

S.RB

Quaria
Type Specimen

QUARIA
DISPLAY
TEXT

TYPE
SPECIMEN

S.RB

Quaria
Type Specimen

Content

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of René Bieder.
Released in 2022.

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versions at www.renebieder.com

Quaria is available for
customizations, modifications
or languages extensions.
If you want to learn more send a
mail to hi@renebieder.com

How to combine the elegance of a serif font with the sturdiness of a sans-serif? It took me three years to find my answer. Quaria's DNA combines opposites, drawing from the rich pool of typographic elements from the last 200 years without dedicating itself to a specific era. It is a modern hybrid that can be both elegant and powerful, Sans and Serif.

2	Subfamilies
10	Weights
20	Styles
10	Stylistic Sets
204	Languages
684	Glyphs per font

Quaria

Cap height

x-height

Baseline

Descender



figis

700

500

0

-180

Quaria
Display

ABCDEFGGHIJJKLM
NOPPQRRRSTUVWXYZ
aabcdeffghijklmn
opqrstuvwxyz
01233456789

ABCDEF GGH IJJK LLM
NO PQQRRRSTUVWXYZ
abc def ggh ij kkl mn
opq rstuvwxy z
*012334567 ☒☒
P*

Patterns
Hygiene
Eighties
Cabling
Notifies

Displays
Teletype
Exciting
Tomato
Magnet

ASSORT
BETTER
PRESET
FLARES
ZIPPER

PETROL
TRIVIAL
SECRET
ARTIER
NESTLE

Aa

Regular

Regular Italic

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold

Bold Italic

ExtraBold

ExtraBold Italic

ABCDEFGG
 HIJJKLMNO
 PQQRRSTUV
 WXYZ

aabcdefgg
 hijklmnopq
 rstuvwxyz
 012334
 5678 











44/46 pt

Earth is the
 third planet
 from the
 Sun.

22/25 pt

Earth is the third planet
 from the Sun and the
 only astronomical object
 known to harbor life.

12/15 pt

Earth is the third planet from the Sun and
 the only astronomical object known to
 harbor life. While large volumes of water
 can be found throughout the Solar System 
 only Earth sustains liquid surface water.
 About 71  of Earth  surface is made up of
 the ocean  dwarfing Earth  polar ice  lakes 
 and rivers. The remaining 2  of Earth 
 surface is land  consisting of continents

ABCDEFGG
 HIJJKLMNO
 PQQRRSTUV
 WXYZ

aabcdefgg
 hijklmnopq
 rstuvwxyz
 012334
 5679

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 HIJJKLMNO
 PQQRRSTUV
 WXYZ

aabcdefgg
 hijklmnopq
 rstuvwxyz
 012334
 5678ⓧⓧ

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 About 71ⓧ of Earthⓧ surface is made up of
 the oceanⓧ, warping Earthⓧ polar iceⓧ, lakesⓧ
 and rivers. The remaining 2ⓧⓧ of Earthⓧ
 surface is landⓧ, consisting of continents

ABCDEFGHIJGG
HIJKKLMNO
PQQRIRSTUV
WXYZ

aabcdefgg
hijklmnopq
rstuvwxyz
012334
5679

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abcdefghijklmnop
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012334

5678 ☒

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ABCDEFGHIJGG
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PQRRRSTUV
WXYZ

abcdefghijklmnop
hijklmnopq
rstuvwxyz
012334
56789

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A B C D E F G G
H I J K K L M N O
P Q Q R R R S T U V
W X Y Z

a a b c d e f g g
h i j k k l m n o p q
r s t u v w x y y z

0 1 2 3 3 4

5 6 7 8 ☒

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Quaria
Text

ABCDEF G GHIJJKL M
NOPQQR RSTUVWXYZ
a b c d e f g g h i j k k l m n
o p q r s t u v w x y y z
0 1 2 3 3 4 5 6 7 8 ☒
P

ABCDEF G GHIJJKL M
NO P Q Q R R S T U V W X Y Z
abc def g g h i j k k l m n
op q r s t u v w x y y z
0 1 2 3 3 4 5 6 7 8 9

Parallax
Funnier
Socially
Varnish
Receipt

Develop
Cookies
Eastern
Munich
Guiltily

DIGGER

USEFUL

VIDEOS

BITTER

ALLAYS

GLOSSY

OFFSET

STUDIO

PROFIT

FUSION

Aa

Regular
Regular Italic
Medium
Medium Italic
SemiBold
SemiBold Italic
Bold
Bold Italic
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 <p>Standard G</p>	 <p>Standard J</p>	 <p>Standard K</p>
 <p>Standard Q</p>	 <p>Standard R</p>	 <p>Standard a</p>
 <p>Standard g</p>	 <p>Standard y</p>	 <p>Standard y</p>

