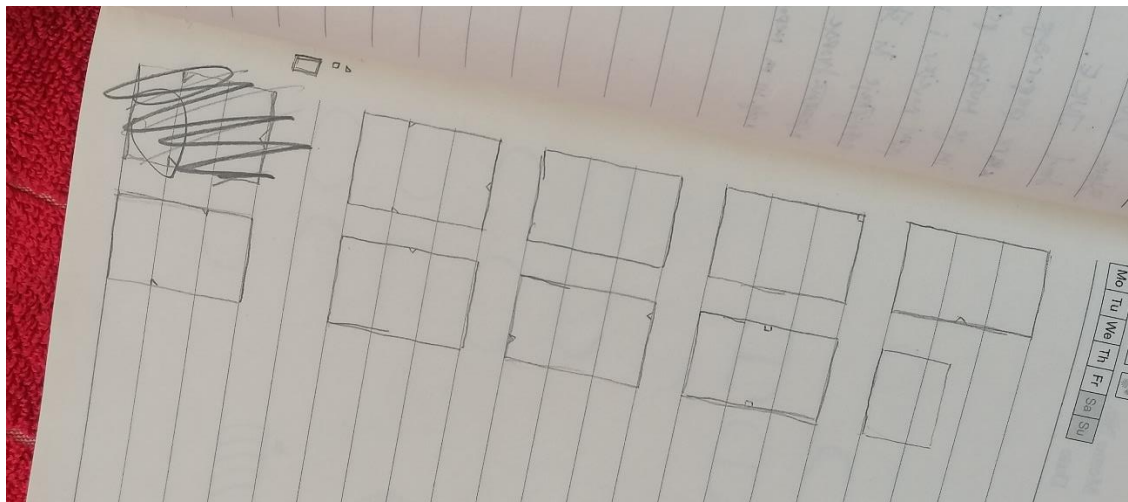
Without the circle, it would be an incredible story, but since there is a circle, this requires a "reality check".

*

> Story about "Schaltkreis", "Interwoven Wordmarks" and "Zufall" font:

"Schaltkreis" is the father of all atypography as all subsequent ideas erupted from there. Also, in a way, this font is a true representative of atypography based on its characteristics and appearance.

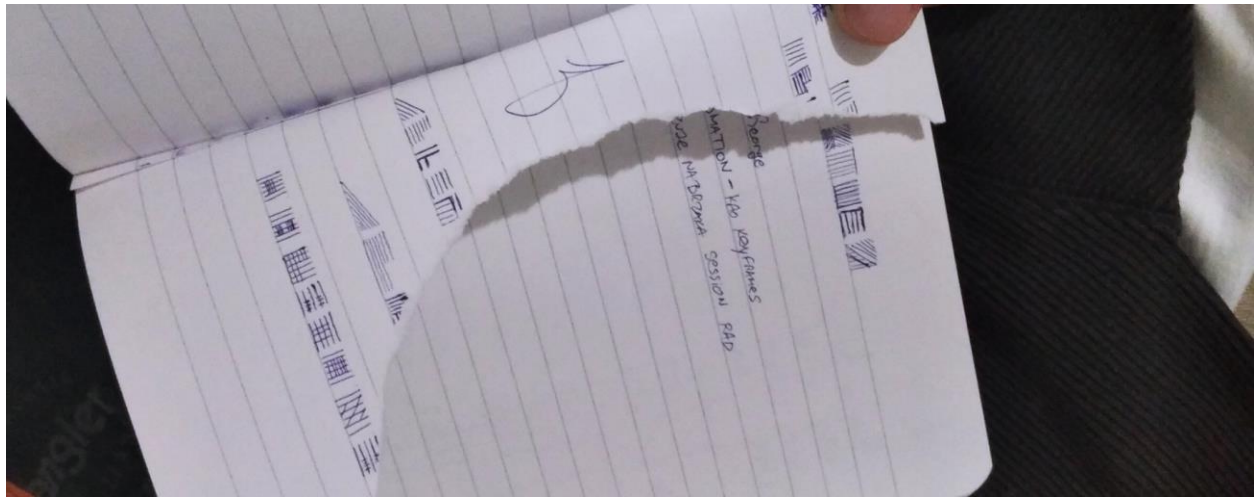
It all began on 21st November 2021, just after midnight, when, for fun, I wanted to create a typographic design for a personal project. Whichever font I used, it somehow exuded an air of arrogance, a blend of false pride and theatricality. Whatever I did, I wasn't satisfied. From clear fonts to some semi-abstract "heavy-metal" fonts, I tried them all. I gave up on it. And so, there I was, sitting on the steps outside the restroom of my studio, staring at the ceiling, when suddenly, out of nowhere, an image of rectangles with notches of tiny squares and triangles popped into my head (this sounds like a very generic "eureka" scene from a movie but it is what it is). Swiftly, I rushed to my notebook and scribbled down thoughts before they vanished (psst, write down everything). This is what it looked like:



Immediately after that, I uncontrollably sketched ideas that were flooding my mind. Uncontrollably and with great ease. It took me about 20 minutes for each new composition. I got hooked on what emerged, and it emerged effortlessly, so there must be something hidden there. As Slavimir Futro says: "What comes easy to you, do it until it becomes difficult. When it becomes difficult, keep doing it until it becomes easy again." Luckily, I didn't neglect to play around with it further. Soon, I digitized that typographic design, reduced the number of variations, and that's how the first letters of what would later become the "Schaltkreis" font were born. At that moment, I created a design for that personal project, just a few letters, and I thought that was it, there was no further plan. If someone had asked me if I could create a whole font from such shapes, I would have thought it was almost impossible. Because I had no

