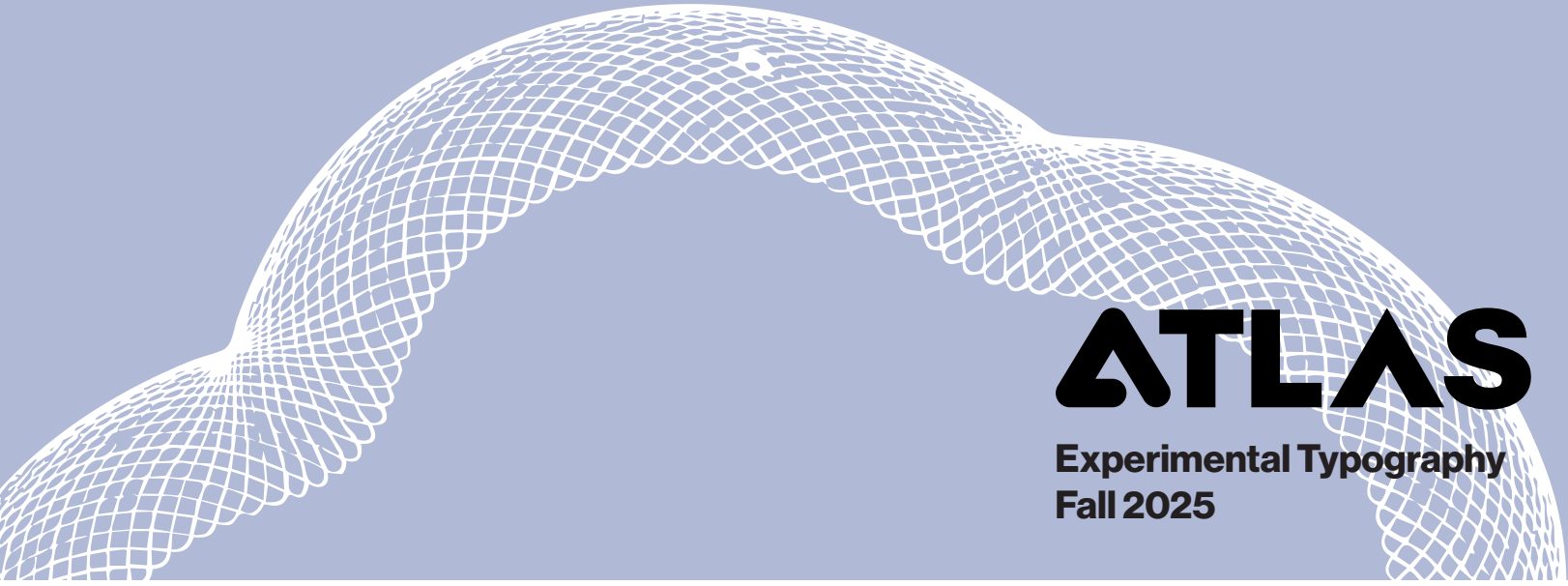


TYPPO



The image features the word 'TYPPO' in a highly stylized, wireframe font. Each letter is constructed from a dense mesh of lines. The 'T' is yellow, the 'Y' is pink, the 'P' is brown, and the 'O' is green. The letters are set against a light blue background. At the top and bottom of the page, there are large, white, wireframe spheres that appear to be made of a grid of lines, creating a 3D effect.

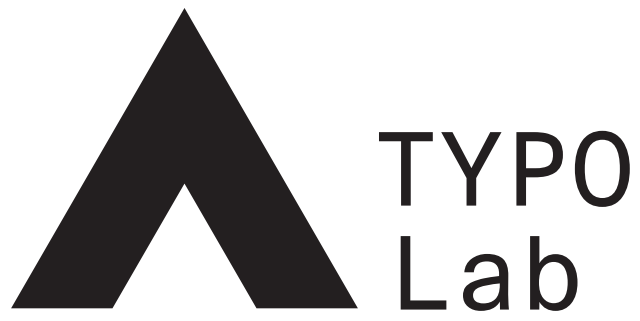
ATLAS

Experimental Typography
Fall 2025

Experimental Typography
ATLS 4130/5130, Fall 2025

Kai Adamchak
Alejandra Arteaga Avelar
Lily Battin
Autumn Bement
Aria Brauchli
Tessa Brown
Maya Buffett-Davis
Tenaya DeWitt
Rachel Diamond
Andrew Hart
Jadynn Jones
Maggie Kempen
Kira Sung
Arden Villanueva

Joel Swanson, Instructor



Experimental typography challenges traditional letterform design and typographic conventions by treating text as both a communication tool and visual art form. While conventional typography emphasizes established rules of legibility and readability, experimental approaches explore how pushing boundaries can create new forms of visual expression and meaning.

This course traces the evolution of experimental typography from the Bauhaus to today's AI-driven innovations, examining how designers have reimagined the foundations of type design. Students study historical movements while developing their own experimental approaches through hands-on projects. The course culminates in students designing original experimental typefaces, documented through limited-edition type specimens.

The TYPO Lab serves as our hub for typographic exploration and production. The lab combines traditional tools like hand-set letterpress type with contemporary technology including a Risograph duplicator and CNC pen plotter. By integrating analog and digital processes, students discover unexpected combinations and new directions in typography—exploring how the material qualities of different production methods shape meaning and reading experience.

