

BETWEEN THE LINES

The Hidden Stories of Typodermic Fonts

Written by Raymond Larabie

Published from Nagoya, Japan.

First Edition 2024-08-10

Second Edition 2025-01-05

Third Edition 2025-07-04

Fourth Edition 2025-09-23

Fifth Edition 2026-08-11

Sixth Edition 2026-09-07

©2026 Typodermic Fonts Inc.

CC BY-ND (Attribution-NoDerivs)

Introduction

Welcome to the world of Typodermic Fonts. You're about to step into the alphabet soup of my mind. This is a typeface time capsule, filled with backstories and peculiar details.

Inside, you'll find fonts born from midnight sparks of inspiration, from client projects that fizzled out, and from my own relentless obsession with shapes on a screen. Some typefaces began as carefree hobby projects and grew into professional releases; others escaped my hard drive to wander freely in the public domain. Each one carries its own trail of influences and accidents, and now those trails are gathered here.

I've often wished more designers would share the hidden lives of their fonts. Try digging for the story behind a typeface and you'll usually come up empty, like looking for invisible ink. Consider this my breadcrumb trail for future font archaeologists, or simply a record for anyone who enjoys peering behind the curtain. Creating fonts is the glamorous part; keeping them updated, answering licensing questions, and chasing down quirks is the grind. These pages reflect both sides of the work.

Browse, linger, and enjoy a walk through a collection where every story reveals a little more about the strange, obsessive craft of making fonts.

Meet Ray

I'm Ray Larabie, born in 1970 in Ottawa, Canada. From the age of five, I was that odd kid fascinated with license plates and store signs. While other kids begged for toys, I lobbied for illuminated letters. My grandmother, who worked at the CMHC, unknowingly fueled the fire; her coworkers "recycled" half-used sheets of Letraset, and suddenly I was a six-year-old who could rattle off Helvetica and Univers like a pint-sized typographic savant.

Growing Up in the Woods

At eight, my family moved to cottage country. Neighbors were scarce, trees were plentiful, and the nearest store was a two-hour bike ride away. It was the perfect setting to be alone with a sketchpad and a restless imagination.

Computers Enter the Picture

The TRS-80 Color Computer arrived when I was twelve. With its mighty 16K of memory and ALL CAPS GLORY, I discovered the joys of creating pixel fonts. It wasn't exactly a social hobby, but I didn't mind. Later, high school brought me back to Ottawa, where I attended vocational art school and realized I wasn't the only weirdo in the world—just one of many. A Commodore Amiga expanded my toolkit, leading to my first video game job at sixteen. The game itself may not have been a masterpiece, but it gave me a taste of making things people actually used.

From Carpets to Curves

After earning a diploma in classical animation in Oakville, I discovered the industry was on life support. I drifted into odd jobs, sold carpets, and made shareware games on the side. Then fate arrived in the form of a pirated copy of Fontographer. Once I discovered vector curves and Bézier points, I was hooked. My evenings became a blur of letters and experiments; a double life began—video game artist by day, secret font designer by night.

Typodermic Takes Off

By 2001, a few fonts had gained traction, and I founded Typodermic. Two years later, I left the game industry with dramatic flair and went all-in on type design. Since then, I've hopscotched across Canada—from Mississauga to Niagara Falls to Vancouver—before settling in Nagoya, Japan, in 2008. Typodermic became an official company in 2011, and I've been herding fonts ever since.

The Present Day

Today, I spend my time refining old designs, and working with customers. Managing hundreds of typefaces is like herding cats, if cats were made of vectors. But at heart, I'm still the same kid who stared at license plates.

And now...the Fonts!

1980 Portable

ABCDEFabcdef1234

I released 1980 Portable on December 2, 1998. The design was a condensed sans-serif with letterforms tilted at varying angles, meant to echo the visual language of the late 1970s and early 1980s. The checkerboard imagery associated with the ska band The Specials was a major influence, though the letterforms themselves came more from the narrow grotesques I'd seen on 1960s lounge and jazz album covers. Compacta, which The Specials used extensively, was in the back of my mind during development, but I deliberately went with a more generic grotesque to avoid copying that look too closely.

The name "1980 Portable" was meant to suggest the era's youth culture and portable music devices like boom boxes. The tilted and irregular arrangement was intended to capture the cut-and-paste feel of flyers from that period rather than imitating any single example.

I first released the font with a free commercial-use desktop license. On June 18, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, refining curves to fix outline issues, and replacing reversed left quotation marks with standard quotes for better language support. In April 2024, I placed 1980 Portable in the public domain. Around the early 2000s, it was used frequently on flyers and some ska posters, though I don't recall specific examples.

256 Bytes

A B C D E F A B C D E F | 2 3 4

I released 256 Bytes on November 13, 1999. The design came directly from the logo of the MITS Altair 8800, one of the first personal computers, introduced in 1975. The logo itself only provided a few letters, so most of the typeface was extrapolated from those forms.

The name refers to the starter memory boards in the Altair, which shipped with just 256 bytes of RAM installed, even though they could support up to 1024 bytes.

Like many of my early releases, 256 Bytes was offered with a free commercial-use desktop license. On June 4, 2021, I updated it, cleaning up curves, fixing kerning classes, and making other technical refinements. In April 2024, I released it into the public domain. To my knowledge, it hasn't been used in any particularly notable contexts, but it remains a small record of early computer typography adapted into a late-1990s digital font.

6809 Chargin

A B C D E F a b c d e f |

I released 6809 Chargin on April 10, 1998. It was a tribute to the dot matrix fonts that shaped early computing and video game aesthetics. I wasn't copying any one source; it was a general homage to the bitmap lettering that defined that era.

The name comes from CHARGEN, the first font editing software I ever used. It ran on the TRS-80 Color Computer, which had a Motorola 6809 processor. The typeface itself wasn't based on the CHARGEN system font; the link was in the name, since the program was where I first experimented with creating bitmap letters.

At the time, there weren't many vector fonts that mimicked the amateur, techno-styled lettering of home computers. I saw it as filling an unserved niche. The font turned up on a lot of late-1990s websites — the kind with black backgrounds, starfields, garish colors, and glow effects — but I don't recall any especially notable uses.

I first released it with a free commercial-use desktop license. In November 2022, I placed 6809 Chargen in the public domain, where it now stands as a small link between 1980s home computing and the late-1990s digital design scene.

Acroyear

ABCDEFGHIJKL2345

I introduced Acroyear on June 28, 2012. It's a display typeface built from soft, capsule-like shapes, designed mainly for use at large sizes. While it works horizontally, I always felt it came alive when set on an upward incline, so my promotional graphics emphasized angled settings.

The idea started with a sign for a rubber stamp shop I spotted in Nagoya. The kanji on the sign didn't resemble these letters exactly, but the capsule-like forms marching upward caught my attention. They reminded me of pills climbing a hill, which gave the design a slightly dystopian, pharmaceutical feel that I wanted to explore.

The name Acroyear came from my childhood. Acroyear was a character from the Micronauts toys, which for my generation filled the same space that Transformers did for kids a little younger. That nostalgic reference combined with the shapes gave the typeface its personality. Looking at it now, I see traces of modular 1970s furniture and modern architecture mixed with a retro-futuristic sensibility.

Despite its distinct design, Acroyear never gained much attention and has never been widely used. It has remained one of my less successful releases commercially. In December 2024, I made a small technical update, adjusting the vertical metrics to prevent accent clipping in

certain applications. Beyond that, the typeface remains unchanged from its original release.

Acrylic Brush

A B C D E F A B C D E F 1 2 3 4

I launched Acrylic Brush on August 18, 2009, as an experiment. Script fonts are usually avoided in all caps, but I wanted to see what would happen if I designed one specifically for that purpose. The result was an all-caps script with small-caps proportions and unconnected characters, which gave it an unusual place among script fonts.

The process started with painting the characters in solid black ink, scanning them, and turning the results into a working font with a full character set, custom ligature pairs, and kerning. To add a faded, worn texture, I used Photoshop and a tablet with a textured brush, then autotraced and cleaned up the bitmaps before aligning them to the original glyphs. The goal wasn't to replicate any particular style of signage or printing—it was more about experimenting with brush textures and seeing where it would lead.