 <p>Alternate G SS07</p>	 <p>Alternate J SS05</p>	 <p>Alternate K SS08</p>
 <p>Alternate Q SS06</p>	 <p>Alternate R SS08</p>	 <p>Alternate a SS01</p>
 <p>Alternate g SS02</p>	 <p>Alternate y SS03</p>	 <p>Alternate 3 SS04</p>

Granularıty
 Granularıty

Alternate G, a, y

Rhythmicā
 Rhythmicā

Alternate R, a, y

Qualitätēn
 Qualitätēn



Alternate Q, a

33 Quentin Pl 
 33 Quentin Pl 

Alternate 3, Q

Keyboardist
 Keyboardist

Alternate K, y

John  Paul
 John  Paul

Alternate R, g, y

LANGUAGES

Quaria

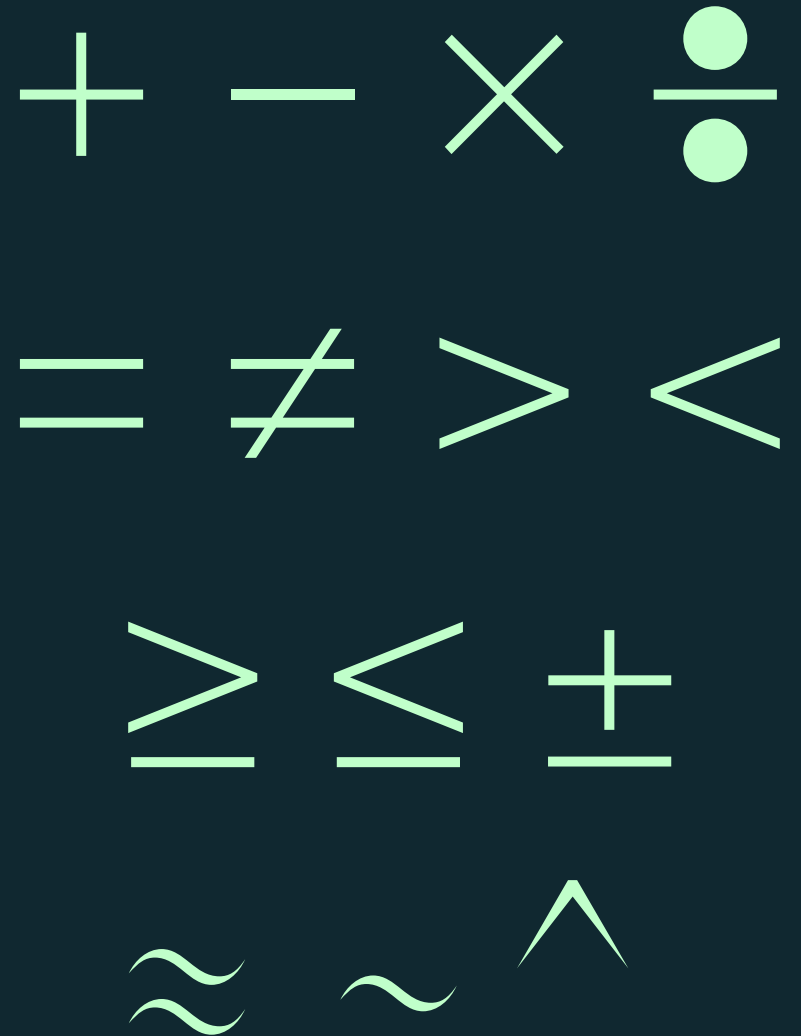
A	Abenaki	Danish
	Afaan Oromo	Dawan
	Afar	Delaware
	Afrikaans	Dholuo
	Albanian	Drehu
	Alsatian	Dutch
	Amis	E English
	Anuta	Estonian
	Aragonese	Faroese
	Aranese	F Fijian
	Aromanian	Filipino
	Arrernte	Finnish
	Arvanitic	Folkspraak
	Asturian	French
	Atayal	Frisian
	Aymara	Friulian
B	Bashkir	G Gagauz
	Basque	Galician
	Bemba	Ganda
	Bikol	Genoese
	Bislama	German
	Bosnian	Gooniyandi
	Breton	Greenlandic
C	Cape Verdean	Guadeloupean
	Catalan	Gwichin
	Cebuano	H Haitian Creole
	Chamorro	Han
	Chavacano	Hawaiian
	Chichewa	Hiligaynon
	Chickasaw	Hopi
	Cimbrian	Hotcak
	Cofan	Hungarian
	Corsican	I Icelandic
	Creek	Ido
	Crimean Tatar	Ilocano
	Croatian	Indonesian
	Czech	Interglossa