MODULAR Collaborative Typeface

This typeface was the result of a collaborative effort by the 14 students enrolled in the course. Each student was responsible for designing a subset of characters based on specific guidelines: every character had to be created within a standardized grid using only a set of predefined shapes.

Through multiple rounds of critique, the class worked to achieve a cohesive aesthetic while gaining hands-on experience with the technical aspects of font design. The final designs were scanned and digitized using commercial font design software. To showcase the typeface, we printed type specimens on an Asbern letterpress with a custom polymer plate.

W
W
O
Q
R
R
R
R

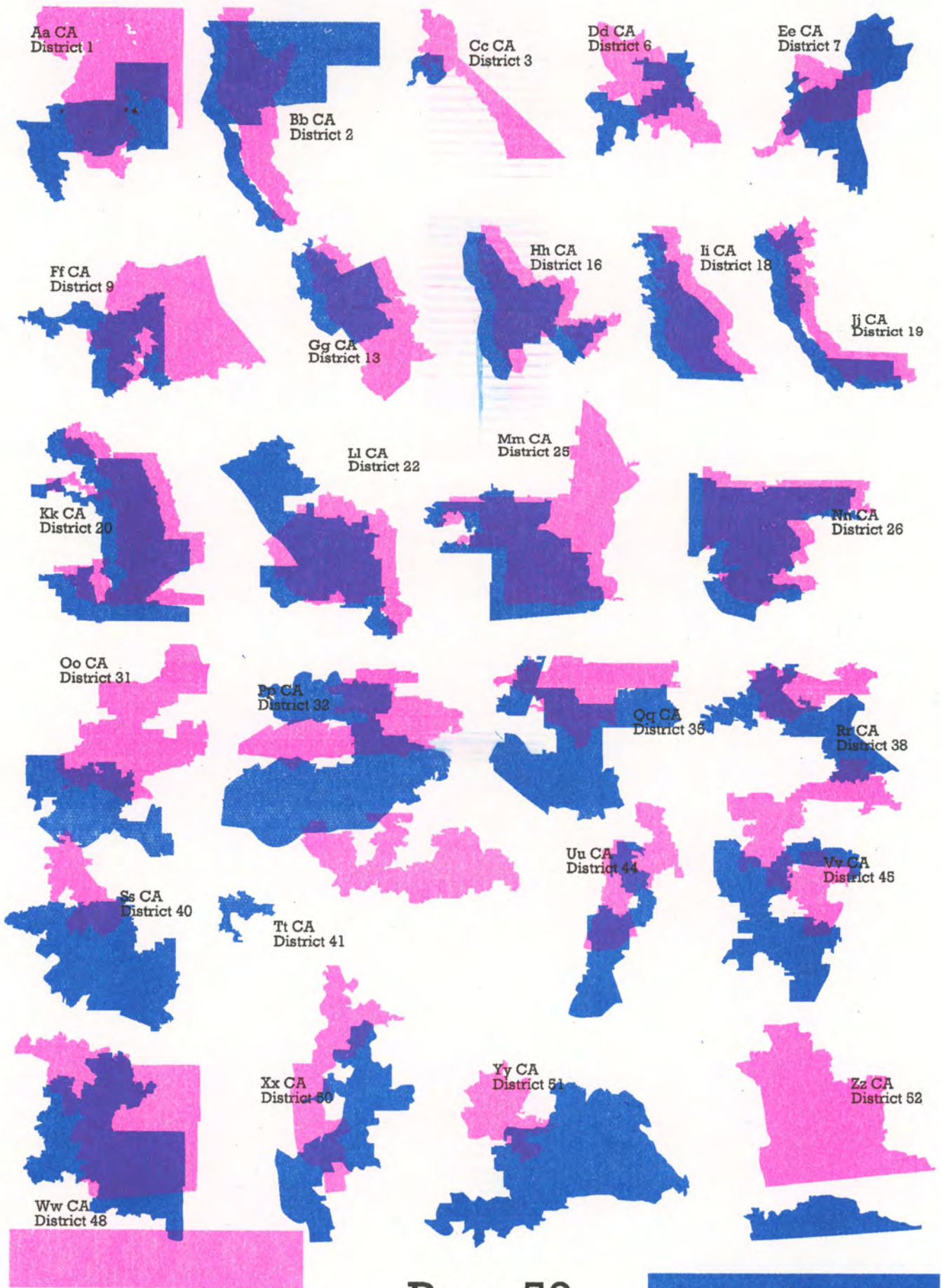
TRANSACTION
FOOTSTOOLS
PLACEMENTS
HUMOURLESS
SEDULOUSLY
RELAXATION
INDULGENCE
PROPELLANTS
CHEERFULLY
UNBIASEDLY
NONSMOKING
DECORATORS
DISTENSION
SHREWDNESS
ALTARPIECE
RETROGRADE
CARTRIDGES
01234567890&

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

Typefaces Prop 50 and H.B.4

Kai Adamchak

Gerrymandering is the manipulation of an electoral constituency's boundaries so as to favor one party or class. In the United States racial gerrymandering is illegal but political gerrymandering is not. As a result, at the beginning of 2025 the bill H.B. 4 was passed which set into motion the redistricting of Texas's electoral map so that the state will favor Republicans more than it currently does. This is significant because as of January 2025 the House of Representatives is controlled by the Republican Party but only by a small majority. In response, California proposed Prop 50, also known as the Election Rigging Response Act, which is an amendment to the California State Constitution which was passed by voters in a special election ballot on November 4, 2025. The amendment will now redraw California's districts to favor democrats in response. In order to demonstrate this current political debate visually I create two typefaces. Each typeface takes the 26 most gerrymandered districts from each state and uses their original borders as the lower case and their new gerrymandered borders as the uppercase.



