

THIN  
LIGHT  
REGULAR  
MEDIUM  
BOLD  
HEAVY

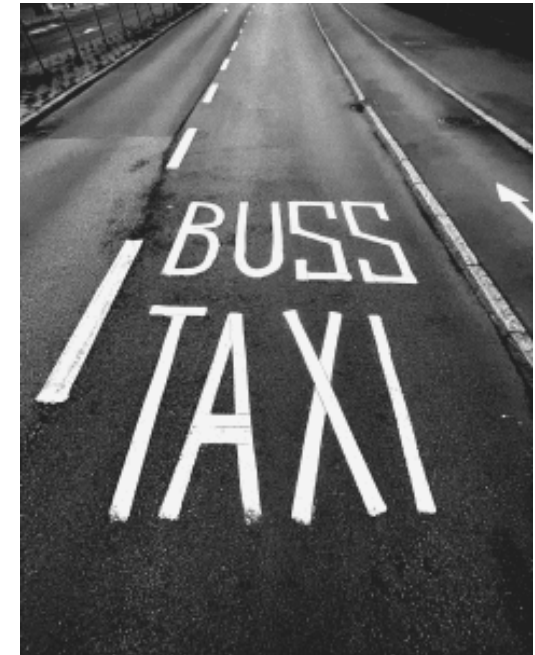
MANOEUVRE

Together with its more perplexing sibling Anamorphe, Manoeuvre explores the perceptual phenomenon of perspective anamorphosis.

Stretched out between graphic encryption, mannerist gimmickry and utilitarian necessity, these two families each indulges in their own aspect of intentional letter distortion.

Contrary to Anamorphe's extraordinariness, Manoeuvre references a more quotidian occurrence of anamorphosis employed in asphalt road markings.

Whereas the reverse contrast typefaces of the Victorian era sought primarily to attract attention, the horizontal weight distribution of traffic lettering arises from functional necessity. These equally "perverted" letterforms compensate for the perspective distortion arising when encountered at an acute angle.



Two main approaches are used in the application of asphalt lettering. The first one is a freehand, stroke-based method using a road marking die shoe, with the occasional double or triple stroke for horizontal emphasis.

The other – using prefab stencils often digitally distorted – is akin to the ruthless stretching of type often practiced by design amateurs. This non-proportional “abuse” of lettershapes was long considered an absolute no-go in typography, provoking an outcry of professional snobbery. In recent years though, this “wrongness” got a bottom-up redefinition, becoming a cultural marker rather than a demarkation separating experts from “ignorants”. Today, stretched type both of its horizontal and vertical variety has been elevated to a style, if not even a genre. In its raw urgency, this graphic nihilism shows an aloof awareness, an unfiltered cultural je-ne-sais-quoi desired by many.



Acrylic  
Ortho,  
"bratified"  
for cultural  
reference;  
background-  
color:  
#8ACE00;

pyte

In the case of asphalt lettering, the deliberate distortion of letterforms exposes a curious contradiction. The initial intent of an official, authoritative voice is counteracted by the resulting comically alienated shapes; a letter style baring its own authority.