Languages

	Interlingua	Mohawk	Sardinian	U Ukrainian
	Irish	Moldovan	Scottish Gaelic	Uzbek
	Istroromanian	Montagnais	Serbian	V Venetian
	Italian	Montenegrin	Seri	Vepsian
	Jamaican	Murrinhpatha	Seychellois	Volapuk
	Javanese	Nagamese	Shawnee	Voro
	Jerriais	Creole	Shona	W Wallisian
K	Kala Lagaw Ya	Ndebele	Sicilian	Walloon
	Kapampangan	Neapolitan	Silesian	Waraywaray
	Kaqchikel	Ngiyambaa	Slovak	Warlpiri
	Karakalpak	Niuean	Slovenian	Wayuu
	Karelian	Noongar	Slovio	Welsh
	Kashubian	Norwegian	Somali	Wikmungkan
	Kikongo	Novial	Sorbian Lower	Wiradjuri
	Kinyarwanda	O Occidental	Sorbian Upper	Wolof
	Kiribati	Occitan	Sotho Northern	X Xhosa
	Kirundi	Oshiwambo	Sotho Southern	Y Yapese
	Klingon	Ossetian	Spanish	Y Yindjibarndi
L	Ladin	P Palauan	Sranan	Zapotec
	Latin	Papiamento	Sundanese	Z Zulu
	Latino Sine	Piedmontese	Swahili	Zuni
	Latvian	Polish	Swazi	
	Lithuanian	Portuguese	Swedish	
	Lojban	Potawatomi	T Tagalog	
	Lombard	Q Qeqchi	Tahitian	
	Low Saxon	Quechua	Tetum	
	Luxembourgish	R Rarotongan	Tok Pisin	
M	Maasai	Romanian	Tokelauan	
	Makhuwa	Romansh	Tongan	
	Malay	Rotokas	Tshiluba	
	Maltese	S Sami Inari	Tsonga	
	Manx	Sami Lule	Tswana	
	Maori	Sami Northern	Tumbuka	
	Marquesan	Sami Southern	Turkish	
	Meglenoromanian	Samoan	Turkmen	
	Meriam Mir	Sango	Tuvaluan	
		Saramaccan	Tzotzil	