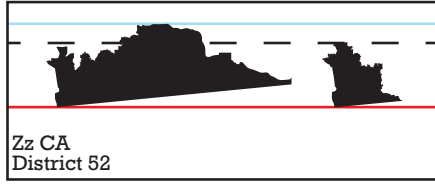
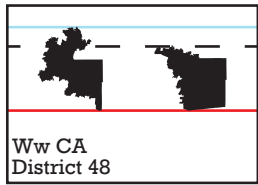
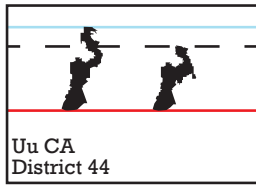
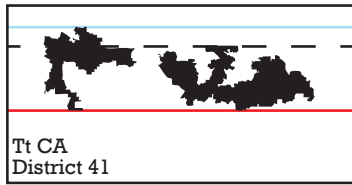
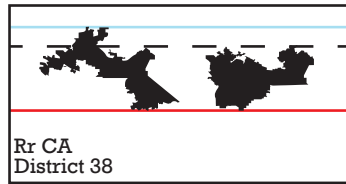
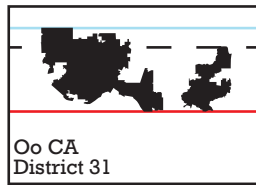
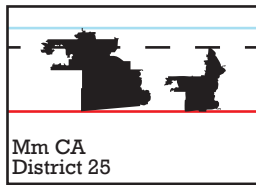
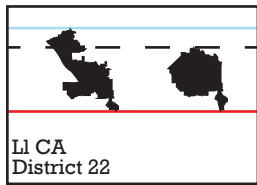
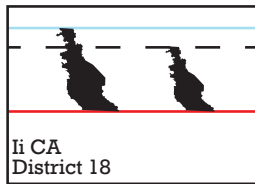
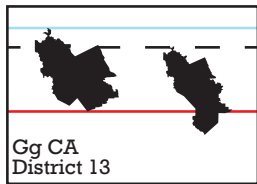
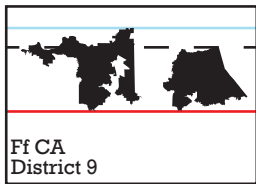
Old

Prop 53

New

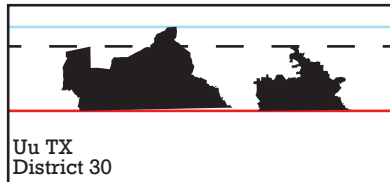
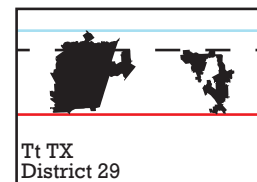
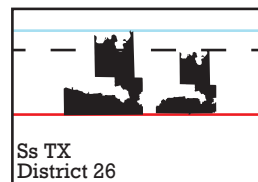
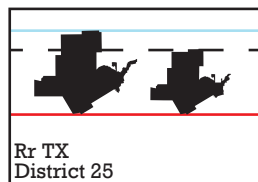
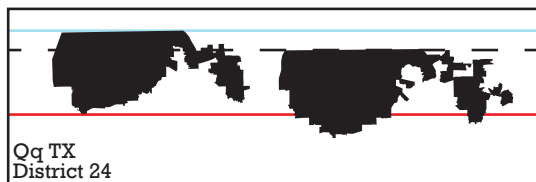
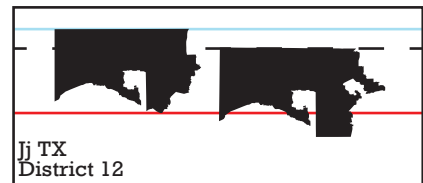
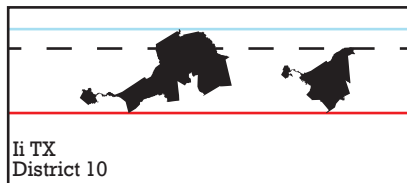
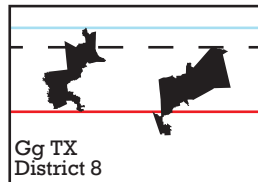
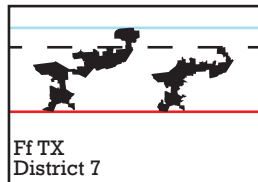
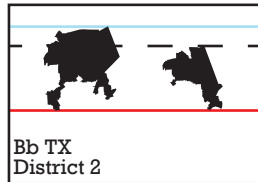
PROP 50

Kai Adamchak 2025



H. B. 4

Kai Adamchak 2025



Nightpixel

Alejandra Arteaga Avelar

As I was trying to conceptualize what I wanted my experimental typeface to be, I considered the aesthetics and typefaces that I already loved. I am very fond of bitmap typefaces, but I am also fond of the sharp serifs that you would see on the logos for dark fantasy video games. Ultimately, I decided to challenge myself by combining the two without compromising one or the other. Thus, Nightpixel was born, and many iterations later it is at a point where I can say I was able to balance out the look of pixels with the sharp serifs. I intended for this to be more of a decorative typeface, and the design choices that I made reflect that. I re-worked many of the “base” bitmap glyphs that already exist to fit more cohesively with my sharp serifs. It felt like building a puzzle, and Nightpixel was a fun puzzle to assemble especially once it started to come together.