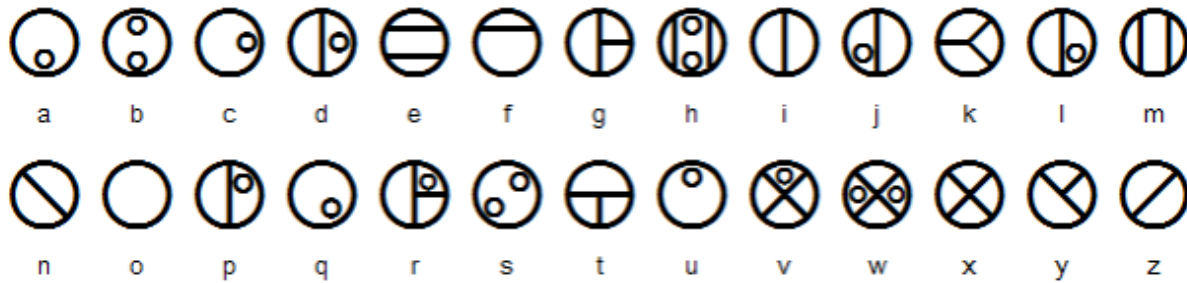
connection with typography and knew nothing about it. But, as I would say about typography, and as Rick Rubin says about music: "...it's not so much about music." After that saga with the "Schaltkreis" designs, I wanted to utilize the other scribbles, and that's how the "drugstore" interwoven wordmarks were created. I got hooked, it became more and more interesting, I liked the raw structure of the glyphs (back then, I didn't even know the term "glyph") and their interrelationship.

Now, the reason I'm writing all this has nothing to do with typography or the satisfaction of sharing personal anecdotes, but rather with the fascination of the *subconscious*. You see, about a year after that November 21st '21 when it all started, I was moving the remaining belongings from Belgrade to Novi Sad. Up until that point, I could guarantee that the story of what would later be called "atypography" was born on that very evening, and only that evening. During the move, I flipped through all the notebooks from the past. These were notebooks from 2013 to 2017. And on one page, I found the following image:

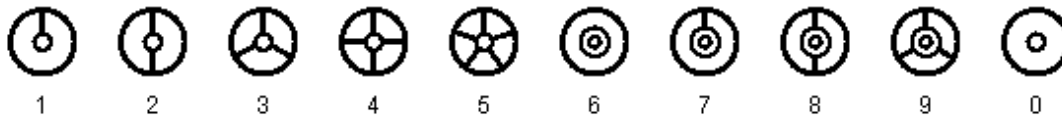


I was astonished because, of course, I had no recollection of it at all, yet the letter style perfectly matched what I would seriously engage with a couple of years later. A few months had passed since then, and while surfing the internet, I stumbled upon a font whose design had a strikingly similar psychology to the fonts I had been working on. It's called the "Matoran" font.

Matoran alphabet



Numerals



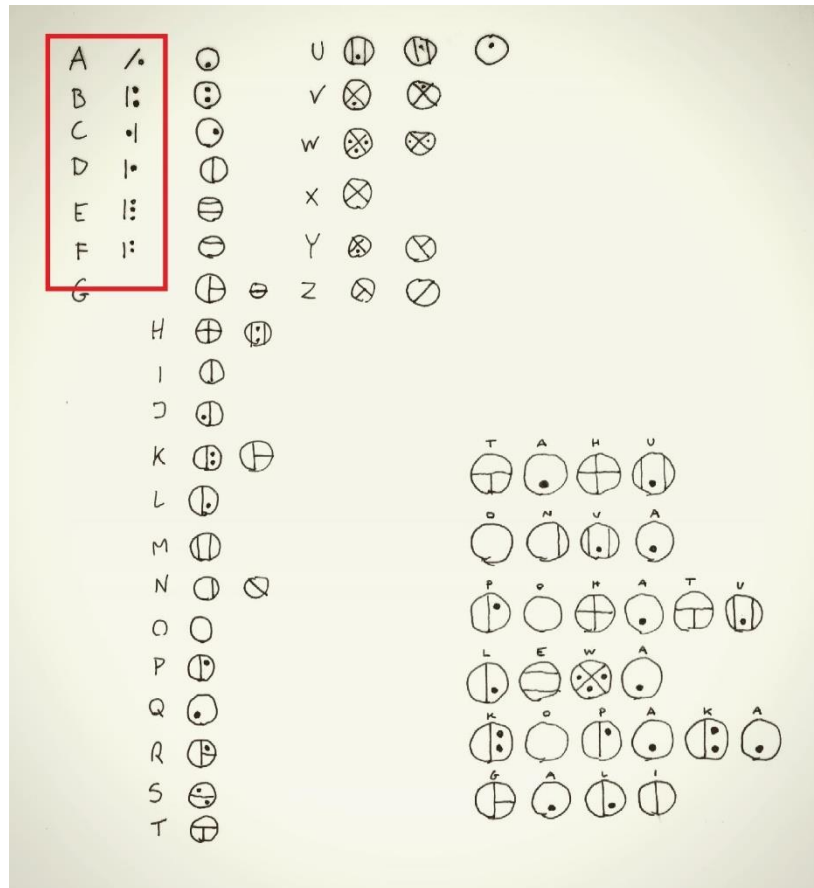
I rarely come across typography examples that even partially align with my "views." It meant a lot to me because I was doing it purely for pleasure. However, precisely because I wasn't encountering similar examples, I lacked an objective parameter to judge whether what I was doing was great or just pure crap. This always led me back to the thought: "Do I like what I'm doing? Yes! Does it solve the initial problem (design for my personal project)? It does! Well, that's it, no need to overthink further."