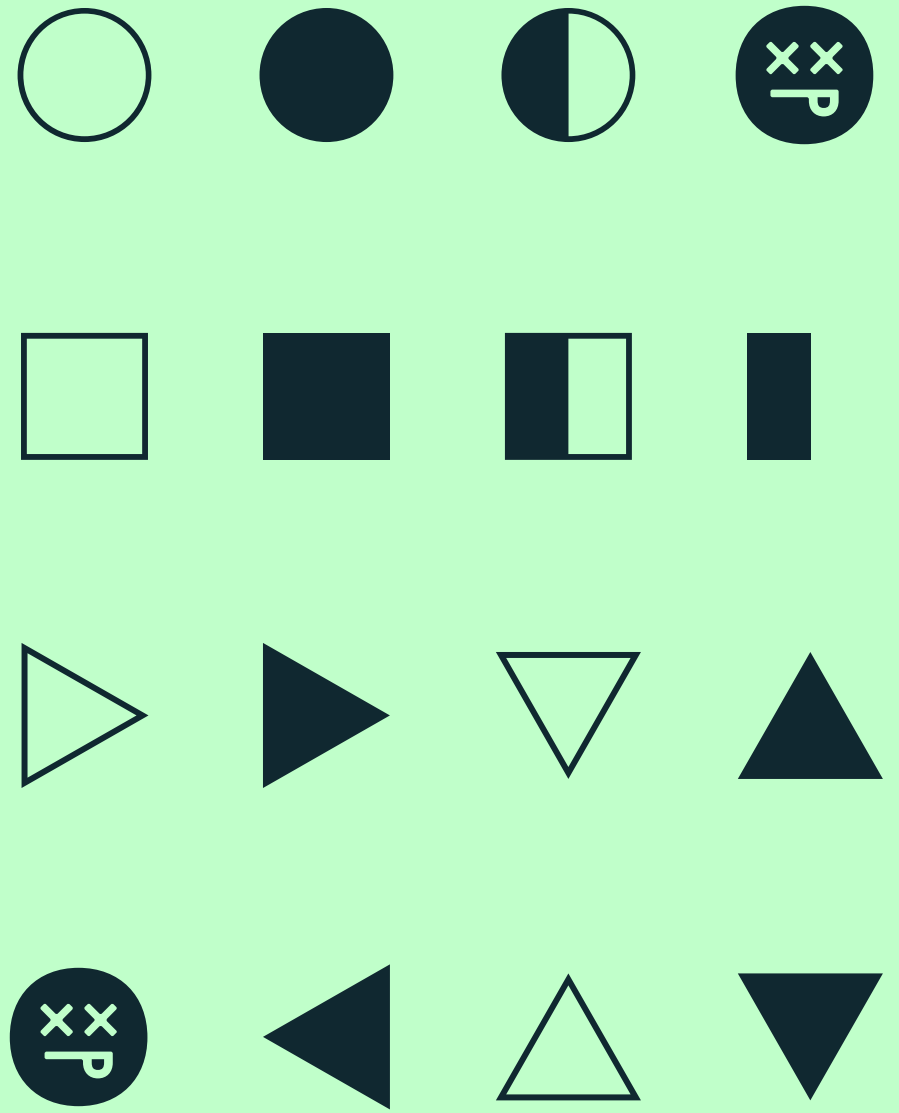
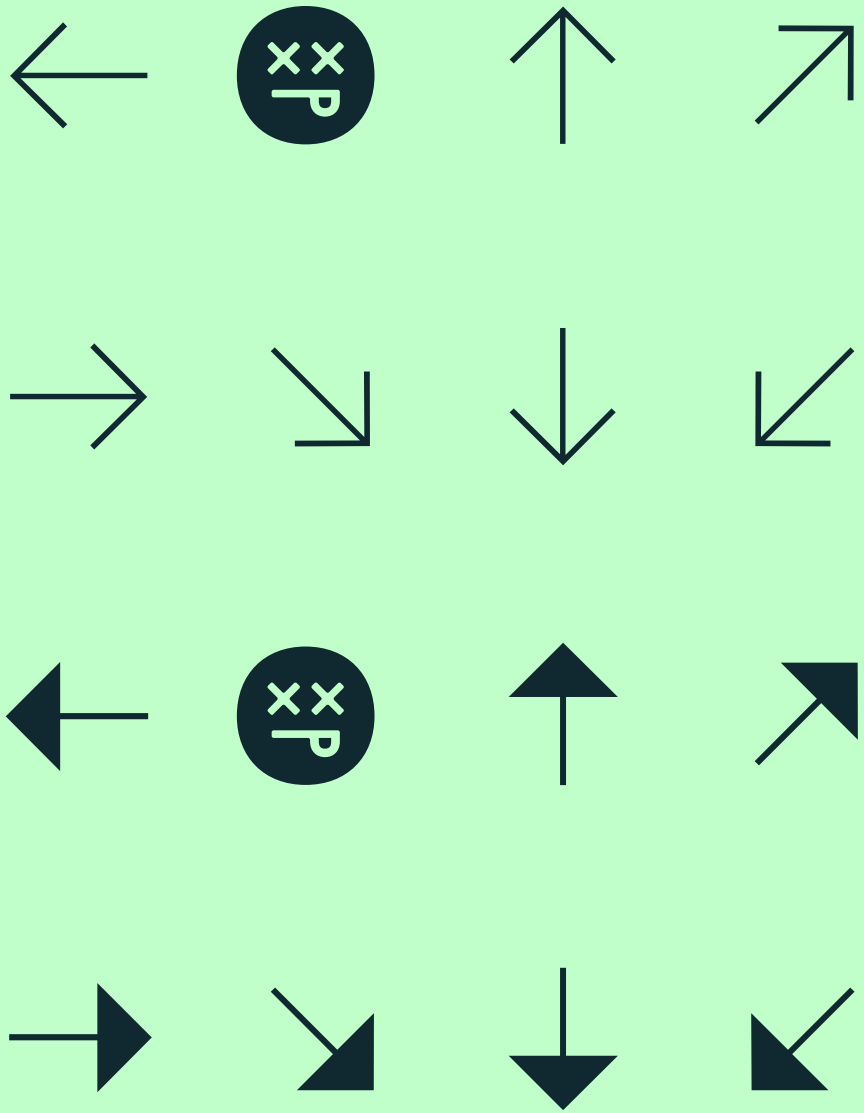
MÜETİL