MEMORIA DE LA
INDUSTRIA Y
COMERCIO
DE LA
REPUBLICA ARGENTINA
1916-1917

MEMORIA

Latticework

Lily Battin

Latticework is a type face designed to capture the organic quality of fishnet texture. Together, Latticework's two composite parts create stark contrast between letterforms, allowing the typeface's user a variance of emphasis and structure in composing typography. A statement piece composite of gritty visual interest, Latticework creates bold headings to lead designs. Grungy, splotchy and alive with hand crafted intention, Latticework presents a unique approach to handcrafted typography.

AA KK VV
BB LL WW
CC MM XX
DD OO YY
EE PP ZZ
FF QQ 01
GG RR 23
HH SS 45
II TT 67
JJ UU 89

LILI BATTIN
2025

- : : ?

LATTICE WORK

Aetherial Flow

Autumn Bement

The font that I created is called Aetherial Flow, an asemic-style alphabet utilizing a substitution style cipher. For the design of the font, I drew inspiration from Quenya from The Lord of the Rings. I also drew inspiration from water, as well as Nav, a script version of the Na'vi language. My intention was to create a flowing, elvish-style font that could create timeless elegance without replicating or too heavily referencing my inspiration. The letterforms emphasize flow, utilizing long curves and flowing strokes, decorated with strategically placed dots for a more whimsical feel. Aetherial Flow was designed to appear otherworldly, aiming to immerse the viewer in a mystical, far-off land. Creating and working on this typeface has allowed me to further expand upon my skills while also allowing me to create a design that is mystical and fun.

Aetherial Flow

శ్రీ సంగమ సాహిత్య క్రి

అంకి. పక్ష

Autumn Bement 2025

శ్రీ శ్రీ శ్రీ సంగమ సాహిత్య క్రి

అంకి. పక్ష

శ్రీ శ్రీ శ్రీ సంగమ సాహిత్య క్రి

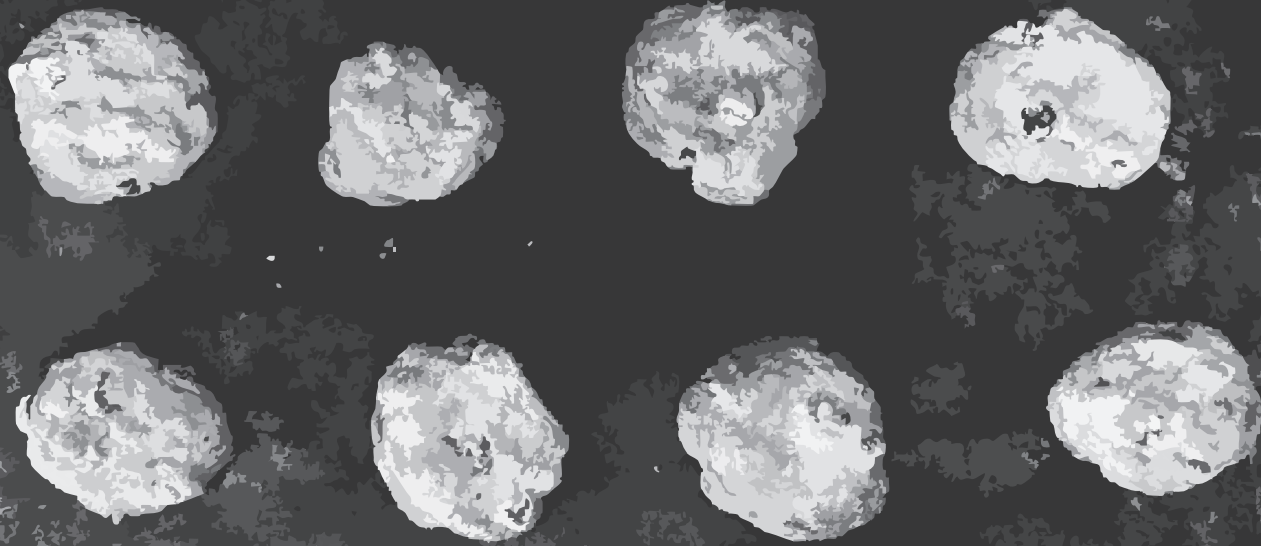
అంకి. పక్ష

0123456789

Nancy Font

Aria Brauchli

Script is a hand-drawn typeface based entirely on my grandmother Nancy's handwriting from her old recipe book. My goal with this project is to preserve every small imperfection, loop, wobble, and quirk that made her writing feel alive. Instead of smoothing or modernizing the forms, I focused on honoring the original texture and personality of the letters so the typeface feels as close as possible to writing directly from the pages she touched. I studied each letter closely, tracing the natural variations, inconsistent stroke weights, and irregular spacing that happened within her everyday handwriting. These details became the foundation for the digital glyphs. I didn't want the font to feel perfect. I wanted each letter to carry a little bit of her character and personality. In the end, Nancy Script isn't just a typeface; it's a way of keeping her presence alive in every word it forms.



