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the Queezoid script
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Footnote 30

February 2019

Queezoid now available for free

Designed as an extension to a brand identity and first shown in [Footnote 25](#), Queezoid is a non-Earth script. The typeface explored the concept of an invented alien writing system.

The aliens were the Queezies who had travelled to Earth from Queezon 3. Whilst they were here they attempted to write our language to communicate with the children of Manchester (UK). The premise was that in order to understand how they formed our letters, we first had to understand how they wrote their own letters – then apply their writing style to the formation of our letters. So of course we had to invent their written script first.

Once the Queezoid script had been developed we applied its method and structure to make two working fonts. Queezoid Hand reflects a written form and has multiple tied characters that occur naturally during writing. Queezoid Sans is more akin to a formal printing type, with a more rigid appearance and no tied characters.

ð ɹ ɹ ɹ ɹ ɹ

h e l l o

Core single letters

ʃ ɹ ɹ ɹ ɹ

marker hh ll oo

Visual texture in Queezoid occurs through two methods of marking text. One method is how double letters appear. A high or low marker replaces the repeated letter. Many common double letter combinations have become joined to the marker and developed as their own glyph. The double 'oo' glyph is its own shape

ɹ ɹ ɹ ɹ ɹ

ae eo ua

Another method of creating texture is the use of a tone mark which appears over or below the second vowel in a mixed vowel pair

sh ch ei fa

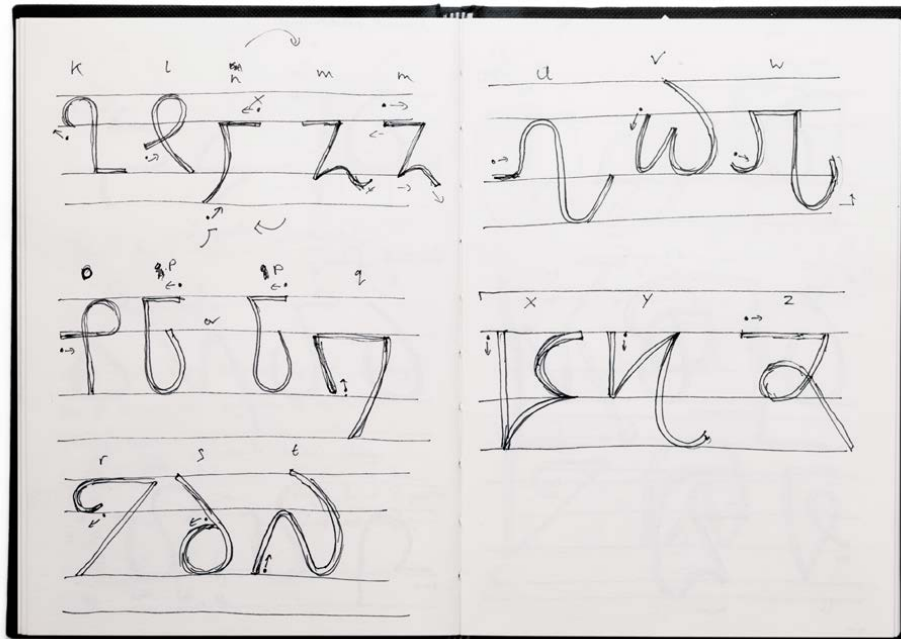
These letter combinations have distinct shapes

goo d a l i e n

The visual texture of Queezoid Hand benefits from its many tied letters that occur naturally when it's written



The Queezoid script PDF which explains the mechanics of the script



Single letter shapes in the Queezoid sketchbook. Dot and arrow denote the start and direction of writing. All letters are formed in a single stroke

Although the freedom of inventing a script was fantastic, there were limits imposed, not only by the requirements of how the fonts had to function, but also understanding how a language and script can develop over time. We found that our knowledge of the history of our own language and the appreciation of rhythm and texture in type patterning was invaluable. Inventing and constructing languages is fascinating and something that we may return to at a later date.

The fonts are now available to download for free at typography.net. You can also discover more about its origins and development in [The Queezoid script PDF](#) booklet as well as at studiotype.com/bespoke/queezoid.

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! Tips & Tricks

A few settings to be aware of when using fonts.

Under the hood functionality

OpenType technology is at the core of the fonts we use. Part of the specification are 'features' and these make the fonts smart. For example if a font includes specially designed small capital characters then selecting 'Small Caps' in the Character menu will make use of them. Some of the OpenType features are suggested to be on by default by the Specification. Most applications respect this; alas some do not, principally MS Word. Even though MS Word is less of a typographic design application; it is required to function with fonts. As a rule, it is advised to make sure Kerning, Ligatures and Contextual Alternates are on. But what do these features do?

Kerning

This fine tunes the amount of space between a pair of characters to create even spacing.

Type Type
TAVERN TAVERN

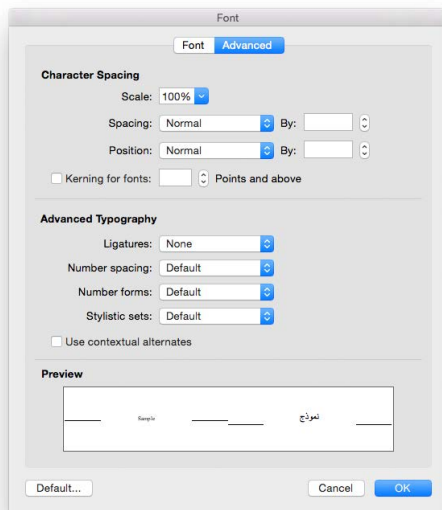
Left has no kerning, right has kerning.
There are gaps between the Ty and the TAV. Kerning solves this