İŃĞŪĂÍ



fi fī fî
fk fh fb
fi fī fî
fk fh

Elffähriger
Magnificent
Cauliflower
Aufklärerin
Reshuffling
Semiofficial
Risskoralle



Off

On

Case sensitives

¿iHOLA?!
 {{{(CASE)}}

¿iHOLA?!
 {{{(CASE)}}

Small caps

Smcp

SMCP

Ligatures

*Officially**Officially*

Contextual alts

MAßE, 

MAßE, →

Old style numbers

28 May 1982

28 May 1982

Tabular numbers

\$12,949.01

\$1 2,949.01

Fractions

1/2 kg

kg

Superior

Note²Note²

Inferior

H₂OH₂O

Ordinals

2^{oa} primo2^{oa} primo

Off

On

Alternate a

Availability

Availability

Alternate g

Unplugging

Unplugging

Alternate y

Synonymy

Synonymy

Alternate 3

33 Hill Plaza

33 Hill Plaza

Alternate J

Jamaican

Jamaican

Alternate Q

Qualities

Qualities

Alternate G

Geometry

Geometry

Alternate RkK

MARK Mark

MARK Mark

Alternate Ampersand

Pull & Bear

Pull & Bear

Alternate Arrows

→ Here ←

→ Here ←

Uppercase

A	Á	Ă	Ǽ	Â	Ä	À	Ā
Ą	Å	Ã	Æ	B	C	Ć	Č
Ç	Ĉ	D	Ð	Ď	Đ	E	É
Ě	Ê	Ë	È	È	Ē	Ę	F
G	Ğ	Ġ	Ģ	H	Ĥ	I	Í
Î	Ï	İ	Ì	Ī	Ĵ	J	K
Ķ	L	Ł	Ł	Ł	Ł	M	N
Ń	Ň	Ŋ	Ŋ	Ņ	O	Ó	Ô
Ö	Ò	Õ	Õ	Ø	Õ	Œ	P
Ɔ	Q	R	Ŕ	Ř	Ŗ	S	Ś
Š	Ş	Ş	ß	T	Ʀ	Ť	Ț
Ț	U	Ú	Û	Ü	Ù	Ŭ	Ū
Ț	Û	V	W	Ŵ	Ŷ	Ẁ	Ẃ
X	Y	Ý	ÿ	ÿ	ÿ	Z	Ž
Ž	Ž						

Uppercase Alternates

G	Ğ	Ġ	Ģ	J	K	Ķ	Q
R	Ŕ	Ř	Ŗ				

Small Caps

A	Á	Ă	Ǻ	Â	Ä	À	Ā
Ą	Å	Ǻ	Æ	B	C	Ć	Č
Ç	Ĉ	D	Ð	Ď	Đ	E	É
Ě	Ê	Ë	È	È	Ē	Ě	F
G	Ğ	Ġ	Ģ	H	Ĥ	I	Í
Î	Ï	İ	Ì	Ī	Ĵ	J	K
Ķ	L	Ĺ	Ľ	Ł	Ł	M	N
Ń	Ň	Ŋ	Ņ	Ñ	O	Ó	Ô
Ö	Ò	Õ	Õ	Ø	Û	Œ	P
Ɛ	Q	R	Ŕ	Ř	Ŗ	S	Ś
Š	Ş	Ş	ß	T	Ʀ	Ť	Ț
Ț	U	Ú	Û	Ü	Ù	Ũ	Ū
Ț	Û	V	W	Ŵ	Ŷ	Ẁ	Ẃ
X	Y	Ý	ÿ	ÿ	ÿ	Z	Ž
Ž	Ž						

Small Caps Alternates

g	Ğ	Ġ	Ģ	J	K	Ķ	Q
R	Ŕ	Ř	Ŗ				

Lowercase

a	á	ă	â	ä	à	ā	ą
å	ã	æ	b	c	ć	č	ç
ċ	d	ð	d'	đ	e	é	ě
ê	ë	è	è	ē	ę	f	g
ğ	ġ	ĝ	h	ħ	i	ı	í
î	ï	ì	ī	ĵ	j	ĵ	k
ķ	l	ĺ	l'	ł	ł	m	n
ń	ň	ņ	ŋ	ñ	o	ó	ô
ö	ò	õ	ō	ø	õ	œ	p
ƚ	q	r	rí	ř	ŗ	s	ś
š	ș	ş	ß	t	ţ	ť	ţ
ţ	u	ú	û	ü	ù	ú	ū
ų	ů	v	w	w	w	w	w
x	y	ý	ÿ	ÿ	ÿ	z	z
ž	ž						