One feature I added was OpenType ligatures that automatically substitute double letter combinations, helping the typeface look more natural. On June 18, 2021, I updated Acrylic Brush by removing deprecated characters, precomposed fractions, and painter's quotes, while also expanding the OpenType fractions feature.

Acrylic Brush never received much attention and can be difficult to read, but I think its value lies in being a memorable oddity. The all-caps approach is a gimmick, but sometimes a gimmick can be useful if someone needs something striking or unconventional.

Addlethorpe

A B C D E F G H I J K 1 2 3 4 5

I released Addlethorpe on April 1, 2008. The name was simply borrowed from a place — I often find that place names make for sophisticated-sounding font names. The design itself grew out of an experiment. A friend had given me a few blocks of metal Garamond type years earlier, and after creating Winthorpe I thought I could push the idea further by simulating the look of metal type blocks in digital form.

Addlethorpe was built as a three-layer typeface, with separate foreground, fill, and background layers that could be combined for different effects. I included lining and old-style numerals, along with ligatures to break up repetition. Creating it wasn't straightforward; font software wasn't designed for such detailed shapes. I constantly pushed the tools to their limits, often crashing them and producing unusable builds. To simulate the block effect, I set tight sidebearings and even built a Photoshop system to generate bounding boxes. While some shading came from drop shadows, I also hand-painted details and layered in grunge textures to give it a gritty, greasy feel.

The character set was larger than many of my other fonts at the time, covering basic Latin accents. After a lot of cleanup and troubleshooting, I ended up with a design that felt a bit too mechanical, so I introduced slight misalignments and rotations to add personality. I added fill layers late in the process to make it easier for users to apply color. Later I produced a web version with reduced detail so it wouldn't slow down page loads.

In practice, Addlethorpe never caught on. I've never seen it used, and it was largely ignored. For me, it was mainly an exercise in seeing how far I could push font technology rather than a typeface aimed at regular use. In December 2024, I gave it a technical update, fixing vertical metrics to prevent accent clipping, modernizing the name tables, and correcting the non-breaking space width. Otherwise, the typeface has remained as it was at release.

Adriator

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

I released Adriator on August 4, 1999. The design began with a single letter “T” from the logo of an Irish room heater brand. A, Irish person had sent it to me, and since their name was Adrian, I created the name Adriator as a portmanteau. With only one letter to work from, I extrapolated an entire alphabet in that style.

The result was a striped display typeface with bold thick-and-thin contrasts. Looking back, it reminds me of decorative details from The Price is Right set design or old drive-in theatre snack bars. At the time, I thought it had a trendy Y2K character — a groovy, experimental reimagining of 1970s styles that a lot of designers were playing with in the late 1990s. Many of us were doing reinterpretations rather than straight revivals, which became more popular later in the 2000s.

I’ve spotted Adriator in use here and there, though never in any especially prominent context. Compared to some of my other projects, it was technically simple to produce, though having only a single letter as a starting point was a challenge. With logos like AC/DC or KISS, I at least had three unique letters to extrapolate from, but in this case I had to invent the rest almost entirely from scratch.

Adriator was first released with a free commercial-use desktop license. In November 2022, I placed it in the public domain so it could be used or adapted freely.

Affluent

A B C D E F a b c d e f 1 2 3 4

I introduced Affluent on June 25, 2004. The name was arbitrary, and in hindsight, not a particularly good choice. The design grew out of my time as art director at Rockstar Games, where I worked on PlayStation 2

titles. On CRT televisions, I noticed that small, crisp fonts often produced a dazzle effect that made text shimmer and difficult to read. Older consoles like the NES and SNES avoided this problem by using larger, tile-based text, but with the PS2's higher expectations for graphics, we had to experiment with typography directly.

We tested fonts on cheap consumer TVs rather than high-end monitors, and I found that slightly fuzzy, antialiased text was easier to read than perfectly sharp text. The exception was near-horizontal lines, where fuzziness just added clutter. By manually sharpening those while leaving verticals more open, I arrived at the design concept for Affluent: a typeface with unconstrained verticals and quantized near-horizontals. I released it in four styles: Regular, Semi-Bold, Bold, and Italics.

My hope was that game companies would adopt it for small-screen use, but the CRT era was ending, and I never saw Affluent used anywhere. It didn't attract attention or comment, but it directly influenced my work on Cinecav. The same ideas carried over, though in a less severe form, and became central to that project.

I gave Affluent technical updates twice: on May 12, 2021, when I removed deprecated characters, expanded OpenType fractions, and refined outlines, and again in December 2024, when I adjusted vertical metrics, modernized the name tables, and corrected non-breaking space width.

Airmole

A B C D E F a b c d e f 1 2 3 4

I released Airmole on September 26, 2000. The name came from the kind of psychedelic juxtapositions I liked in band names such as Led Zeppelin or Soft Machine. Since moles live underground, calling one "Airmole" felt memorable and a little absurd.

The design was based on a sample I found in a Speedball lettering guide from the early 20th century. Rather than tracing the letters directly, I

built them up with Bézier curves, keeping the spirit of the original but simplifying the shapes so they worked better as a digital typeface. That approach marked the beginning of my habit of doing looser revivals rather than strict ones. The lettering in the Speedball books was fairly clean, and a few other designers later produced more faithful revivals. Mine is pared down, which I think makes it more practical as a typeface.

Airmole is a heavy counterless display design with a casual art deco feel. Because it has no counters, it was actually quicker to produce than many other fonts I'd worked on. I released it with a free commercial-use license, and over the years I've seen it crop up now and then, usually in retro-themed contexts, though nothing especially memorable comes to mind.

In April 2024, I placed Airmole in the public domain. Looking back, I see it as part of my series of “not too strict” revivals, a style of reinterpretation that has remained a recurring thread in my work.

Akazan

ABCDEFabcdef1234

I released Akazan on March 20, 2007. The name is synthetic; I sometimes invent unique names so a typeface is easy to search for. The design began as a technical sans-serif but I added elements of old-fashioned stroke modulation, which gave it a historical flavor mixed with a DIN-like, compact, utilitarian character. My intention was to create something practical yet distinctive — a typeface with a strong, deliberate flavor that wasn't strictly historical but still suggested older traditions.

I developed Akazan in a range of weights from Light to Bold, with italics included. On June 18, 2021, I updated the family by removing outdated characters, expanding OpenType features, and improving compatibility. In October 2024, I released Akazan 4.0, reorganizing the weight names for better menu sorting and web font management: Light became Extra-

Light, and Book was renamed Light. That version also refined the curves of many characters, producing smoother and more polished forms.

Akazan never received much attention, and I don't recall ever seeing it in use. It was ignored at release, but for me it was part of a broader thread of "old-but-new" designs I worked on during the 2000s — experiments that blended historic touches with modern technical styling.

Alepholon

A B C D E F a b c d e f i j 1 2 3 4

I introduced Alepholon on May 17, 2006. The name is synthetic, a mix of "alphabet" with the Latin-style suffix "-on" to make it sound scientific. The design itself was a by-product of an early draft of Domyouji.

At the time, I was working on modifications to some of my stencil fonts for a customer who needed them adapted for plasma cutting. That put me in the mindset of thinking about stencil practicality: struts had to be thick and strategically placed so the letters wouldn't fall apart. Alepholon came directly out of that context. The heavy struts were designed so the font could, in theory, work as a functional stencil.

This is a good example of my design philosophy: technical restrictions create style. That's always been true historically. But I also realized you can invent technical restrictions, and the exercise still generates style. With Alepholon, I played with strut placement in ways that felt unconventional compared to other techno-stencil designs at the time. It wasn't revolutionary, but it pushed me to approach stencil lettering from a different angle.

Alepholon never got much attention, and I don't recall ever seeing it in use. In a way, it's an orphan in my catalog. The commissioned project I was developing in parallel evolved into Domyouji, which went on to be used by BioWare in the Mass Effect game series as a companion to Korataki. By contrast, Alepholon got left behind, even though I've always thought it deserved a closer look.

Alfaqix

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released the Alfaqix family of typefaces between June 12 and September 25, 2023. The name is arbitrary, but it carries a hint of “alphabet” and has a sci-fi sound, which felt appropriate for the modular techno style I was working with.