Grandma's Chocolate Chip Cookies

Ingredients:

- 1 teaspoon baking soda
- 3/4 cup brown sugar, packed
- 1 cup (2 sticks) butter, softened
- 2 cups (12-oz. pkg.) semi-sweet chocolate chips
- 2 large eggs
- 2 1/4 cups flour, all-purpose
- 3/4 cup granulated sugar
- 1 teaspoon sea salt
- A sprinkle of love
- 1 teaspoon vanilla extract



Directions:

Step 1
Preheat the oven to 375°.

Step 2
In a small bowl, mix together the flour, baking soda, and salt. In a large bowl, cream the butter with the granulated sugar, brown sugar, and vanilla until smooth. Add the eggs one at a time, mixing well after each. Mix the butter and sugar really well and then also beat the egg really well. Gradually blend in the dry ingredients. Stir in the chocolate chips. Mix it only until everything is moist. They get tough if over beaten when the flour is added. Drop rounded tablespoons of dough onto ungreased baking sheets.

Step 3
Bake for 9-11 minutes, or until the cookies turn golden brown. Let them sit on the baking sheets for 2 minutes, then move them to wire racks to cool completely.

Starlight Moon

Tessa Brown

Starlight Moon typeface integrates Y2K celestial motifs of stars and orbit rings into each letterform, blending futuristic themes with a nostalgic tone. Starlight Moon is a decorative Roman-style typeface with high contrast and sharp, crisp edges. It's intended to be used for headers and titles in posters, branding, editorial content, and much more. The sharp, crisp edges and serifs match the pointed stars and sharp edges of the orbits, creating a consistent aesthetic. Most uppercase letters and all numbers have orbit rings and stars with a similar aesthetic. The lowercase glyphs only have stars to ensure legibility and therefore, pair easily with the uppercase forms. While designing this typeface, I had to balance decoration with legibility. The process of designing this typeface started out with sketching each form, implementing each sketch as a vector illustration, creating multiple iterations of each letter, and then kerning the typeface to create a balanced appearance.

Starlight Aloha

Tessa Brown

2025



Found Alphabet

Maya Buffett-Davis

Found Alphabet is a font made from imprints of objects into clay. I sourced the objects from Art Parts Creative Reuse Center in Boulder, CO and Scrap, a creative reuse store in San Francisco, CA. I sifted through bins of old toys, electrical components, shells, plastic bits, metal parts, and wooden shapes to find forms that resembled the letters of the English alphabet. I stamped these objects into wet clay, fired these shapes, added black underglaze to create contrast in the relief, and fired the pieces again. Once the pieces were fired, I photographed each letter and used Adobe Illustrator and Birdfont to transform the images into letterforms. This font was in part inspired by the book *Alphabet City* by Stephen T. Johnson. *Alphabet City* comprises 26 paintings, each depicting a letterform found in urban and organic shapes around New York City. Johnson's project began when he noticed that the moulding on the outside of a downtown building looked like a beautiful S. *Alphabet City* is a document of one person's attunement to their environment and in-turn can inspire readers to pay deeper attention to their own surroundings. The process of finding shapes for Found Alphabet required paying close attention to the objects around me. I ended up selecting objects within a large mimetic range: some shapes, like the lower case i, are very close to the English alphabet counterpart, whereas the lower case h is quite abstract. All together, Found Alphabet is remarkably quite legible. I hope that Found Alphabet will encourage more noticing of the little details, shapes, and patterns in the world around us.