Now, what does the "Matoran" font have to do with the "subconscious"? I wanted to reach the designer behind that font. Although I couldn't find the designer, I stumbled upon the following:

1. Sketch of the "Matoran" font on paper;
2. Information that the "Matoran" font was a product of the "LEGO" company for the toy series "Bionicle."

Both pieces of information hold interesting aspects, here they are:

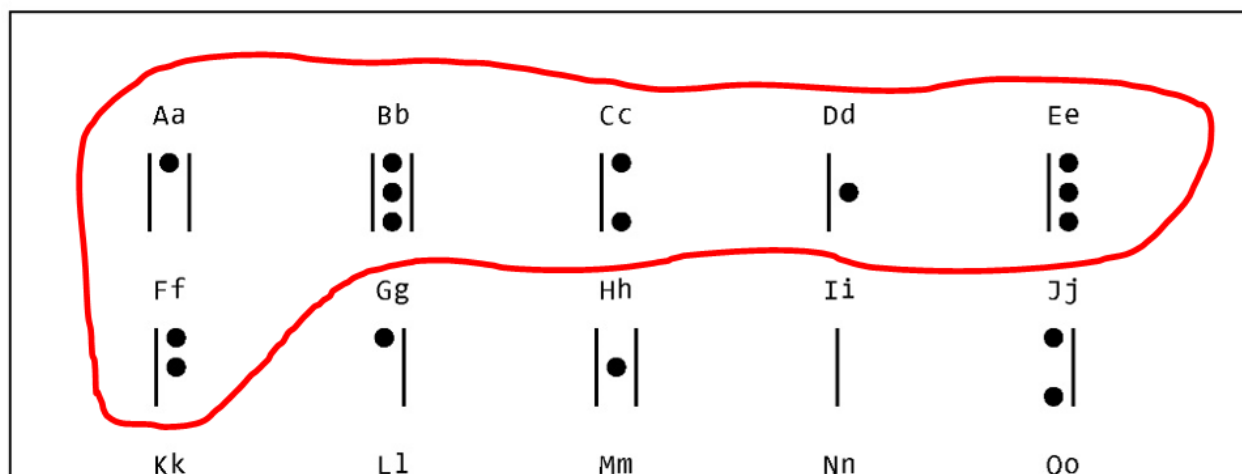
1. At the time I found the sketch, I was working on a new font whose letter shapes were exactly identical to some of those from that sketch:



That's how I originally named that font "Neat Synchronicities," and then changed it to "Zufall," which means "coincidence" in German. That's the story of the "Zufall" font.

Atype Font Zufall

- Character Set -



2. The more important part of the story is related to the "Bionicle" toys. When I saw those toys, the gears of untrodden neural pathways grinded just enough for me to remember receiving two "Bionicle" robots in a New Year's gift bag from Santa Claus at the school where my mom worked when I was a child. Through a fog, I remember the packaging, and I'm convinced that these glyphs were on the packaging. I recall some symbols, but not the exact letters. Besides, I couldn't have understood them at that age. I was a chimp. Regarding the symbols on the toy's packaging, it might be the "Mandela effect," I don't know. I called my mom to try to find the packaging, but there was no trace of it.

And now, what is the real truth? Has atypography arisen as a product of all the inspirations I absorbed in my twenties, or has the subconscious been quietly digging a tunnel through my consciousness like Andy Dufresne in "The Shawshank Redemption"? The truth is most likely a combination of both. Watch out, clichés invasion!

*

> "Kvadrug" font:

This is the real debut. The first font file I made. It's important to mention some trivia about it because I decided to learn how to make fonts only when one morning, while my eyes were still closed, an idea for the letter "a" popped in my head. I noticed it a few more times; no big eureka moment, but it seemed like my brain was breaking down some creative barrier much faster than in the waking state. Maybe it's because of the absence of the "noise" that increases with every passing moment after waking up. As with many other things, after a little research, I found out that I'm not that unique at all; there's a term for it called "hypnagogia". Not only that, but people have been using it for a long time to come up with new ideas and overcome current obstacles. Edison napped while holding a ball in each hand, presuming that, as he fell asleep, the orbs would fall to the floor and wake him. This way he could remember the sorts of thoughts that come to us as we are nodding off, which we often do not recall. Salvador Dali's favorite technique was also closely related to this state; he would put a tin plate on the floor and then sit by a chair beside it, holding a spoon over the plate. He would then totally relax his body; sometimes he would begin to fall asleep. The moment that he began to doze the spoon would slip from his fingers and clang on the plate, immediately waking him to capture the surreal images. And many others like Beethoven, Richard Wagner, Walter Scott, Nikola Tesla, and Isaac Newton. I'm not comparing myself to them, so calm down.