Ligatures

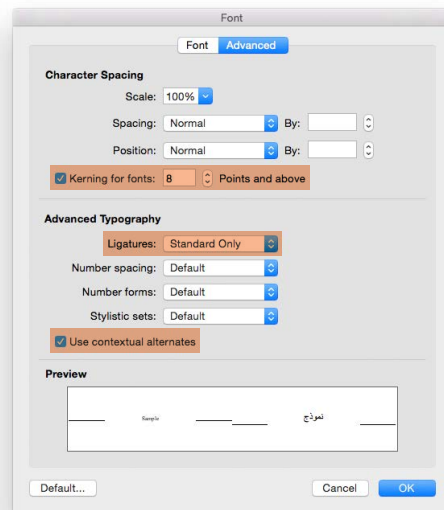
This uses specially designed letter combinations to remove unsightly clashes. Common ligatures include fi and fl.

film film
fly fly

Left has no ligatures, right uses ligatures



The Font panel in MS Word is accessed by Cmd+D on Mac OS or by going to the Format menu. In Windows OS you can Ctrl+D or click on the little square icon at the bottom right of the Font menu found along the ribbon. Next click on the Advanced tab. The screen grab above shows the initial default settings



This screen grab shows what needs to be activated. Select 'Kerning for fonts' and change the point size as desired. Select at least 'Standard Only' for Ligatures, and Select 'Use contextual alternates'

Contextual Alternates

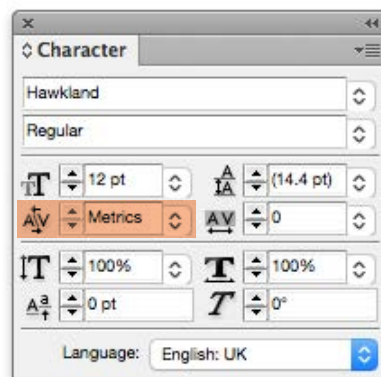
This is a less obvious feature but depending on the font being used, can have a massive effect. Not all fonts make use of this feature and many of the results are subtle and easily missed. It's often used to craft a piece of text and to improve the overall rhythm and flow. The Contextual Alternates feature is explained in depth by Yves Peters writing for Type Network [here](#).

H-H H-H
Flick Flick

Left has Contextual Alternates OFF, right is ON.
In the top example the hyphen is automatically raised between two capitals. In the word 'Flick' the top serif of the 'l' makes an unsightly clash with the top arm of 'F', so it is replaced with an alternate 'l' using Contextual Alternates

Controlling kerning

A recent Twitter post from friends @typotheque reminded us all to be aware of the Optical setting found in the Kerning field (A\V icon) of the Character panel.



The Character palette of Adobe InDesign

Some situations can benefit from selecting 'Optical' for kerning. However, the results do depend hugely on the font being used. We can't emphasize enough how important this is in regard to how you use fonts or the quality of your work. As always you need to rely on your skill and judgement as well as your understanding of typography. Remember kerning should be set to 'Metrics' as standard. Apply 'Optical' with care and at your discretion and always review the results in context.

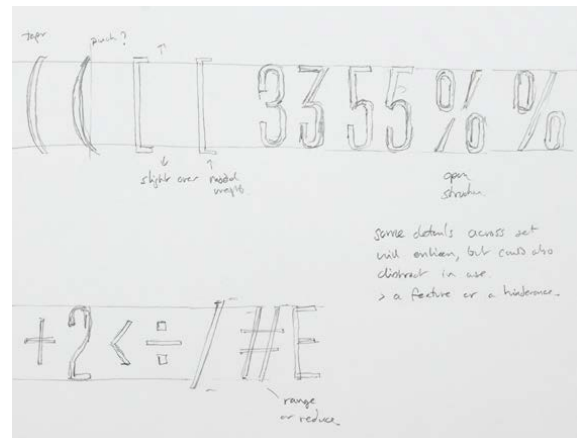
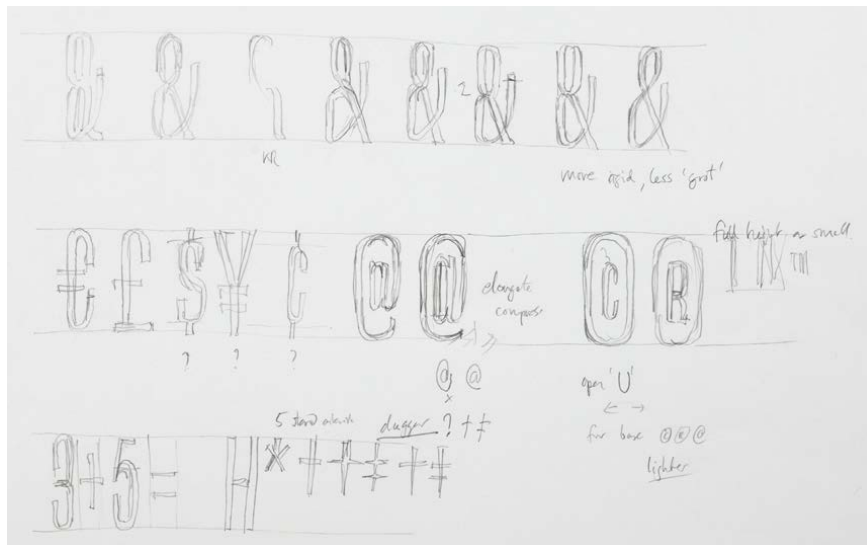
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Compressed letters

Early in 2018 we were commissioned to develop a compressed headline type for the aircraft leasing company, Avolon. Read more about this at studiotype.com/bespoke/avolon.



Early development sketches for Avolon Headline and the final type below

PUSHING BOUNDARIES TOGETHER