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

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

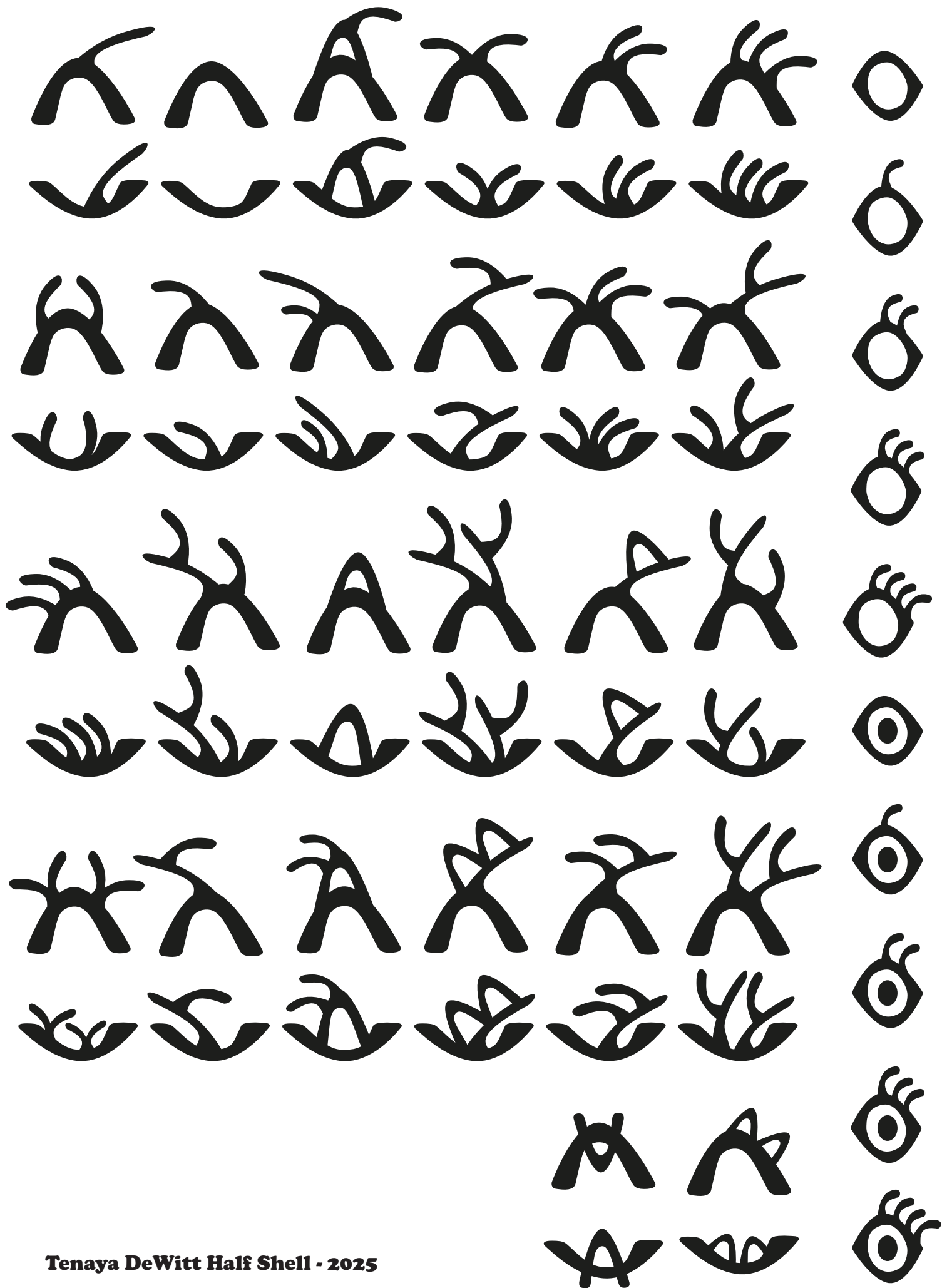
2025

H W F F e t t D v i s

Half Shell

Tenaya DeWitt

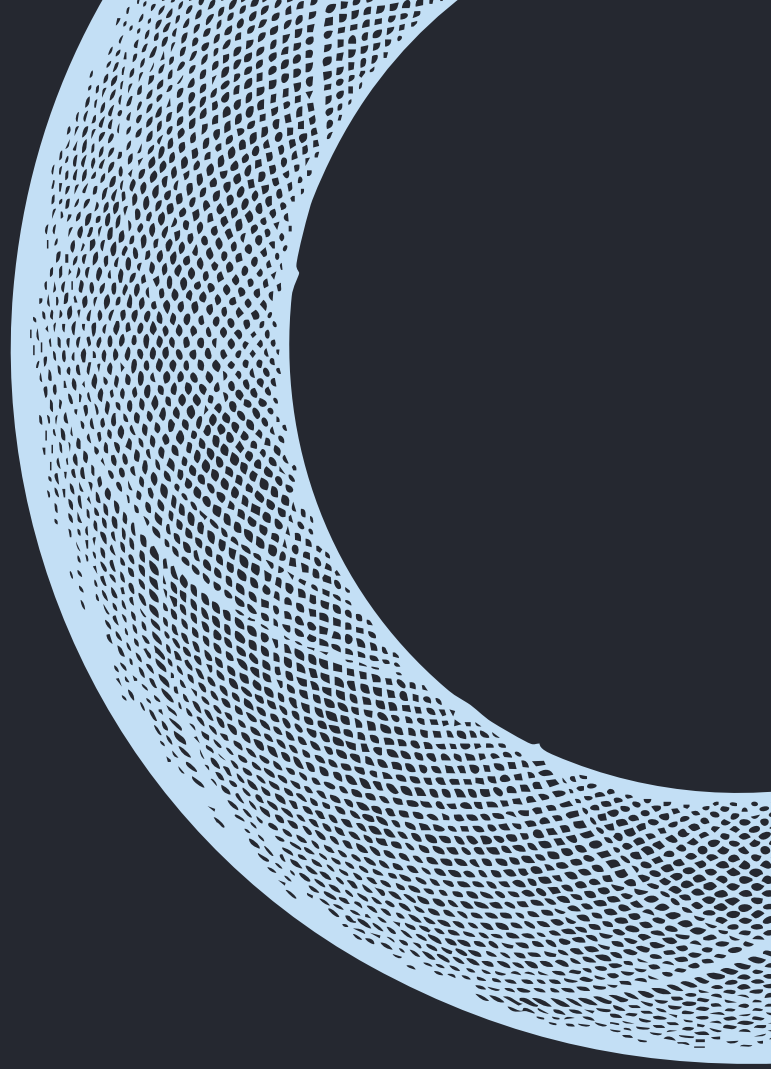
Inspired by natural forms such as the interior geometry of walnut shell halves and branching plant stems, I set out to create an asemic type face meant to function as a language within a broader world building project. During the development process I noticed a similarity between some of the forms I was sketching and forms present on my ceramic work. I became interested in the idea that the language could be physically encoded onto the form so meaning could be conveyed not just through the incision of the glyphs on the clay surface, but into the form itself. This inspired the substrate of each glyph to be a curve reminiscent of a handle found on a vase or mug. The final character set is an aesthetic exercise. I decided on a couple of rules to guide how I would create each glyph, listed all possible combinations, and selected the ones I like the best.