Lowercase Alternates

a	á	ă	â	ä	à	ā	ą
å	ã	g	ğ	ġ	ĝ	y	ý
ÿ	ÿ	ÿ	k	ķ			

Ligatures

fi	fl	fj	fk	fb	fh	ffi	ffl
ffj	ffk	ffb	ffh				

Ordinals

a	o	ɑ
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Numbers

0	1	2	3	4	5	6	7
8	9	0	1	2	3	4	5
6	7	8	9	0	1	2	3
4	5	6	7	8	9	0	1
2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7
8	9	0	1	2	3	4	5
6	7	8	9	0	1	2	3
4	5	6	7	8	9	ⓧ	⅓
ⓧ	⅕	⅔	⅜	⅘	⅙	⅚	⅛
⅜	⅝	⅞					

Alternate Numbers

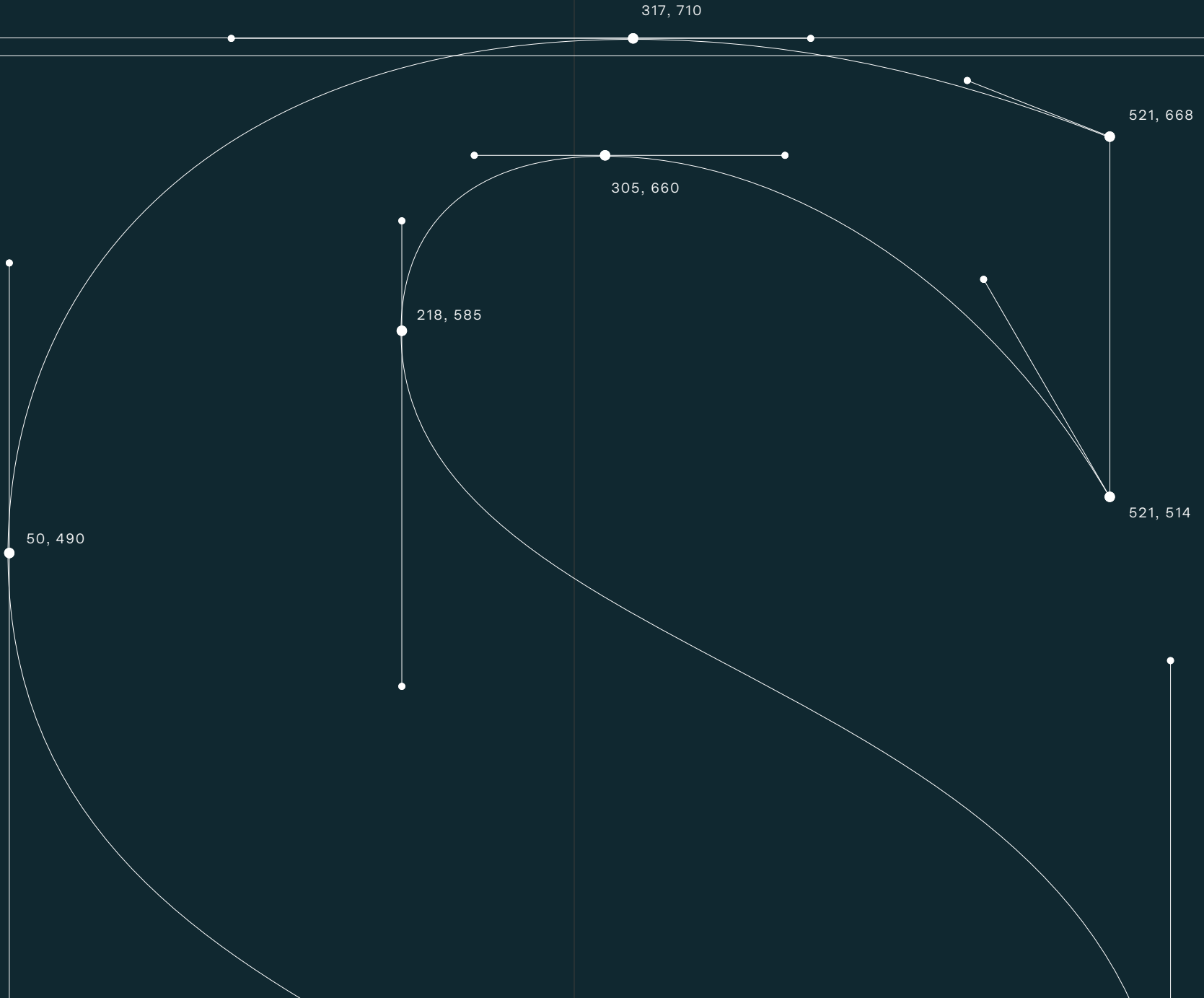
3	3	3	3	3	3	3	⅓
ⓧ	⅔	⅜					

Punctuations

.	,	:	;	...	!	i	?
¿	•	•	*	#	/	\	i
¿	•	•	/	\	()	{
}	[]	()	{	}	[
]	ⓧ	-	—	-	ⓧ	-	—
,	”	“	”	‘	’	«	»
<	>	"	'	«	»	<	>

Symbols

¢	⌘	\$	€	f	₺	₹	£
¥	¢	⌘	\$	€	f	₺	₹
£	¥	+	-	×	÷	=	≠
>	<	≥	≤	±	≈	~	^
%	‰	+	-	×	÷	=	≠
>	<	≥	≤	±	≈	~	^
↑	↗	→	↘	↓	↙	←	↖
↔	↑	↗	→	↘	↓	↙	←
↖	↔	●	○	◐	◑	◆	◇
◇	■	■	□	◻	▲	▶	▼
◀	△	▷	▽	◁	▲	▶	▼
◀	★	♥	✓	✕	@	&	¶
§	©	®	®	™	°		¡
†	‡	No	ⓧ	@		¡	™
&							



5

ABCDEF
GHIJKLM
NOPQRS
TUVWX
YZ0123
456789
(

**Good design
goes to heaven ☹️
bad design goes
everywhere.**

Good design
goes to heaven ☹️
bad design goes
everywhere.