The family includes four variants: Alfaqix Ellipsoid, Alfaqix Algorithm, Alfaqix Diode, and Alfaqix Servo. Ellipsoid was the starting point, built with rounded stroke ends. From that base, I developed Algorithm with chamfered octagonal ends, Diode with a segmented-LCD influence, and Servo with reversed circular notches cut into the corners paired with flat stroke ends. Each variant was produced in four weights—Light, Regular, SemiBold, and Bold—with italics.

The goal was to create typefaces suitable for technical, electronic, military, or pharmaceutical contexts, where modularity feels deliberate and useful. The Diode style communicates that modular concept most directly, since its segmented look immediately calls to mind digital numerals.

The process wasn’t simple. There were scaling errors and a tedious setup stage, but once the system of interchangeable components was in place, it let me build several families at once. I’d used similar methods before—swapping out pixels in Deception or the light bulbs in Paltime—but this was the first time I used the approach to alter the letterforms themselves.

I haven’t seen Alfaqix in use since release, and I wouldn’t call it groundbreaking, but I think it proved the viability of this technique. Any modular typeface can benefit from rethinking how corners, stroke ends, and junctions are handled, and Alfaqix gave me a framework for exploring those possibilities.

Algol

ABCDEFabcdef1234

I released Algol on May 17, 2005. The name comes from the programming language, which seemed fitting for a project rooted in computer aesthetics. At the time, there were already plenty of simulated pixel fonts available, but I designed Algol specifically to solve a practical problem for vinyl sign cutters.

Traditional pixel fonts caused issues in sign cutting because the tiny square shapes tended to fall off during application. Algol preserved the feel of pixel lettering but modified it for better performance. I created intersections that overlapped and used rounded corners to make the shapes sturdier. That also softened the tone compared to most bitmap-style fonts.

The family came in three variants: Regular, VII, and IX. The VII and IX versions filled in the counters of letters, which created a drop-shadow effect when combined with Regular.

Algol sold fairly well when it was first released, though I've never seen it in use myself. For me, it was primarily a practical tool rather than a conceptual project. Anyone can download hundreds of bitmap fonts for free, but Algol offered something more focused on production—especially for vinyl cutters and for layered effects.

On June 4, 2021, I updated the family by adjusting vertical metrics for cross-browser compatibility, which increased character size by 11%. I also removed deprecated characters like L with dot and E with breve, replaced reversed left quotes with proper quotation marks, and refined curves to correct outline errors.

Almonte

ABCDEFabcdef1234

I introduced Almonte on December 23, 1999. It was a quick, top-of-the-dome attempt at a wooden sans look, created entirely digitally without reference to actual wood type. I just imagined how it should look and built it from scratch with digital tools.

I released the family in three finishes: standard, wood grain, and snow. At the time, I saw it as a free alternative to fonts like Poplar, since there weren't many no-cost options for that bold poster style. Rather than trying to be authentic, I exaggerated the forms, making them clunky and dumpy — because sometimes a typeface needs to lean into “ugly” to hit the right note.

The name comes from Almonte, Ontario, where my sister lives, which felt fitting for a design with a rural character. Almonte was immediately popular and ended up on product labels, restaurant signs, and plenty of websites. I've also seen it used in mock-ups imitating old-fashioned wood poster styles.

It wasn't the only time I tried this kind of exaggerated rustic design. Bench Grinder, which came later, was even more clunky and strange. In April 2024, I placed Almonte in the public domain so it could continue circulating freely.

Alphii

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I launched Alphii on June 22, 2006. It was a continuation of ideas I had explored earlier with Jillican, but I took a different approach this time. Instead of directly tracing or simplifying an existing typeface, I borrowed the rhythm of Franklin Gothic and used it as a hidden foundation. The goal was to create a polygonal design that felt like an automatic polygon reduction had been applied — the same kind of look you see in low-poly LOD (Level of Detail) models in video games. Unlike a strictly octagonal face such as ITC Machine, Alphii implies an underlying curved typeface that has been pared down into facets.

I imagined Alphii working in general contemporary contexts, especially where a post-modern, deconstructed look was appropriate. It wasn't meant for any one niche but to give designers something that carried a fractured, polygonal character while still being usable.

The family included four weights with italics. Over time I updated it several times: on June 30, 2022, I added italics, lowered the inverted question and exclamation marks, and removed deprecated characters. That update also expanded OpenType fractions, added prime symbols, optimized kerning, and introduced additional currency symbols. Later I added the capital German eszett (ß), bars on ordinals (^º), and the № symbol. In October 2024, version 3.002 improved menu style sorting.

I once spotted Alphii used on restaurant signage, but otherwise it never drew much attention. It didn't create any buzz when it was released, but I still think it holds up. It doesn't feel locked in the 2000s and still works as a deconstructed geometric style.

Amienne

ABCDEFabcdef1234

I released Amienne on November 17, 2004, after being commissioned by a company called Inspire Graphics, who released their version under the name Terzini. It pushed me well out of my comfort zone. My handwriting is terrible and I never learned cursive, so I wasn't confident about making a casual brush script. Still, I knew I could handle a watercolor brush, so I mixed some mars black gouache and painted letters. The results weren't great — plenty of paint ended up on the floor, and the letterforms were only semi-usable — but they gave me a starting point.

From there, I worked in vectors, adjusting the shapes until the font had some flow and consistency. The custom ligatures helped smooth out the rhythm. I wasn't expecting much, but Amienne turned out to be one of my most widely used fonts. I still see it all the time, especially on

wellness products, scented candles, and inspirational merchandise. It's also one of the few Typodermic fonts I often come across in Japan.

Its adoption surprised me, given how little faith I had in my calligraphic skills. Looking back, it makes sense: in the mid-2000s, slightly amateurish script fonts started becoming popular, and Amienne fit right into that wave. It wasn't a free font, so it must have struck a nerve with designers who wanted something approachable and relaxed.

On June 4, 2021, I updated the font by removing deprecated characters, expanding the OpenType fractions feature, adjusting the ellipsis width, and replacing reversed left quotes with proper ones (though the old ones remained accessible via Unicode). I also added prime symbols, refined curves, and made small fixes.

I don't generally like script fonts, and I never returned to joined scripts again. But Amienne was good for me in the sense that it forced me to pick up a brush and try something I wouldn't have done otherwise.

Ampacity



I introduced Ampacity on December 12, 2012. The inspiration came from neon signage, and specifically from the lettering on Led Zeppelin's Coda album cover. That design had a quirk: the thick stroke on the "A" was placed on the opposite side from where you'd normally expect. When I built Ampacity, I flipped it to the conventional side but included a mirrored alternate for anyone who wanted to recreate the original look.

The name is a portmanteau of "ampere" and "capacity," chosen to suggest electricity and the energy of neon light. By the time I made it, I had already designed two other Led Zeppelin-related typefaces, and this felt like the only remaining option for rounding out that set.

Ampacity was released with stylistic alternates and a mirrored version, but I've never seen it used in the wild, and I didn't get any response

when it came out. On May 12, 2021, I updated the font to improve the stylistic alternates feature, making it accessible in programs like InDesign (via Stylistic Set #1). I also removed deprecated characters such as L with dot and E with breve, and expanded OpenType fractions to handle longer numerators and denominators.

I never pursued the neon aesthetic again, so Ampacity stands alone in my catalog as a one-off exploration.

Angerpoise Lampshade

A B C D E F a b c d e f 1 2 3 4

I released this typeface on February 14, 1999. At first, I called it “Anglepoise Lampshade,” after a song by the punk band The Soft Boys. I didn’t realize Anglepoise was also a lamp brand. Nearly two decades later, their trademark owner contacted me, pointing out that my font was confusing their lampshade customers in search results. To avoid conflict, I renamed it “Angerpoise Lampshade,” which preserved some of the punk edge of the original name.

The design itself was a quick experiment, a modification of the letterforms from my Hemi Head typeface. The early version was rough, and I think that held back its popularity. I never saw it used anywhere notable.