After about a year, I wanted to print a poster of Aphex Twin for my studio, so I made a design without much of a plan. From those few letters, the others were born, and after noting the similarity with the "Kvadrug" font, the fonts became part of the same family, giving it an extroverted and hikikomori structure. Here's the poster:



> Interwoven Wordmark:

For some unknown reason, at the beginning of creating these typographic compositions, I effortlessly crafted them while listening to "Tool". I don't know what brain connections are at play, but when I turned off the music, the designs would also come to a halt. But when I turned the music back on, my hand would move on its own. Whatever it is, thx!

*

> "Midis V":

At first the name of this font was "Finally Possible" since it was the first font of its kind (composed of only vertical lines). On a couple of occasions it seemed impossible to make a font that consists of only vertical lines without rule exceptions. After noting the similarity with the MIDIS font, the fonts became part of the same family, making its horizontal and vertical structure ("Midis H" & "Midis V").

*

> "Vitkovac":

The font got its name from the name of our village, which consists of only one long street with houses next to it.

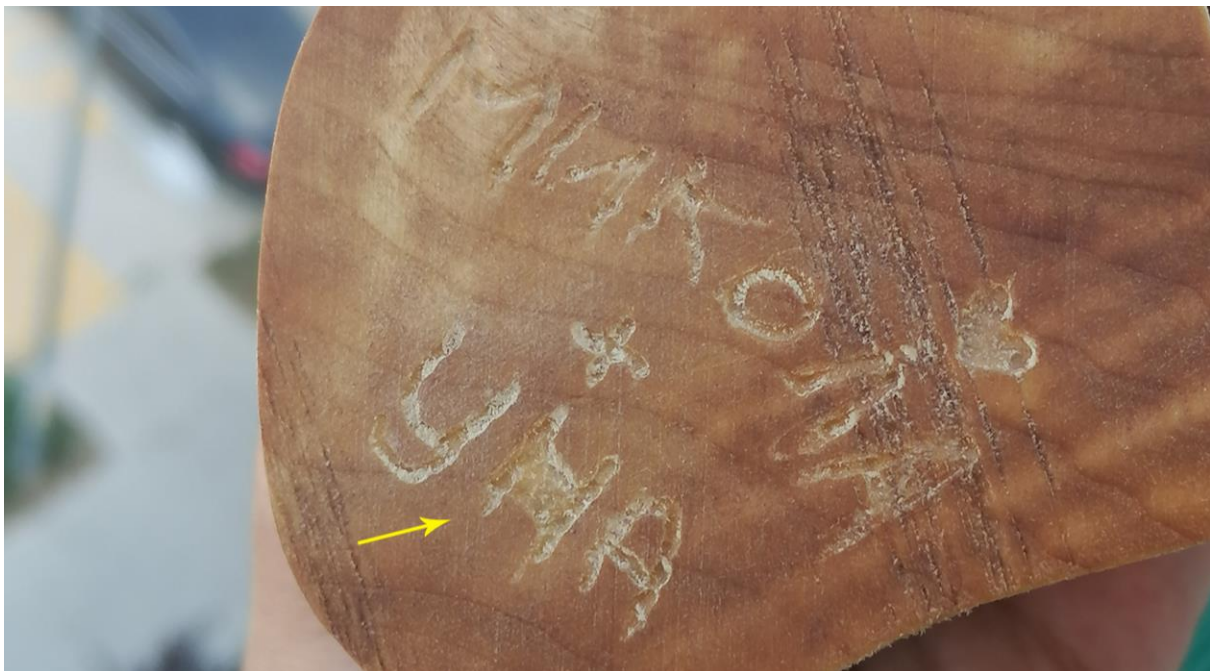


The original version did not have that "weight difference" moment, which made the design look better, but there was no chance that someone would read what was written without any instructions. Solving that problem was a headache, even though the answer was there all along. If there weren't that "weight difference" moment and if the beginnings and ends of the letters would morph, we could classify that design as an "interwoven wordmark" (from where it originated from actually).

*

> Ay Waitwait:

It all started with the wrong carving of the letter "N" in the wood, which was then remade into the letter "H". That messy "H" with reversed proportion opened the door to a whole new font.