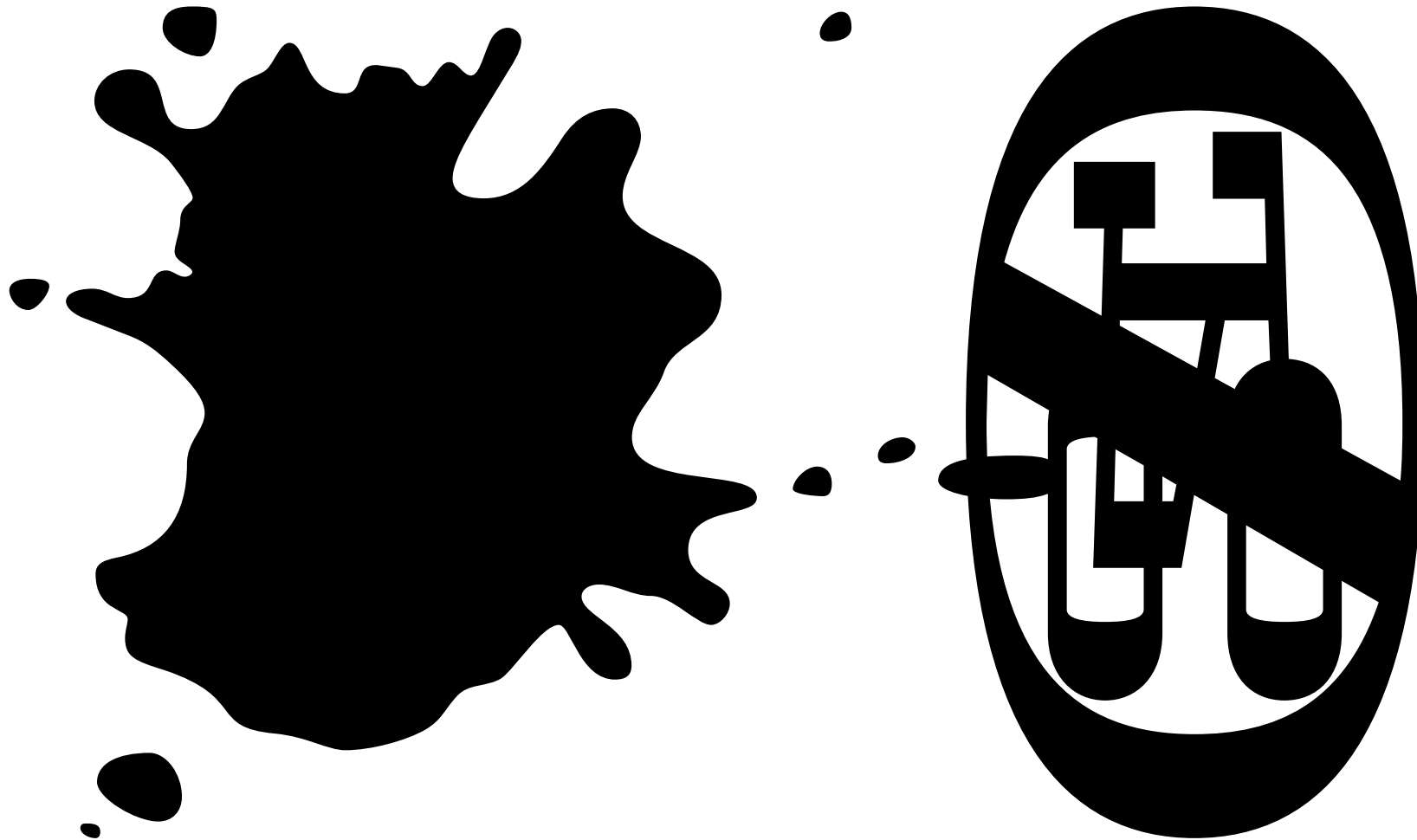
This genre has been prominently translated into digital type in recent years: Lineto's Pirelli, Dinamo's Asfalt, Production Type's Signal Compressed, Plaak by 205tf and the recently released Cockpit by Mario Feliciano; just to mention a few.

The translation of a technical or optical necessity from one medium into the formal domain of type is an ongoing fascination in the field. In this parasitical move from functional fundamentals to stylistic

device, typography might be at its most honest; aesthetic appropriation being at its core from the very inception.