Stylistically, I once described it with an Art Deco hook, but in truth, I don’t think it has any Art Deco in it. It has more in common with the cyberpunk bitmap fonts I saw in 4K demos and late-1980s and early-1990s computer games. Looking back, I should have just called it postmodern, since it doesn’t sit comfortably in any single category.

I released it with a free commercial-use license, and in April 2024 I placed it into the public domain. For me, the project is less about the design itself than the lesson it taught: be careful with font naming, because trademark conflicts can creep up even decades later.

Angostura

ABCDEFabcdef1234

I introduced Angostura on October 1, 2009, as a complete overhaul of an earlier typeface I'd first released back in December 1997. The original Angostura was basically a sloppy hack of Blue Highway — I was overly ambitious, cranking out multiple styles that were way beyond my skills at the time. Looking back, it was pretty embarrassing.

By 2009 I decided to start over from scratch. The new Angostura took inspiration from American sign lettering of the 1940s and 1950s. It carried over a bit of Blue Highway's quirky mid-century vibe but leaned harder into a retro sign painter aesthetic. I added low crossbars that echoed industrial deco signage and used monocular "a" and "g" forms in the spirit of the mid-century Futura craze.

I built Angostura into a full family ranging from Ultra-Light to Bold, and I also created spray-paint, wood grain, and stencil variants with custom ligatures for extra authenticity. Textured variants were something I experimented with a lot in the 2000s, and Angostura was part of that phase.

The name came from Angostura bitters, which I was using in cocktails at the time. Despite the redesign, Angostura never really caught on — it was quite unpopular compared to Blue Highway. Still, I think the later version has an unusual quality. It doesn't fit neatly into a category or carry a strong stylistic flavor, but that gives it a kind of flexibility that could be useful in the right context.

On June 25, 2021, I updated the family by removing deprecated characters, expanding OpenType fractions, and adjusting vertical metrics for better cross-browser compatibility. I also dropped unnecessary fi and fl ligatures and cleaned up some curve errors. In October 2024, version 2.2 reorganized the weight naming system for better menu sorting and web font management.

Anklepants

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Anklepants on December 12, 1997, inspired by the display typeface used by CBS radio stations owned by Westinghouse. In 1963, Westinghouse Broadcasting rebranded as “Group W,” and part of that identity was a distinctive set of call letters and logos that stayed in use until 1995. I always felt the original font looked like a bit of a hack job — more like a modified typeface than something purpose-built. My version wasn’t perfect either, but at least it was drawn from scratch and felt more like a proper typeface than a retrofit.

Anklepants wasn’t an exact replica. John Sizemore later made a more faithful digital version of the Westinghouse font. Mine was about creating a more practical design that carried the spirit of the original without sticking too closely to it. I released it with a free commercial-use license.

The name came from an anniversary party where a very drunk guest wandered around with his trousers around his ankles. The moment stuck in my mind, and I thought “Anklepants” was a fun, memorable name that suited the oddball feel of the font. I don’t think the name ever helped or hurt its adoption, but I still like it.

It wasn’t a big hit, and I don’t remember ever seeing it used in any notable way. Later, I designed Libel Suit, which also drew from the Westinghouse look, but the two aren’t related in any deliberate way. In April 2024, I placed Anklepants in the public domain so it could circulate freely.

Antihistory

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I introduced Antihistory on June 28, 2006. The original idea was simple: I wanted to make an antiqued version of a 1990s-style font. Later, when it came time to describe it, I leaned into a kind of gonzo historical spin — imagining it as if someone in the future were misremembering late-20th-century typography — but that was mostly a marketing angle because I couldn't think of what else to say at the time.

The design started from a modified version of Corzinair, which I then distressed and aged. The result was a font that looked weathered, as if it had lived through a few decades of misuse. I released it in Regular and Italic, thinking it might be flexible enough for both headline and text applications while carrying its odd retro-futuristic flavor.

I've never seen Antihistory in use, and it was ignored when I released it. It doesn't really connect to the other texture-heavy typefaces I was doing in the 2000s — it occupies its own narrow niche. Looking back, I see it as an experiment, and maybe one day it will find a use, but for now it remains a curiosity in my catalog.

On June 25, 2021, I updated the font by removing deprecated characters, adjusting the ellipsis width, and tweaking vertical metrics for better cross-browser compatibility.

Arnprior

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

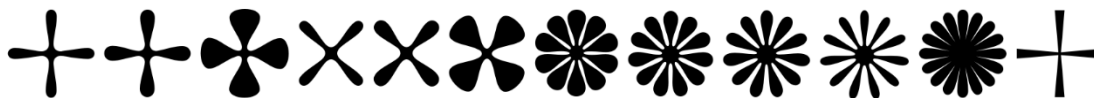
I launched Arnprior on December 27, 1997. The name comes from Arnprior, a town in the Ottawa Valley near where I grew up. I didn't actually live in the town itself — I was out in the woods — but Arnprior was the nearest big place, so the name stuck.

The design was purely a modular experiment. I was interested in building an alphabet out of twisty, puzzle-like components, the kind of forms you might see in brain teasers or kids' toys. It wasn't tied to any historical reference or client brief — just an exercise in form and structure.

The original version wasn't very good. It leaned too hard into modularity and ended up looking hacky. Unsurprisingly, it wasn't popular. In 2020, I decided to rebuild it from scratch, this time carrying the waistline wave shape more consistently through the characters. That gave it a flow and cohesion that the first version lacked. The result is much better — less awkward, more deliberate.

Arnprior was part of a period where I was experimenting a lot with modular typeface construction. Butterbelly is another example from the same mindset. In April 2024, I placed Arnprior into the public domain, closing the loop on a project that began as a crude experiment and eventually matured into something more refined.

Asterisp



I released Asterisp on November 26, 2002. The whole idea was to focus on the asterisk, a glyph that usually gets treated as an afterthought. I wanted to give designers more options — a toolkit of asterisks in different styles so they could get more specific about the symbol instead of being stuck with whatever came bundled in their fonts.

Most asterisks use five or six points, but I experimented with pushing beyond that. I found that using more points in lighter weights and fewer in heavier weights created a nice balance across styles. That idea later carried into some of my other designs.

I've never seen Asterisp used anywhere, and it didn't cause much of a stir when it was released, but I think it made the early Typodermic catalog look more interesting. It was a reminder that type design doesn't always have to revolve around alphabets — even a single glyph can be worth exploring.

Asterisp is unique in my catalog. It might have helped open people's eyes to the idea that an asterisk doesn't have to be limited to the standard five or six tines. In November 2022, I placed it into the public domain so it could circulate freely.

Astrochemistry

A B C D E F a b c d e f 1 2 3 4

When I released Astrochemistry on January 26, 2013, I was in a very particular place, both creatively and personally. My mother had just passed away, and I was looking for a way to ease back into my work. I needed something simple, a project that could help me find my footing again. Astrochemistry is a bold, square typeface with a distinctive top-heavy look. This design choice gives it a bit of a sci-fi vibe—it kind of reminds me of big-headed aliens you might see in old B-movies. I drew some inspiration from old dot matrix printer fonts, particularly for the flat-sided V and A characters. These elements contribute to its slightly retro, techy feel. Now, I'm not going to claim that Astrochemistry is the most groundbreaking design I've ever done. It's not. But I think it has its own weird, alien charm. Sometimes, it's these quirky, less-than-perfect creations that end up resonating with designers in unexpected ways. Creating Astrochemistry was as much about the process as it was about the result. It was a way for me to get back to work, to immerse myself in the familiar act of crafting letterforms when everything else felt uncertain. The simplicity of the project was exactly what I needed at that time.

Astron Boy

A B C D E F a b c d e f 1 2 3 4

I introduced Astron Boy on October 22, 2000. The design was inspired by the logo for Astron Belt, a vintage laserdisc video game that, for a brief moment, felt like it was pushing the limits of arcade technology. The game itself used ITC Serif Gothic for its title, but the marquee logo was custom. That logo caught my attention, and I decided to expand it into a typeface.

Since the original was all caps, I had to extrapolate the rest of the alphabet, including lowercase. That made the design more practical for actual use rather than just being a nostalgic tribute. Astron Belt isn't exactly a household name like Donkey Kong, but I thought the expanded character set gave Astron Boy some utility beyond just fan service.