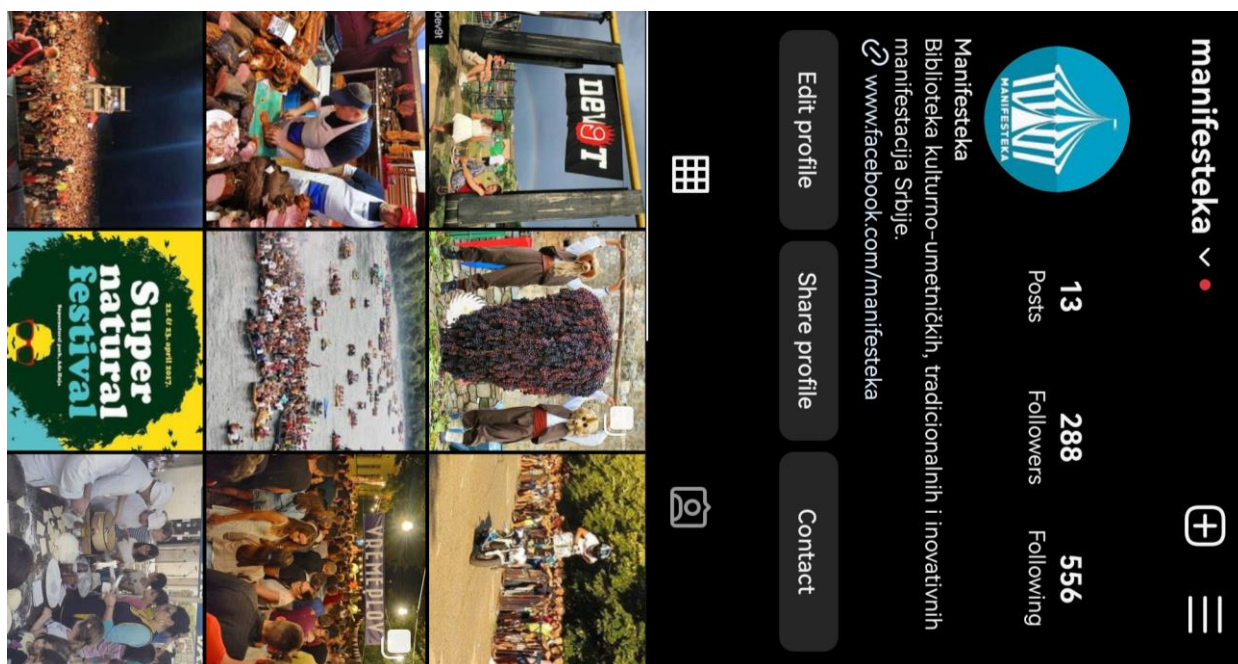


The name of the font describes the moment when it was realized that there is "more than meets the eye" in that carving error ("Oh, wait, wait" or "Ayayyy, wait, wait, wait"). By pronouncing it, it should remind you of "Ai Weiwei".

> Instagram account:

In the middle of finalizing this document, I received a notification related to the Instagram account that I created back in 2017 and used for only a month. I forgot about it, I thought it was switched off a long time ago. In 6 years, there has never been a notification from that account. But what's interesting is that at some point before that I decided to change the document concept from "user manual" to "manifesto" (with the idea of making the whole book a manifesto), and that forgotten profile was called "manifesteka". Quite a sign, right?

So, there was no need for a new account, but only a small restoration of the existing one. It came just in time.



Initial sparks

Speaking of the diligent subconscious, here are some examples I remember as inspirational and influential, even though back then I never even thought of delving into any form of typography. In fact, I recall once wondering, "Why do people engage in font making? There's so many of them, it's boring". The subconscious knows us better than we know ourselves. If it weren't for that, I wouldn't remember these examples today, which seemed interesting at the time, but only fleetingly. It's quite fascinating how it "knows" what to pick, preserve, and process over the years.

These are just a few examples; I will surely remember more in the future, but there will be many I won't, perhaps never touch those primal ones again.

*

> "Nevena" (Chemical Industry Leskovac):



I remember seeing this logo in the elevator of my building in Zajecar, and after some time, I realized that it was composed of the exact same shape, yet it managed to spell out an entire female name ("Nevena"). I was fascinated by the fact that completely different letters could be represented by the same shape with just a few rotations. That principle of using a minimal number of variations is what I later, unconsciously, applied when drawing interwoven wordmarks.

*

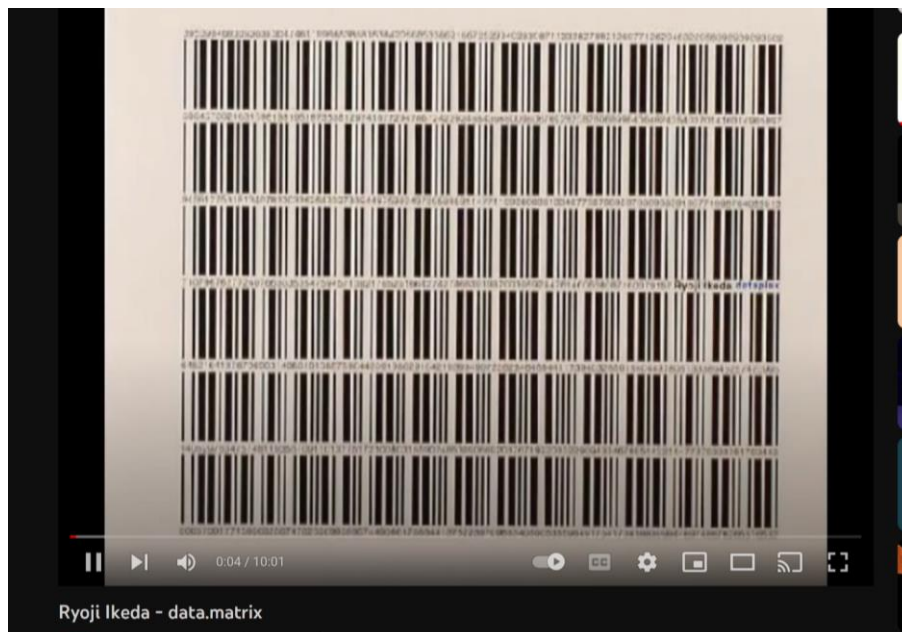
> The fence of the "Belgrade Bus Station":



I came to study in Belgrade in 2013. I remember the moment when I was looking through the window of public transport at what seemed like a regular fence, and then I realized that it was composed of letters "ASB" (Bus Station Belgrade). It was a small epiphany. I believe that was the trigger for my passion for camouflaging typography in everyday life.