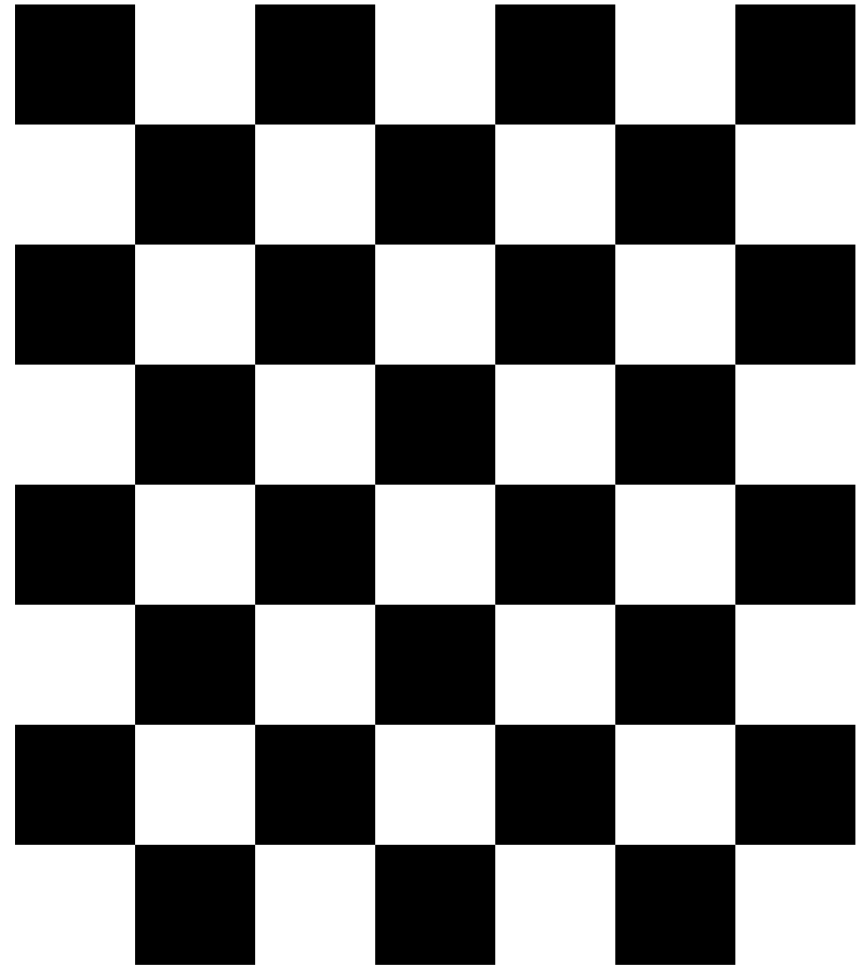
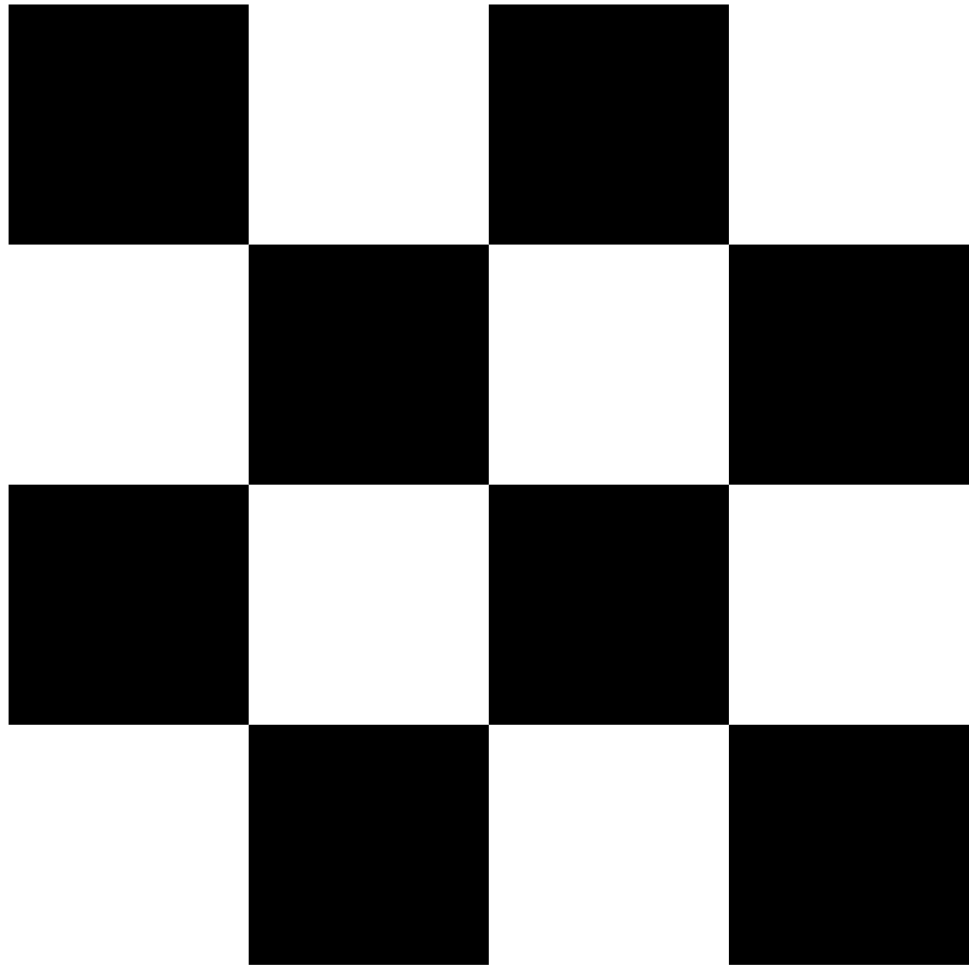
Without any specific letter model in mind, Manoeuvre's six static weights aim to amplify the weirdness springing from a quintessentially utilitarian area of use. Gradually exaggerating the contrast between horizontals and verticals leads to the eventual collapse in the absurdly abstracted Black style.