One distinctive feature of the original logo was its gradient treatment. To capture that, I created a stripe layer style within Astron Boy. The family included several styles — standard, italic, shaded, and striped — so designers could stack and layer them to create effects.

Astron Boy was released with a free commercial-use license. It ended up being a niche font, but I've seen it used here and there. I think the stripe feature was a good hook, something that made it stand out even if it limited its applications.

For me, Astron Boy sits firmly in my series of game-inspired fonts. In April 2024, I placed it into the public domain.

Athabasca

A B C D E F a b c d e f 1 2 3 4

I released Athabasca on January 13, 2015. The name came from the Athabasca region in northern Canada; I wanted something that evoked ice and glaciers. My idea was to merge angular modernism with the utilitarian look of old railroad lettering, the kind where octagonal shapes were used more for ease of reproduction than for style.

I designed Athabasca with six weights, three widths, and italics. I also included old-style and tabular numerals, accessible in OpenType-aware applications. One distinctive feature was the automatic substitution of a serified capital I when paired with a lowercase l; it was a small decision but solved a legibility problem common in sans-serif designs. At the time, such an extensive range of styles and options was unusual for a free release.

Despite the ambition, Athabasca didn't gain much traction. It was free to use, so cost wasn't a barrier; the lack of uptake had more to do with timing. By the mid-2010s, the free font scene was oversaturated, and releases often went unnoticed. I think if Athabasca had come out before 2000, it might have found a lasting place in design culture.

There were no updates after its release. In April 2024, I placed Athabasca in the public domain. It remains one of those projects where I put in more features than most designers would ever need, a reminder that abundance in type design doesn't always translate into relevance.

Augustine

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

I released Augustine on August 23, 2007. The name wasn't chosen for any typographic reason; I often named fonts after whatever song I had playing at the time, and in this case it was "St Augustine" by Band of Horses. My intent was to simulate hand-cut Tuscan lettering, but the way I went about it was unusual. I drew the basic shapes with a mouse as clean polygons, then distorted and processed them in Photoshop to create a degraded, stamp-like texture. After autotracing and cleanup, I overlaid the distressed forms onto the original outlines to give the impression of an irregular, mushy print.

To push the effect further, I applied distortion and dilation filters and simulated ink being pulled away at the center of strokes, like the capillary action of real stamps. I added OpenType ligatures so common letter pairs would automatically vary, avoiding mechanical repetition. The result had an eerie, worn quality that I hadn't planned; I only realized later that the effect carried a slightly unsettling tone.

Augustine didn't find notable use in design or media, but it remains an experiment in translating crisp digital geometry into something that looks organic and imprecise. On June 25, 2021, I issued an update that removed deprecated characters, corrected the relationship between the space and non-breaking space widths, replaced reversed quotation

marks, and adjusted vertical metrics for better browser compatibility. There have been no further updates since.

Autoradiographic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Autoradiographic on August 31, 2015. The name came from the scientific imaging method of autoradiography; I wanted something that evoked an older laboratory technique, which felt appropriate for a typeface loosely tied to mid-20th-century themes. The resemblance to postwar warning sign lettering, with traces of Art Deco influence, wasn't intentional at first. Once I noticed it, I leaned into that direction, aiming for something that echoed the utilitarian lettering you might imagine on industrial signage or even the exaggerated Acme signs in Roadrunner cartoons.

The family included five weights with italics. I designed the italics to be narrow and loosely spaced, creating strong contrast with the romans. My goal was to explore alternatives for sans-serif italics; serif faces benefit from cursive italics, but sans-serifs often struggle to differentiate. In the late 1990s and early 2000s, it was common to see sans italics with cursive affectations, but I wanted a different solution. I explored a similar approach in my Built typeface.

Autoradiographic didn't attract notable use, but it served as an experiment in italic construction and in amplifying contrast within a sans-serif family. In October 2024, I released version 1.1, reorganizing the style naming for clarity: Book was renamed Light, and Light became Extra-Light. There have been no other updates.

Axaxax

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Axaxax on December 2, 1998. The name was invented to sound strange; in those days most font names were conventional, and I wanted something that would stand out. The design drew from imagery of neon tubes, circuit plots, and lasers, with a passing resemblance to Pump. The first version, which corresponds to what is now the Bold weight, spread quickly into rave flyers and science-fiction themed graphics.

In 2002, Axaxax gained unexpected visibility when it was used for the CSI: Miami logo. At the time only the free style was available, so the producers simply used that version without a direct license. Around the same period, it also appeared on the keypad of a Motorola cell phone. Those uses gave it a reach that went far beyond what I had anticipated.

I refined the design in 2005, then rebuilt it entirely in 2010, expanding the family to multiple weights and italics. Later updates in 2021 and 2022 corrected curves and broadened the character set. From the beginning, one weight of Axaxax was free to use; originally the Regular weight, which was later redesignated as Bold. That Bold style remains free, while the additional weights introduced in 2010 and afterward have been commercial releases. In October 2024, version 5.2 reorganized the weight names for clarity: Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline.

Baby Jeepers



I released Baby Jeepers on January 28, 1998. The idea was to take the logic of a seven-segment LCD display and push it far beyond its usual simplicity. Instead of the minimal, utilitarian forms you see on digital clocks, I built an elaborate version with highly detailed, interlocking segments. It was never meant to function as a practical text font; it was a visual experiment in how far the segmented style could be stretched.

The name was a playful riff on “Jesus,” chosen because the ornate, decorative feel of the typeface reminded me of Christmas lettering. The

first version even included small caps, though they were simply scaled-down capitals and I eventually removed them. I fixed numerous small glitches over time, but there were no major revisions.

Baby Jeppers was always free for commercial use. In August 2020, I placed it in the public domain. It never saw notable use in design or media, but it remains one of my more experimental projects—an exploration of how a rigid system like LCD segmentation could be exaggerated to the point of ornament.

Bailey's Car

ABCDEFabcdef1234

I released Bailey's Car on December 7, 1998. The name came directly from an incident I witnessed in Mississauga: the burning wreck of sprinter Donovan Bailey's Mercedes. I went home and turned the event into a quick novelty font. Using Alien Skin, I applied a filter to an existing typeface—likely in violation of its license—and produced a fiery text effect. It was a low-effort experiment, not intended as a serious release.

The result was a crude design that I now consider a poor font. Over time, it found its way onto nearly every free font site, and it became part of the visual culture of early GeoCities-era homepages. Its notoriety was reinforced years later when it appeared on a list of the worst fonts ever made.

Bailey's Car was always free for commercial use. It never received updates or technical fixes and was eventually removed from Typodermic's catalog. In August 2020, I placed it in the public domain, leaving it as a curious relic of late 1990s web design.

Baltar

ABCDEFabcdef1234

I released Baltar on December 6, 1998. The name was a nod to the Battlestar Galactica character, chosen at a time when the newer series had not yet aired and the reference still carried the feel of a dated, mediocre show. I wanted the typeface to be deliberately heavy and crude, something that ignored refinement in favor of blunt impact.

The design borrowed from the exaggerated proportions of Gill Kayo but pushed them in a rougher direction. I left out weight compensation at the joints, which gave the letters a distorted, clumsy quality. The result was intentionally graceless, meant to overwhelm rather than adapt. In spite of this, Baltar saw some circulation on posters and across the web, showing that even an ungainly typeface could find its place.

Baltar was always free for commercial use. Over time I made minor fixes and added accents, though I never kept a record of those changes. In November 2022, I placed it in the public domain. For me, Baltar stands as an experiment in stripping away refinement to see what remains when heaviness becomes the sole priority.

Barbatrick



I released Barbatrick on September 7, 1999. The name came from the cartoon Barbapapa, though the typeface itself has nothing in common with that imagery. The design was essentially a derivative of Hemi Head with speed lines added. I created those lines by copying and pasting them onto the letterforms, a crude process that gave the font its defining feature but not much refinement.

Barbatrick did find some use, mostly in low-end designs for local events. It was not a polished release; at best, it served as a quick variation on an idea I had already explored elsewhere. I later added accents and adjusted spacing, but I never treated it as a major project.

The font was always free for commercial use, and in August 2020 I placed it in the public domain. Looking back, Barbatrick stands as an

example of how reusing ideas without significant development rarely results in a strong design.