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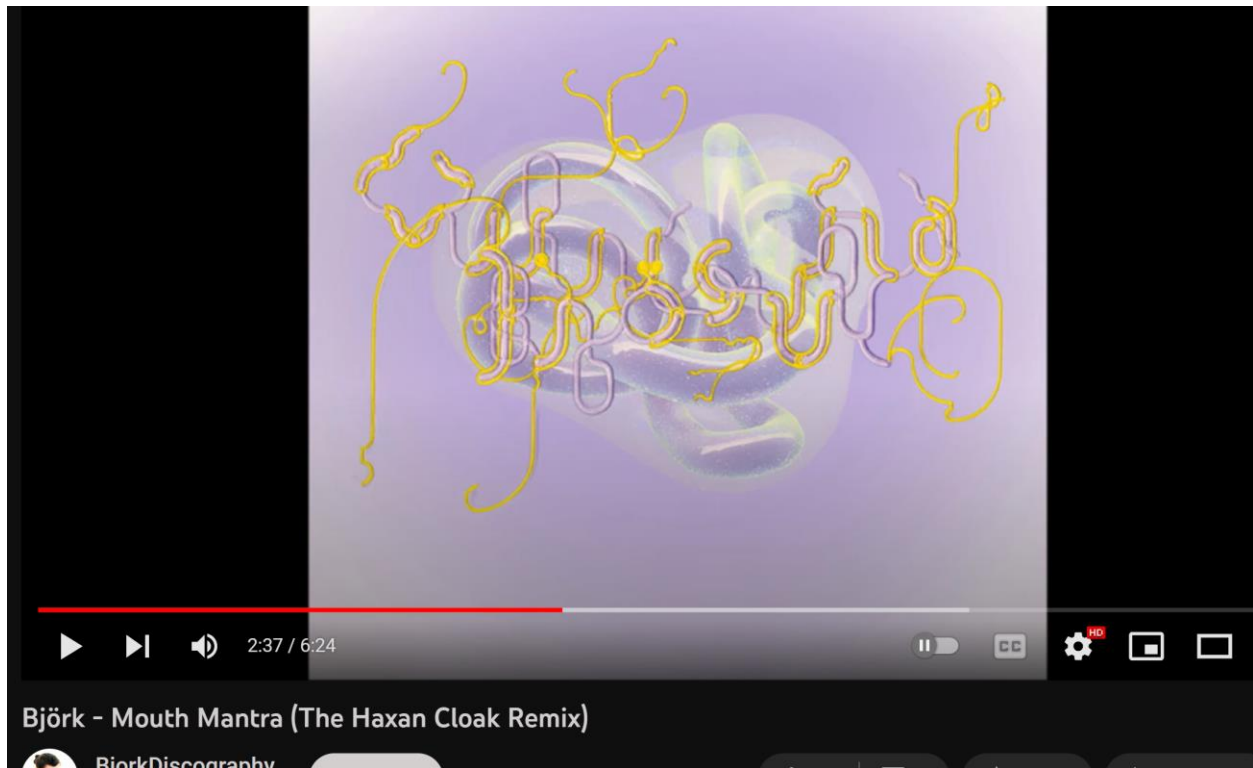
> "Ryoji Ikeda - Data Matrix" thumbnail:



It was around 2017 when I first came across this track. For some reason, I thought those barcodes represented letters. I didn't pay much attention to it until I returned to this track after 2-3 years, convinced that there was something written there. However, I realized that it wasn't any text, but it clearly inspired me to delve into designing something similar.

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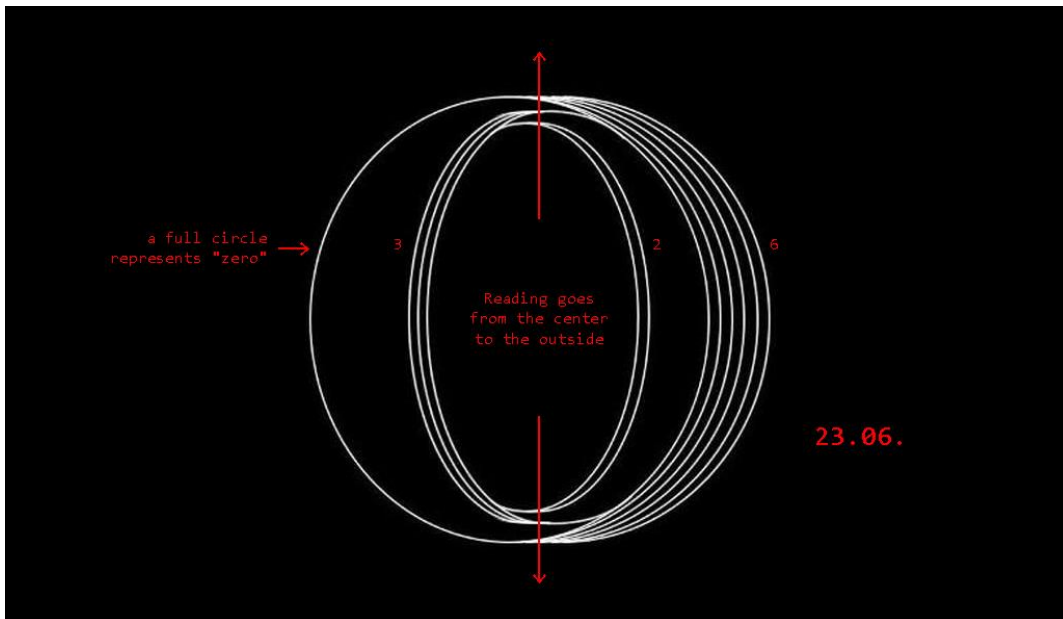
> "Björk - Mouth Mantra (The Haxan Cloak Remix)" thumbnail:



I believe this typographic design was the final "nail" that inspired me to design my own "semi-abstract typeface".