ALL MELODY

01
THE WHOLE
UNIVERSE
1:57

02
SUNSON
9:10

03
A PLACE
7:01

04
MY FRIEND THE
FOREST
5:16

05
HUMAN RANGE
6:59

06
FOREVER
CHANGELESS
2:47

2018
NILS FRAHM

07
ALL MELODY
9:31

08
BECAUSE THIS
MUST BE IT
9:40

00^{xx}
IN THE
PARKING LOT
5:21

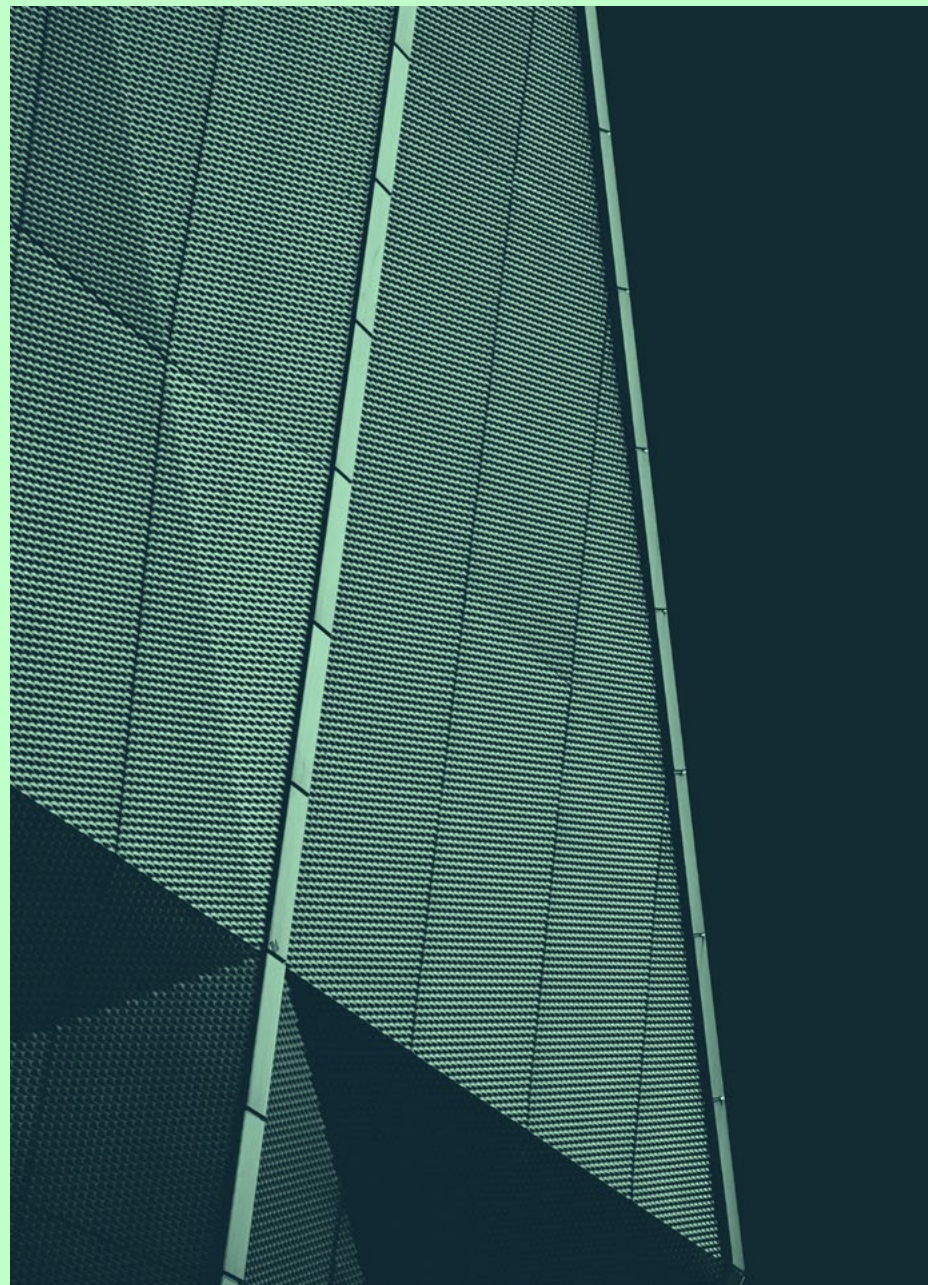
10
FUNDAMENTAL
VALUES
3:50

11
OVER THERE
IT'S RAINING
6:59

12
HARM HYMN
2:47

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THE SUBTLE ART OF NOT GIVING A F*CK

I

Like most of Kafka's works, *Metamorphosis* tends to be given a religious (Max Brod) or psychological interpretation by most of its interpreters. It has been particularly common to read the story as an expression of Kafka's father complex, as was first done by Charles Neider in his *The Frozen Sea: A Study of Franz Kafka* (1948). Besides the psychological approach, interpretations focusing on sociological aspects, which see the Samsa family as a portrayal of general social circumstances, have also gained a large following.

Vladimir Nabokov rejected such interpretations, noting that they do not live up to Kafka's art. He instead chose an interpretation guided by the artistic detail, but categorically excluded any attempts at deciphering a symbolic or allegoric level of meaning. Arguing against the popular father complex theory, he observed that it is the sister more than the father who should be considered the cruelest person in the story, since she is the one backstabbing Gregor. In Nabokov's view, the central narrative theme is the artist's struggle for existence in a society replete with philistines that destroys him step by step. Commenting on Kafka's style he writes: "The transparency of his style underlines the dark richness of