Barge

ABCDEFabcdef1234

I released Barge on July 7, 2008. The name referred to a barge as a heavy, blunt and functional vessel, which matched the effect I wanted from the typeface. The design was intended to carry the weight of industrial forms while giving the genre a more contemporary treatment.

Barge was conceived as a modern alternative to ITC Machine, although it was not based on a specific source. Where ITC Machine uses sharp octagonal forms, I softened the geometry to reflect broader industrial-design cues. The letters remained boxy, mechanical and dense, but were shaped to harmonize more closely with the housings, panels and other surfaces found on modern equipment. I also included old-style numerals, which I imagined being used in lowercase subheadings alongside the capitals.

In June 2021, I updated Barge to improve compatibility and correct minor inconsistencies. The update added prime symbols, revised the vertical metrics for more consistent cross-browser rendering and expanded the OpenType fractions feature.

In 2026, I substantially redesigned and expanded Barge. The original single style became a family of 22 styles, consisting of 11 weights from Thin through Extra-Black with corresponding italics. The former Regular was closest in visual weight to the new Extra Bold; however, the revised drawings, widths, spacing and kerning mean that the two versions are not metrics-compatible. The construction of V, W, X, Y and their lowercase forms was changed to provide more consistent diagonal relationships across the weight range. Curves, corners, punctuation, symbols and figures were also revised, while the character set grew

from 378 to 472 encoded characters. The expanded version added combining marks, mark positioning, broader Latin and phonetic coverage, additional currency symbols and rebuilt fraction, superscript and subscript features.

Barge has not seen notable use, but it remains one of my attempts to translate the forms and proportions of contemporary industrial design into a typeface.

Barrista



I released Barrista on November 21, 2005. The name was meant to tie in with coffee culture, though the misspelling was an accident. I had considered fixing it but left it as it was. The typeface was conceived to reflect the early 2000s coffee shop aesthetic, with swirly, steam-like forms that recalled chalkboard menus and café signage of the time.

Barrista is an unconnected script. I drew the letters on a tablet inside FontLab, using a simple modulated stroke, then manually cleaned and adjusted the curves. The result was clunky but consistent, which suited the relaxed, amateur look I wanted. To keep it from feeling repetitive, I added OpenType ligatures so that common letter combinations would automatically vary.

The font didn't gain much attention. Its most notable use was on my mother's website, where she applied it with an embossed copper effect. In June 2021, I updated the design by cleaning up outdated elements, adjusting characters for better compatibility, increasing the character size by about 10 percent, and expanding technical support. There have been no further revisions, and Barrista has always been free for commercial use.

Basenji

A B C D E F a b c d e f 1 2 3

I released Basenji on August 1, 2022. The name came from my childhood dog, a Basenji named Canda. The design was rooted in the modular geometric styles of the 1970s, drawing inspiration from figures like Joe Taylor and Herb Lubalin. I wanted to capture some of that era's flavor while avoiding the eccentricities of Pump or the quirks of Churchward. Unlike those designs, Basenji avoids gaps and extreme inconsistencies; the result is a more conservative, polished take on the genre.

The family launched with nine weights and italics. On October 5, 2022, I issued an update that refined the kerning, reworked the italics, and added more styles. At the same time, I began preparing a variable version. Producing it required a substantial rebuild because the interpolation shortcuts I had relied on earlier would not hold up. Adobe Creative Cloud carried the exclusive variable release for about a year before other vendors began distributing it in 2023.

Basenji has not yet had time to establish a record of adoption, so it is still unclear how widely it will be used. There have been no further updates or licensing changes since its 2022 release. For me, Basenji represents an attempt to temper the exuberance of 1970s modular lettering with a more refined sensibility, while still keeping the connection to that period clear.

Battlemaze

A B C D E F G H I J K

I released Battlemaze on January 29, 2012. The name was chosen to suggest the feel of a battle-themed video game without referring to any specific title. The design has occasionally been compared to mazes, but

that wasn't my intention. Instead, it was closer in spirit to the NASA worm logo—wide, squared strokes forming continuous paths, with a heavier and bolder treatment.

I designed it as a usable display typeface rather than a novelty. The only experimental feature was the autoflipping capital B, which helped avoid gaps in certain contexts. Otherwise, the design stayed straightforward, aimed at producing a consistent grid-like appearance.

On June 25, 2021, I updated Battlemaze to modernize its technical features. That revision removed deprecated characters, improved spacing, corrected vertical metrics, and added fractions. There have been no further updates since, and the typeface has not been taken up in notable projects.

Baveuse

a b c d e f g h i j k 1 2 3 4 5

I released Baveuse on November 25, 1999. The name came from the French word for a drooling woman, chosen simply because I liked the sound of it. The design itself was a comic-style typeface, informal and bouncy, aimed at capturing the lighthearted tone common in playful display lettering.

The first version relied on users manually alternating capitals and lowercase letters to achieve a bouncing rhythm. Later, I added an OpenType feature that automated this effect. Over time, I also corrected a number of vector glitches and expanded the language coverage. I don't have a record of when those improvements were introduced, but they made the font easier to use and more reliable.

Baveuse was always free for commercial use and quickly became ubiquitous. It circulated widely on freeware and shareware font sites and was something of a hit from the start. In August 2020, I placed it in the public domain, making its status clear after years of free availability.

Beat my Guest

A B C D E F a b c d e f 1 2 3 4

I released Beat My Guest on February 9, 1999. The name came from the Adam and the Ants song of the same title, which matched the violent, chaotic tone I wanted. Unlike many of my digital experiments of the time, this typeface began with ink. I drew the letters using a mapping quill pen, letting the sharp point create ragged, distressed edges. The drawings were then scanned and converted into outlines for the font.

The result was a noisy, distressed design that carried a sense of abrasion and unease. It quickly found its place in horror-related work, where its rough texture suited posters, graphics, and other media tied to that genre.

Beat My Guest never received updates after its release. It was always free for commercial use, and in August 2020 I placed it in the public domain. It remains one of the few early fonts where the physical writing tool—the mapping quill—played as large a role as the digital process in shaping the final result.

Bench Grinder

A B C D E F a b c d e f 1 2 3 4

I released Bench Grinder on February 9, 2010, after exploring a curious corner of typographic history. In the 19th century, printers sometimes ground the serifs off metal headline type with saws or files, producing crude sans serifs before such designs had been formalized. That rough practice gave me the idea for a digital typeface with a similarly raw, industrial look. I wanted the design to feel unrefined yet functional, echoing the awkward energy of those hacked metal sorts rather than smoothing them into something polished.

A few years later I created Bench Grinder Titling, which was simply the same font restricted to uppercase; the intention was to give designers an option tailored for display uses. The name turned out to be a mixed blessing—after release I began receiving spam about bench grinder wholesale prices, which wasn't the kind of attention I had in mind.

In July 2021 I updated Bench Grinder to improve its technical reliability. Vertical metrics were adjusted for better cross-browser compatibility, though these changes were invisible in Adobe applications. I flipped the reversed left quotation marks, moving the originals to their proper Unicode points, removed obsolete characters such as L with dot and E with breve, and revised the ellipsis width. I also extended the OpenType fractions feature so it could handle long strings like 199/200. At the same time, I made small refinements to align verticals, normalize overshoots, and improve autohinting.

I had bold web headlines in mind when designing Bench Grinder, especially settings that paired strong letterforms with intense color. The typeface has not seen notable use, but for me it remains an experiment in revisiting a forgotten typographic practice and translating it into a digital form.

Berylium

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Berylium on November 26, 2000. The design began with a scan of a metal typeface placed on the bitmap layer in Fontographer, which I then redrew with a mouse. My goal was to give the letterforms a jagged treatment, cutting deep into acute angles so they looked as if they had been trimmed with scissors. The base letterforms were quite conventional, but the edges gave the typeface a rough, hand-cut appearance.

The family was issued in four styles—Regular, Italic, Bold, and Bold Italic—with the italics made by simple slanting rather than true Garamond-style forms. I released it under a free desktop license,

intending it for arts-and-crafts contexts and handmade product packaging. The name came from a woman I knew named Beryl, whose small-town, craft-oriented life seemed to match the character of the font.