*

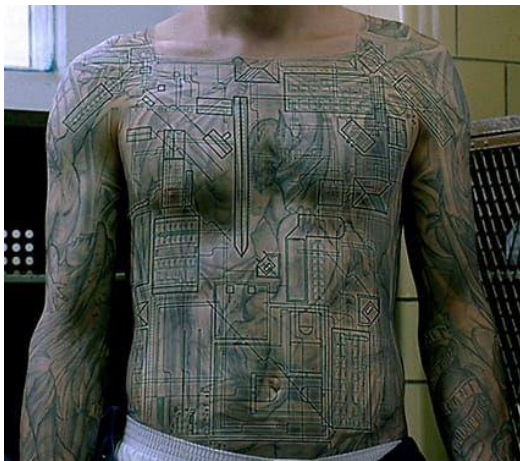
> My tatoo:



It was 2019 when my girlfriend at the time told me that she wanted to tattoo her brother's date of birth. As a not-so-big-fan of date tattoos, apparently the subconscious took matters into its own hands. While watching TV, an idea came to me by itself. I designed an instant tattoo for her, but soon realized that I liked the concept so much that I would like to have it on myself. I redesigned it with my sister's date and "that's all, folks". It's still here today, not going anywhere. I did not see the similarity of this with atypography until the very last version of this user manual. Now it's obvious part of the "puzzle". From the atype point of view, it lacks universality, it is not intuitive, it requires explanation, so technically it could fit into "interwoven wordmark".

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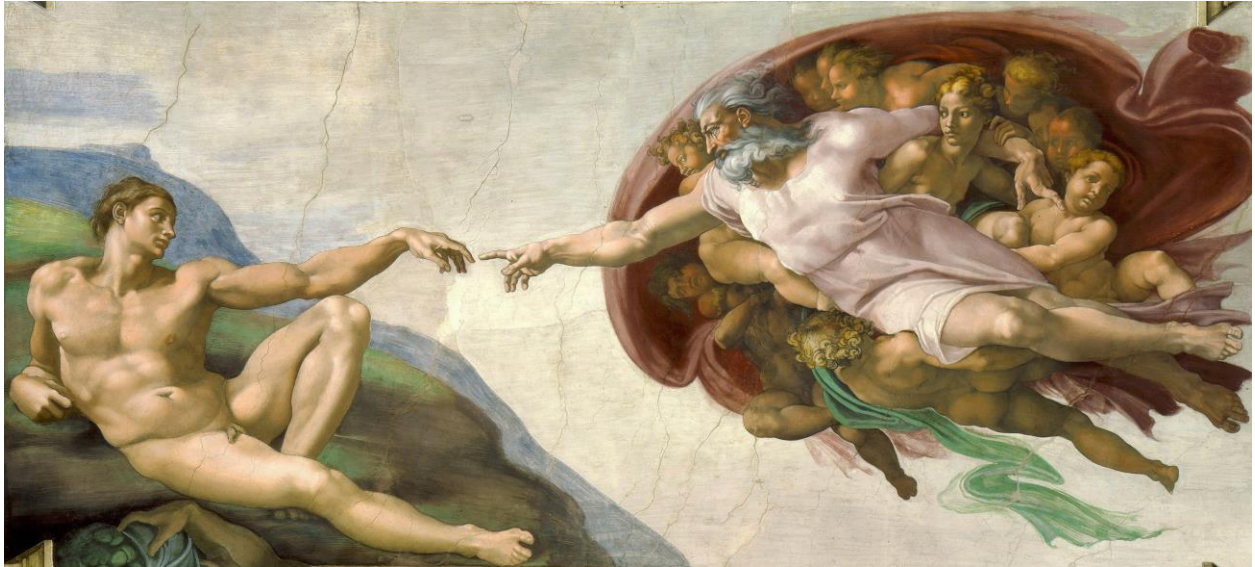
> Michael Scofield's tatoos:



Around 2009, I was hooked on the series "Prison Break" and the idea that something mysterious is in plain sight, yet no one sees it. I partially applied that concept to writing cheat sheets during high school.

*

> Michelangelo's "The Creation of Adam":



I don't know if it is true and what was Michelangelo's motive, it doesn't even matter, I just remember hearing once in a TV show that only after 500 years did people interpret that the dark shape behind God represents the human brain. The moment when something has been there all along, and its presence or identity is discovered after a long time, that's something that left a strong impression on me. Regarding this concept, Michelangelo's painting isn't the only catalyst; there have been several similar situations... I love that concept. You can take the first part of the movie "SAW" as an example. I also remember watching a military exercise on TV where one of the obstacles was to break down a door to continue further. The first doors were locked and had to be forced open. After them, there were other doors that were wide open, and all it took was turning the handle to proceed to the next part of the course. Only a few of the participants thought to try the handle first; most of them started breaking down the door using the "door ram" right from the beginning.