Orbitra

Rachel Diamond

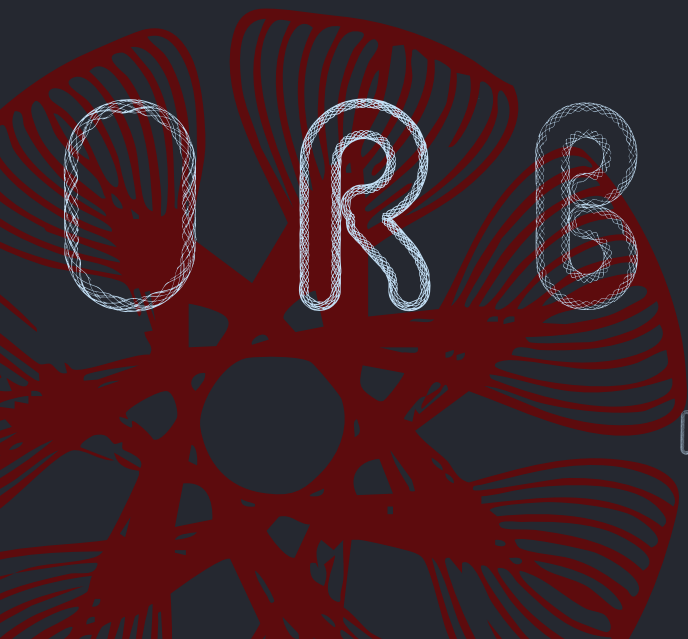
Orbitra is a typeface inspired by the playful wonder of the spirograph, a childhood toy that transforms simple motion into intricate, mesmerizing patterns. Each letter in Orbitra is born from the precise geometry of the spirograph, creating delicate curves and complex roulette shapes that invite the viewer to pause and explore. The design celebrates the joy of discovery and the tactile satisfaction of drawing, translating that childhood experience into a modern typographic form. The process began with pen on paper, capturing the fluid, organic motion of the spirograph, before being carefully scanned and vectorized into a fully functional digital font. Orbitra is more than a typeface; it's a visual playground, encouraging the viewer to get lost in the intricate patterns and rediscover the simple magic of geometry. With Orbitra, the spirit of playful experimentation is preserved in every letter.



JUMP BACK
FRIENDLY
VOX HUMAN
QUIZZARD
TEXTBOOK
SWAGGLIER

s n Q p f r Q g
k e y b Q r d
M U f f l i n g d
V Q r t e x e d k
q U i z p Q e k
w h Q l e b Q y

0 1 2 3 4
5 6 7 8 9



O R B I T R A

RACHEL
DIAMOND

Z O Z S

POKEFACE

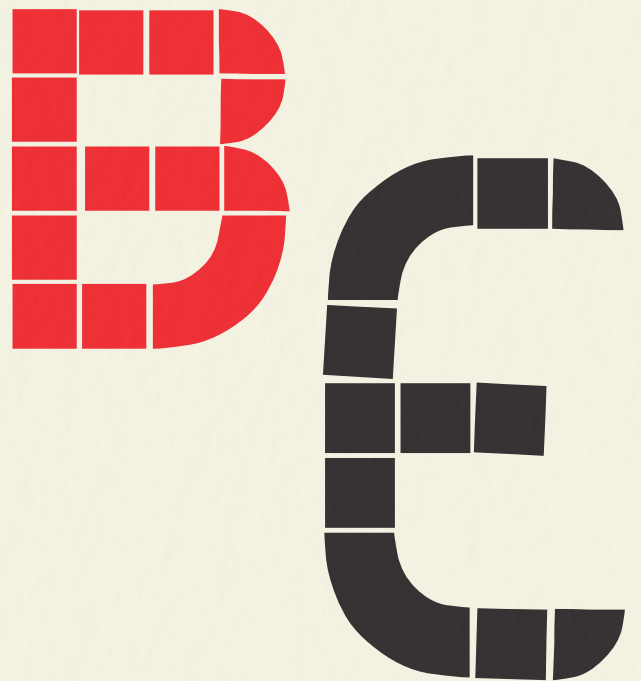
Andrew Hart

Pokémon played a big part in my childhood growing up. From playing Pokémon games on my DS and watching the show, to collecting and trading various cards. I like the original Pokémon font displayed in the Pokémon title, however I wanted a font that highlighted the Pokémon themselves. Thus Pokeface, a font composed entirely of Pokémon was born. Originally, I wanted to design the letters so that lowercase letters would be based on the pokémon before they evolved, and capital letters would be the evolved versions. Unfortunately with some capital and lower case versions of letters being so different from one another I struggled to find enough evolution pairs for all the letters. Instead I focused on showcasing a wide variety of pokémon over the evolution idea. I chose to hand-sketch all the glyphs to attempt to recreate the art style from the pokémon show which is primarily hand-sketched.