**PREPARE**



**WOPERED**

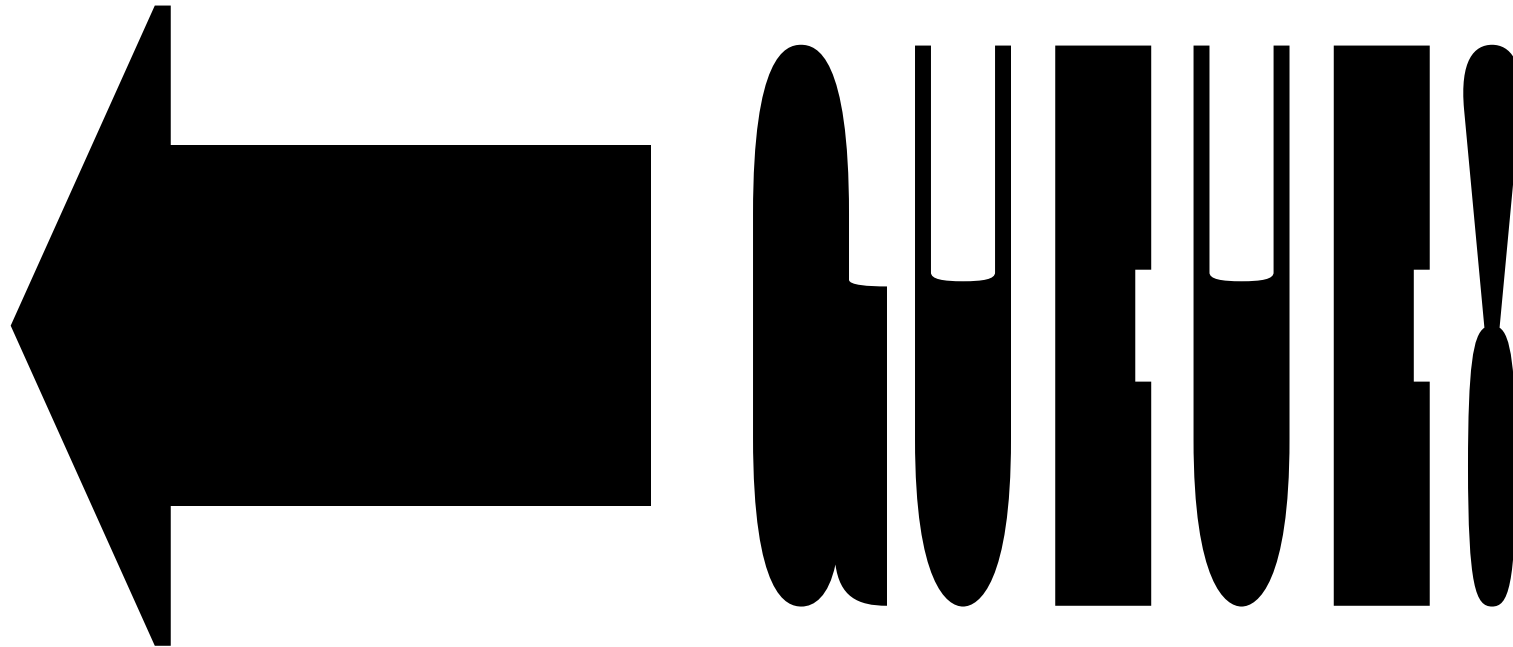
BIOMBLE



**MANUEVER**

S L O W L Y ?


WEAR PROTE



WIDE VEHICLE  
HEAVY TRAFFIC

ROAD RUNNER B  
WILEY E. COYOTE

**N O L I M I T S**

The image displays the word "LIMITS" in a bold, black, sans-serif typeface. The letters are highly stylized, with thick strokes and rounded terminals. The 'O' is significantly larger than the other letters and contains the letters 'LIM' and 'S' stacked vertically within its outline. The 'L' and 'S' are also stylized, with the 'S' having a distinctive hook-like shape at its bottom.