> The story of the sun and the wind:



This is the story previously mentioned. We read it in the lower grades of elementary school, but it's evidently reflected in numerous situations throughout my life. That unobtrusive approach has been my constant companion. Being forced to complete something often led to either not finishing it or doing a lackluster job. Conversely, an unobtrusive approach with a subtle nudge typically guided me toward thorough completion of tasks. It might not always be within the expected timeframe, but what can I do? A magnet on my fridge sums it up nicely: "As long as I don't have to, I'll get it all done."

Of course, this rule does not always apply, it differs from person to person, I would say, but it's definitely common. There were countless situations in my case where the pushy approach backfired completely. From the bosses I worked for, finishing college, household chores, intimate relationships, the final click on the "buy" button of a website, to watching a certain movie. That "noise" created by an intrusive approach often destroys any sincere desire to achieve anything.

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> Movie "Arrival" (2016):



Everything should be clear here. A different way of communicating with characters. If you haven't watched this movie, please do.

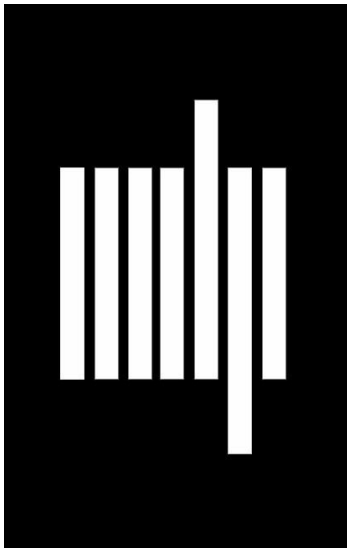
Here are some examples that were the idea catalysts for certain fonts:

> Kvar H (FB)



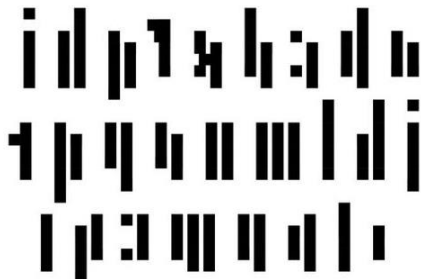
Credits: (unkown for now)

> Epetri:



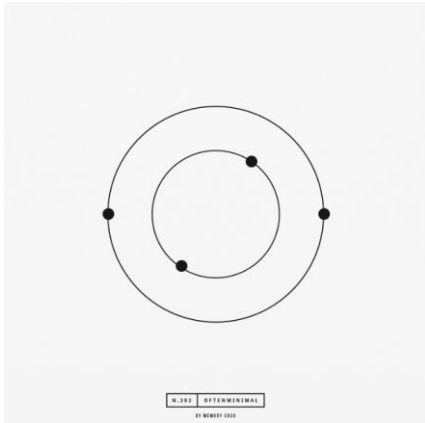
Credits: Muriel Cooper – MIT Press logo, MITP (1963)

> Midis V:



Credits: all I could find is "min-ji-lee-interview"

> Lunar Delojo:



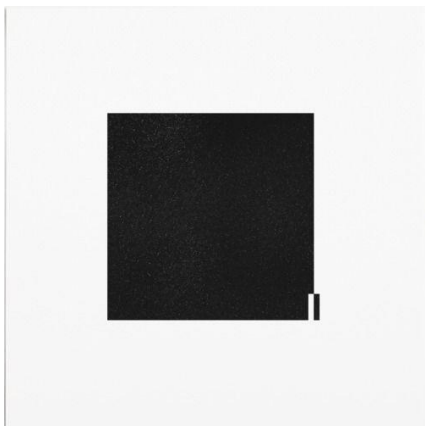
Credits: <https://oftenminimal.com/>

> Its Tactility:



Credits: <https://oftenminimal.com/>

> Reciprocal:



Credits: <https://oftenminimal.com/>

> Predshator:

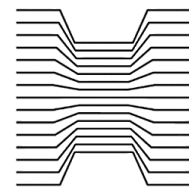
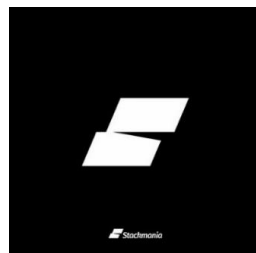
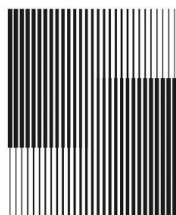
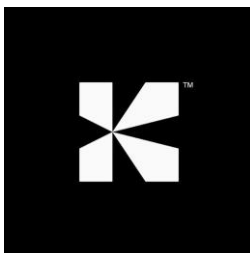


> Popliteal:



I came up with an idea on how I can snatch some money from your pocket - if you have a logo composed of a letter (like a monogram) that is modified to resemble more of an abstract form than a traditional letter, I'm confident I could design an entire font from it.

Here are some examples of the type of logos I'm referring to:



You get it.

CONTACT: Stalk or colab

Website: <http://www.atypography.com/>

Atype IG page: https://www.instagram.com/atype_movement/

Atype FB page: <https://www.facebook.com/atypography/>

Atype Reddit Community: <https://www.reddit.com/r/atypography/>

*

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*

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