his fantasy world. Contrast and uniformity, style and the depicted, portrayal and fable are seamlessly intertwined". In 1989, Nina Pelikan Straus wrote a feminist interpretation of *Metamorphosis*, bringing to the forefront the transformation of the main character, Gregor's sister, Grete, and foregrounding the family and, particularly, the younger sister's transformation in the story. According to Straus, critics of *Metamorphosis* have underplayed the fact that the story is not only about Gregor but also about his family and especially about Grete's metamorphosis since it is mainly Grete, as woman, daughter and sister, on whom the social and psychoanalytic resonances of the text depend.

II

In 1999, Gerhard Rieck pointed out that Gregor and his sister, Grete, form a pair, which is typical of many of Kafka's texts: it is made up of one passive, rather austere, person and another active, more libidinal, person. The appearance of figures with such almost irreconcilable personalities who form couples in Kafka's works has been evident since he wrote his short story "Description of a Struggle" (e.g. the narrator/young man and his "acquaintance"). They also appear in "The Judgment" (Georg and his friend in Russia), in all three of his novels (e.g. Robinson

Aphelion	152100000 km
Inclination	7.155°
	1.57869°
	0.00005°
Longitude	-11.26064°
Mean radius	6371.0 km
Surface area	510072000 km ²
	148940000 km ²
	361132000 km ²
Axial tilt	23.4392811°
Composition	78.08% nitrogen
	20.95% oxygen
	0.9340% argon
	0.0413% carbon

012

345

678



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Studio René Bieder is the type design practice of Berlin based type designer René Bieder. I create retail and custom typefaces that combine functionality with a timeless aesthetic.

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