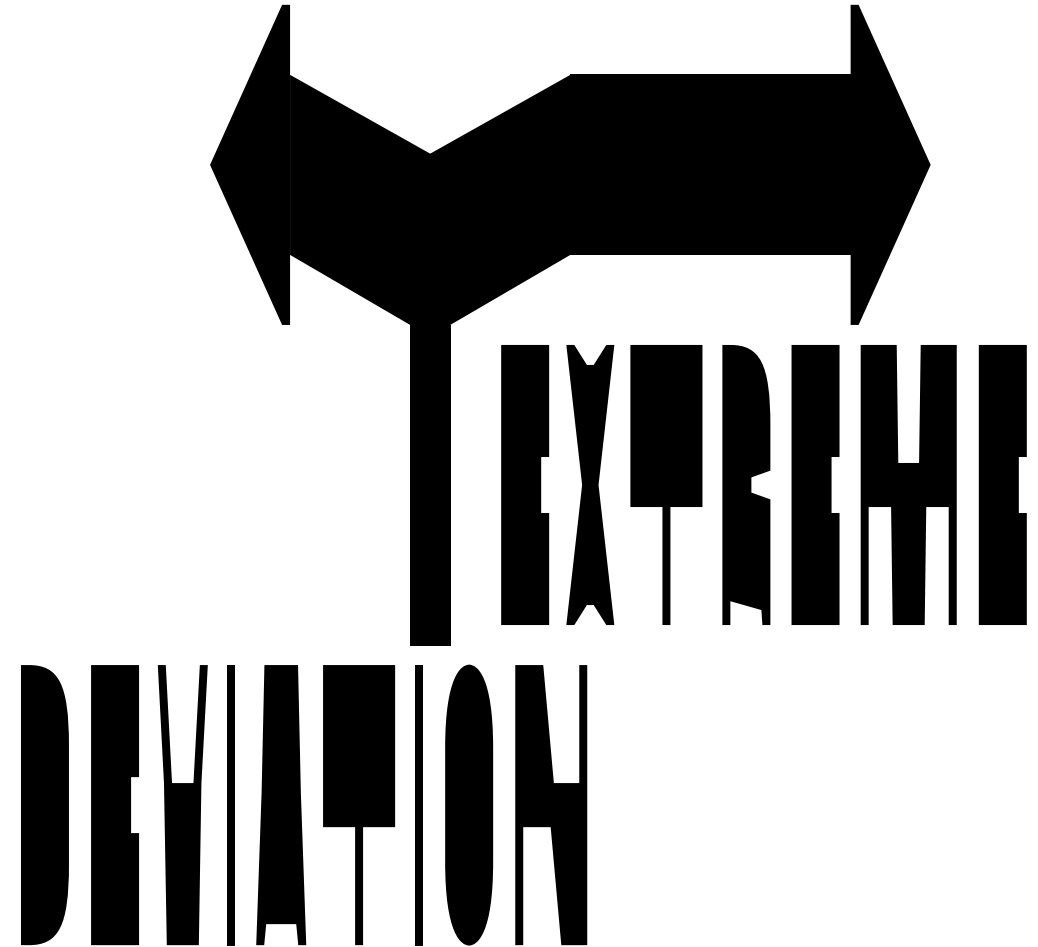
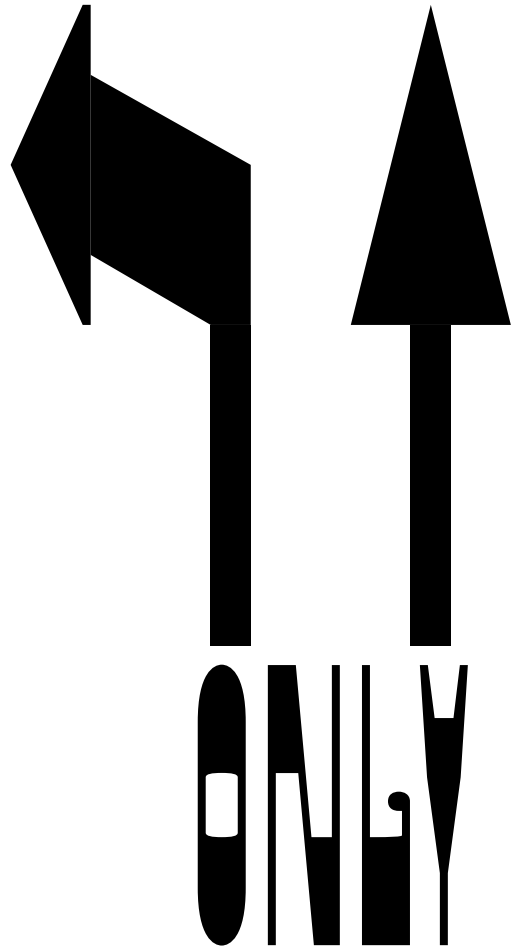
THERMOPLASTIC

MICROMOBILITY

1897 PONYLANE

BAROQUE TAXIS ONLY  
(AUTOSTRADIVARIUS)

ZERO CROSSING  
|||||  
PEDESTRIANISM



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



THIN  
 LIGHT  
 MANOEUVRE REGULAR  
 MEDIUM  
 BOLD  
 HEAVY

## Font formats

OTF	PostScript / cubic
WOFF2	PostScript / cubic

## Credits

Design	Anselm Felter
Mastering	Edgar Walther

## History

Released	2026
Version	1.0 (20260219)

## Licensing

The font files may only be used in accord with the licensing terms stated under:

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## About The Pyte Foundry

The Pyte Foundry is an independent type design studio and home of the pytographic paroxysms of its founder Ellmer Stefan.

Alongside its offerings of custom letterforms, the foundry's slowly expanding catalogue of Plain and Ornamental Types seeks to balance functionality with idiosyncrasy, aiming to establish a space where quirks and quality contently coexist.

## Weight classes

Manoeuvre Thin	200
Manoeuvre Light	300
Manoeuvre Regular	400
Manoeuvre Medium	500
Manoeuvre Bold	600
Manoeuvre Heavy	700

This document is for evaluation purpose only.