Over time I saw Berylium turn up on dollar-store merchandise and handcrafted items, but it was never adopted in any notable projects. Between its release and 2024, I made incremental updates: kerning was converted to a class-based system, language coverage expanded, and vertical metrics adjusted. In April 2024 I placed the family in the public domain.

Betaphid

A B C D E F a b c d e

I released Betaphid on July 6, 2006. It was intended as a minimalist, futuristic sans serif, influenced by science fiction themes and an interest in what I later came to recognize as hypermodernism. The design explored abstraction that stepped away from conventional Latin letterforms. The capitals were especially wide and incorporated unusual geometric details that challenged legibility, while the lowercase was more restrained.

One distinctive feature was the lowercase 's'. I drew it after studying the unusual form used in the Iron Maiden logo and on the poster for The Man Who Fell to Earth. The shape had appeared in a few other places, and I wanted to integrate it into a digital design to emphasize Betaphid's departure from standard letter structures.

I envisioned Betaphid for science fiction contexts, particularly in display settings where its stark geometry could enhance a futuristic atmosphere. The font was released commercially and has never been free. It did not undergo stylistic changes after its debut, although in June 2021 I updated it to maintain technical compatibility by adjusting quotation marks, removing obsolete characters, expanding the fractions feature, and tweaking vertical metrics for web use.

Betsy Flanagan



I released Betsy Flanagan on December 2, 1998. It was intended as a purely utilitarian typeface, designed to resemble the look of keyboard caps found in software user manuals. Each character was based on a single image of a blank keycap, scaled to different widths. To give the impression of dimension, I applied a subtle shading effect so the keys would appear slightly raised.

The family came in two parts. The main Betsy Flanagan font contained alphanumerics and punctuation, while a companion font, Betsy Flanagan 2, provided various function keys. I named it that way so it would appear directly below the main font in menus, making the pair easy to use together. My intent was limited; I saw it as a practical option for technical writers and didn't imagine much use outside of software manuals.

The font was released with a free desktop license and remained unchanged over the years. I never encountered any notable uses in the wild. In November 2022, I placed Betsy Flanagan into the public domain, ensuring that it could continue to serve its niche without restriction.

Biometric Joe



I released Biometric Joe on April 8, 1998. It was based on my Hemi Head typeface, which had a square, mechanical structure. I reworked it in Fontographer by manipulating the outlines of Heavy Heap, adding and removing vectors and cutting polygonal chunks to simulate erosion. The effect was drawn by hand rather than generated through filters. I

designed the decay to move upward from the baseline, giving the impression that the letters were crumbling and falling away.

The typeface was conceived as a grungy counterpart to industrial lettering, something that might suit automotive or dystopian themes like the Car Wars tabletop game or Mad Max. Its square proportions gave the deterioration a rigid, machine-like character that contrasted with the irregular edges.

I released Biometric Joe with a free desktop license so designers could experiment with its distressed style. It never gained notable use, but it remained available for those seeking a corroded, industrial aesthetic. In August 2020, I placed it into the public domain, ensuring that anyone could modify or reuse it without restriction.

Biondi

A B C D E F A B C D E F 1

I introduced Biondi on March 8, 2005, in response to a commission from Roxio Inc. for their DVD authoring software, Toast. As with most of my commissioned work, it was non-exclusive; I released it to the general market as well. The brief called for something in the spirit of Copperplate Gothic but more robust for use in video menus. Copperplate's hairline serifs, though elegant in print, tended to shimmer or disappear on interlaced displays. To address this, I created wedge-shaped serifs that were thicker than Goudy's original design but not so heavy that the typeface lost its Copperplate character. The wedge strategy softened horizontal details and reduced interlace dazzle without sacrificing the overall style.

The initial release for Roxio included only Regular and Light, with no italics. I released the same two styles through Typodermic Fonts. On September 11, 2009, I expanded Biondi into a full family of five weights with italics and a modestly larger character set. Like its inspiration, the design used small caps in place of lowercase letters, but I standardized

serif placement on numerals and a few other characters where Copperplate had been inconsistent.

I updated Biondi in June 2021 with technical refinements to keep it reliable across applications. In October 2024, with version 3.1, I reorganized the style names for more intuitive menu sorting and web font management—Book was renamed to Light, Light became Extra-Light, and so on. Apart from these changes, the design has remained stable.

Biondi Sans

A B C D E F A B C D E F 1 2

I released Biondi Sans on March 30, 2010, as a companion to my earlier Biondi typeface. The first version was simple—I stripped the serifs from Biondi and kept the proportions identical. At the time, it felt like a straightforward extension, but I wasn’t satisfied with the result. The small caps in particular looked as if they had been mechanically boldened, and the overall balance wasn’t convincing.

A few years later I rebuilt Biondi Sans from the ground up. I created a separate work font containing only the small caps, treated it as its own all-caps typeface, and recalculated the stem widths so they would harmonize when merged back into the main fonts. I also added italics during this stage. Using RMX tools as a starting point, I slanted the glyphs with automatic optical compensation, then adjusted them manually to achieve consistency across the family. The result had a more deliberate rhythm and a structure that leaned toward a mid-20th century sans serif feel.

In June 2021, I updated Biondi Sans to improve technical reliability. I removed obsolete characters such as L with dot and E with breve, narrowed the ellipsis width, tightened guillemots and double quotes, and added prime symbols at Unicode 2032 and 2033. I also expanded the fractions feature to handle long numerators and denominators, refined outlines to correct curve errors, and adjusted vertical metrics for better

cross-browser compatibility. In October 2024, version 3.1 reorganized the weight names—Book became Light, Light became Extra-Light, Extra-Light was renamed Thin, and Ultra-Light became Hairline. At the same time, italics were reclassified as slanted styles, and three new weights were added: Semi-Bold, Extra-Bold, and Heavy.

Biphoton

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I introduced Biphoton on April 5, 2022, as part of the Cinecav collection of captioning typefaces. The project began as a commission, but once the client approved the work, I released it through Typodermic Fonts as well. The goal was to create a monospaced sans serif suitable for embedding in television sets under European closed captioning regulations. To ensure compatibility, I matched the proportions of Letter Gothic 12 Pitch, a typeface often used in those systems.

While Letter Gothic worked well in print, it was not designed for screens, so I adjusted the design with captioning in mind. Biphoton comes in regular, italic, bold, and bold italic. The italics are optically slanted forms with small corrections to diagonals; I considered this appropriate for a condensed, technical sans where clarity was more important than traditional cursive construction. I also included common fractions, ordinals, and currency symbols to improve versatility.

Although conceived for television captions, I also imagined Biphoton as a practical choice for user interfaces. It was built to be legible at small sizes while maintaining the monospaced rhythm needed for technical environments. To extend its usefulness, I added substantial Latin, Cyrillic, and Greek coverage.

Biphoton has not yet seen production use, but it remains available as a commercial font. It is part of my ongoing effort to make typefaces that serve specific technical needs where conventional designs fall short.

Birdland Aeroplane

A B C D E F a b c d e f 1 2 3 4

I released Birdland Aeroplane on August 4, 1997. I drew the letters by hand with a marker on newsprint, scanned them, autotraced the outlines, and then manually cleaned them up. The design had rough, eroded edges that gave it a distressed look. I imagined it being used in horror-themed works, where its uneven texture and raw quality could contribute to atmosphere.

The typeface was released with a free desktop license and circulated widely, though I never saw it used in any notable projects. Over time I updated it gradually, expanding language coverage, repairing overlapping or twisted vectors that had slipped through the early versions, and adjusting vertical metrics around 2009 to make it more reliable.

In August 2020 I placed Birdland Aeroplane in the public domain, closing its development and allowing anyone to reuse or modify it freely.

Bitcrusher

A B C D E F a b c d e f 1 2 3 4

I released Bitcrusher on February 16, 2019. The idea was to push compact typography to its limits by creating a sans serif that worked even in extremely compressed widths. I drew inspiration from automotive and consumer electronics design, giving the letterforms a futuristic tone. The family was built on a stovepipe geometric structure, but I softened it by adding tight curves at corners so they appeared almost sharp without being harsh. For letters like M, W, and w, I replaced diagonals with vertical strokes, since diagonals collapsed under the narrow widths.