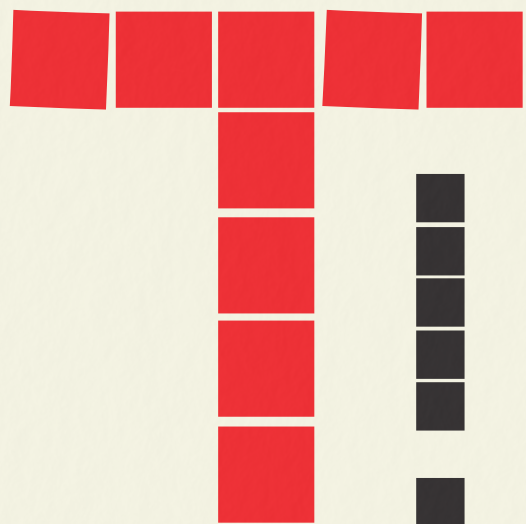
ETA LEGO

Jadynn Jones

My typeface is a cyrillic font made of individual flat lego pieces that I digitized to create the letterforms of the cyrillic alphabet. I took inspiration from the blocky and geometric aesthetic of Soviet Era Constructivism. I studied Russian for about a year and really enjoyed the language as a whole and wanted to challenge myself to create non-Latin forms, and I think Russian lends itself really well to this geometric structure I wanted to experiment with. I decided to name it “ETA LEGO” (eta is the phonetic pronunciation of the word “ЭТО” which means “this” in Russian. So the name means “This Lego”).



АаВвВвГгАаЕеЕе
ЖжЗзЫыЫыКкЛлМм
НнОоПпРрСсТтУу
ФфХхЦцЧчШшЩщ
ыьЭэЮюЯя



SETLIST

Maggie Kempen

SETLIST is a playful font, meant to be used for creative poster designs or just as an eye-catching headline. This font is based on numerous setlists that I made with my band, Diva Cup. We drew every set preshow and I almost always took pictures of them before handing them out to the crowds. This is the ultimate keepsake of my own time on stage, but also a celebration of analogue typefaces, harking back to handwritten forms. Anything but traditional, however, this font is highlighted with stars because I am one (obviously).

SAFETY FIRST

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 0

YOU

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG! the quick brown fox jumps over the lazy dog?

Buzzworth

Kira Sung

For my project I wanted to do something bee themed. My boyfriend's nickname is Bee because his name starts with a B and he loves honey. More than six years later we have been collecting as many bee themed things as we can, even our small business we started together is bee themed. At first I wanted to make something that we could use for our business; however, after doing some research, I found that most bee themed fonts were all fun and playful, some even a little childish. I wanted to do something different, something not so obvious. So I went in a more professional direction. I also knew I wanted to make a higher contrast style so I can make use of the thicker parts of each glyph to put a negative space art, in my case a honeycomb pattern. When I saw some higher contrast fonts, I thought to myself, "it would be really cool to put something there to make it more themed and unique using negative space". I started by drawing every uppercase letter on paper so I had something to trace on the computer. To make each glyph digitally, I had 2 rectangles, a skinny one and a thicker one. I used these as the building blocks. I matched it up to what I drew on paper the best I could while simultaneously improving on each letter as I went. For the rounded letters I used the logo trick where you make complex shapes with lines and circles. Instead of lines, I used my building block rectangles. For the lowercase letters, honestly, I just winged it. For the pattern on the lowercase letters I took my classmates' advice and came up with an attached honeycomb, as it was growing off the letter. I came up with the name Buzzworth just from the word buzzworthy, it's simply just a play on that. I also thought it sounded a little pretentious and high class. Although I don't think I can use it much in my small business as it does not fit with the vibe, I am overall still very proud of how it came out.



Buzzworthy

By Kira M Sung
November 25 2025

For professional
bee to make
something truly
BUZZworthy



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
0123456789

Juno Sans

Arden Villanueva

Juno started as an exploration of how natural distortion and asymmetry could shape a typeface without sacrificing clarity. I began designing this type face, planning my mood boards and getting inspiration. When gathering inspiration, I kept returning to scanned flowers. These flowers had warped outlines, soft bends, and the way organic forms resist perfect symmetry. I wanted to translate this look into letterforms that feel alive rather than static. Throughout my design process, I tried to steer away from perfect shapes and rather make them more naturally distorted. I love the way Juno is warped in a single letter form and all put together in a sentence. Each character leans, curves, or stretches in subtle ways, giving the typeface personality without sacrificing legibility. I made Juno intending it to sit between whimsy and elegance. When designing my Type Specimen Poster, I wanted to take what I was inspired by in the beginning and translate it into my design. With this in mind, I took all of the colors from my mood board and even made a few of my own shapes to resemble the flowers I was originally inspired by.

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

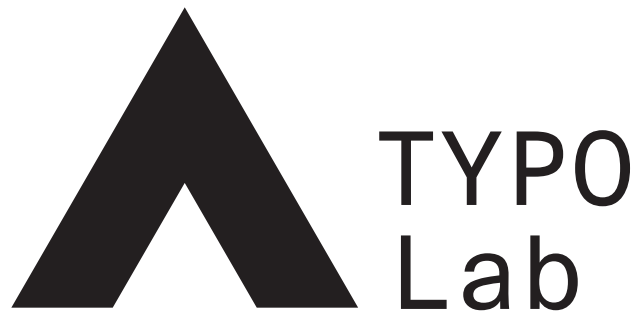
0 1 2 3 4 5 6 7 8 9

UUNO
SANS



Arden Villanueva, 2025

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



ATLAS

typolab.org
atlas.colorado.edu