Bitcrusher was released in five weights and four widths. Instead of conventional labels, I called the widths condensed, compressed, crammed, and crushed, reflecting the extreme compression. To expand its practical reach, I included Greek and Cyrillic alphabets, anticipating that globalized advertising campaigns would benefit from additional language support. Although primarily a commercial family, the Condensed Bold style was made available as a free download.

The typeface was conceived as a tool for designers who needed precise control over extremely compressed headlines or logos. It remained unchanged until 2023, when I released a variable version on Adobe Creative Cloud, allowing users to fine-tune weight and width continuously.

Biting My Nails

A B C D E F G H I J K L

I released Biting My Nails on July 19, 1999. I created it directly in Fontographer as an experiment in making a sci-fi display typeface that felt stark and unsettled. The design wasn't fully rectilinear; I introduced diagonals at seemingly arbitrary positions to break the rhythm and make the forms look sharp, cold, and slightly illogical. The result was a techno-angular alphabet that conveyed unease rather than harmony.

The name reflected the anxious character of the design. I saw it working in science fiction contexts, though I never observed any notable uses. Over the years, I made modest technical changes. During the 2000s, I expanded language coverage, and in 2009 I corrected vertical metrics and some alignment problems.

The typeface was released with a free desktop license, and in August 2020 I placed it in the public domain.

Bleeker

ABCDEFabcdef1234

I released Bleeker on January 17, 2006, as a casual handwriting typeface intended for short-form text like comic book captions. I drew it with a tablet, which was unusual for me at the time, in order to capture a more fluid, pen-like feel. The spacing was kept deliberately tight so it would sit comfortably in caption boxes without creating gaps. I chose to minimize stroke modulation, avoiding the pinched or thinned transitions often found in script fonts. The result was a uniform, conversational style meant to read as quick handwriting rather than a polished calligraphic script.

Bleeker did not see notable use, but I continued to maintain it technically. In 2009, I adjusted the vertical metrics to improve compatibility. On October 8, 2024, I released version 2.1, which refined curves, corrected small overlaps, narrowed the ellipsis character, and removed obsolete characters such as L with dot. These updates improved its reliability without altering the design's basic character.

Blipzoid

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

I released Blipzoid on March 25, 2023. The concept was to merge the elegance of narrow art deco display lettering with the futuristic qualities of 1960s science fiction typography. I drew on the forms of MICR typefaces, which had a distinctive techno aesthetic, and combined them with capsule-like curves. The letters were built from a single modular capsule shape, adjusted so the design would not feel rigidly repetitive.

A defining feature of Blipzoid is the contrast between thick, sinuous strokes and sharp, thin connections. That interplay was meant to create a rhythm somewhere between decorative art deco forms and machine-readable structures. While I thought of MICR-inspired lettering in the context of fashion graphics, Blipzoid was more naturally suited to science fiction themes and other futuristic settings.

The typeface has not been updated since its release, and I have not observed any notable uses in circulation.

Blue Highway

A B C D E F a b c d e f 1 2 3 4

I released Blue Highway on February 9, 1998. At the time, there were no free digital versions of the FHWA Series of Standard Alphabets, commonly called Highway Gothic, so I wanted to make that style accessible. I had access to the FHWA drawings, though I didn't trace them and largely ignored the grid in the specification. My goal was to capture the crude, engineered feel of the originals rather than to polish them into something more refined. I gave the typeface its name after the Billy Idol song "Blue Highway."

All of my fonts were free when I began releasing them, so Blue Highway was offered with a free commercial license. It became a common

alternative for designers who didn't want to license Interstate, which was more polished and widely adopted. Blue Highway tended to turn up on lower-end products where budget or accessibility was the priority.

Over time, the limitations of the first release became clear. It had inconsistent stem widths, alignment problems, improper overshoots, and clumsy shapes such as the poorly drawn numeral 3. I removed it from Typodermic Fonts for a period, especially after Expressway became available as a more refined, free option. On November 2, 2011, I reissued Blue Highway with those basic flaws corrected, though I avoided over-refining the shapes. On November 2, 2022, I rebuilt it completely, using the original as a background guide to preserve proportions while redrawing the forms to eliminate the earlier problems.

I also created a Linocut variant by placing the regular Blue Highway on a mask layer and drawing polygonal shapes to simulate the fake linocut textures popular in 1990s clip art. It was less an authentic linocut and more a decorative variation. On April 2, 2024, I placed Blue Highway into the public domain, allowing it to circulate freely as a reference to one of the most widely seen typographic styles of the twentieth century.

Board of Directors

A B C D E F a b c d e f 1 2 3 4

I released Board of Directors on April 12, 2010. The design drew from hi-tech corporate logos of the 1970s, reinterpreted as a square display family. I built seven weights with italics from the outset. One of the key features was the use of tight, rounded corners—what I thought of as a bullnose effect—combined with a large x-height. I also introduced a flat-sided A with a peaked top, inspired by 1980s dot matrix and plotter fonts. Characters with diagonals, such as K and X, were slightly bent at the ends so they would sit more comfortably alongside squarer companions. The overall effect was a squarish sans serif with a corporate tone, related in spirit to Philip Kelly's ITC Pump.

Board of Directors was always a commercial release. In June 2021 I issued an update to improve technical reliability. This included removing obsolete characters, correcting reversed quotation marks, expanding the fractions feature to support long strings, adding prime symbols, narrowing the ellipsis, adjusting vertical metrics for web use, and refining outlines where curve errors had caused problems. On October 17, 2024, I reorganized the weight names to bring them in line with newer families: Book was renamed Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline.

Bodoni Z37

A B C D E F a b c d e f 1 2 3 4

I released Bodoni Z37 on March 12, 2020. It was a modern interpretation of the Didone style, built around the idea of flat-sided condensed versions. All widths had some degree of squareness, but in the compressed styles I pushed it further by scaling the forms proportionally, then extending them vertically by sliding vectors upward. I kept a horizontally scaled version on the mask layer as a guide, which allowed me to preserve consistency with the wider widths while keeping the compressed designs more balanced.

I included optical sizing to make the family usable at both large and small scales. At small sizes, contrast was reduced so thin strokes would not collapse; at display sizes, I allowed for very fine hairlines. This meant the typeface could be used for headings, subheadings, or posters, though it remained too stylized for long-form text. I varied the italic angle by width—the narrower the style, the less slant was needed. I also experimented with form variation, such as a bicameral g in the roman and a monocameral version in the italics.

To expand its reach, I added support for Greek, Cyrillic, and Vietnamese, anticipating that international advertising campaigns would require broad coverage. The family was released commercially from the start and has not been updated since its debut. The name “Bodoni Z37”

was a light joke; in the 1980s there was a stereotype that Italian Canadians drove Camaro Z-28s, so Z-37 became a playful alternate-universe reference.

Body Goat

A B C D E F a b c d e f 1 2 3 4

I released Body Goat on March 10, 2010, at a time when web fonts were beginning to gain traction. My goal was to make a hand-painted display typeface that delivered solid shapes efficiently while maintaining a drawn character. I kept the forms square for compactness, and I checked spacing continuously in a non-hinted, low-resolution preview window. In 2010, most laptops and smartphones still had relatively coarse screens, so testing at that scale was essential to ensure the typeface held up.

The workflow was unusually involved. I first built a complete font, exported it, and typed it out in Photoshop. From there, I traced over the output with a tablet, hand-painting the forms to avoid the artificial look of digital filters. I then autotraced and cleaned them, constantly simplifying curves. To optimize loading times, I converted back and forth between Postscript and TrueType outlines, refining the curves until I could reduce them to as few control points as possible. The result was a font that balanced compact file size with a natural, handmade appearance.

On June 11, 2021, I issued an update to improve technical reliability. I removed obsolete characters such as L with dot and E with breve, replaced reversed quotation marks with proper ones, and lowered inverted punctuation marks. I expanded the fractions feature to handle long numerators and denominators, adjusted vertical metrics for better browser compatibility, and refined outlines to remove curve errors. The fi and fl ligatures were removed as unnecessary, and base quotes were tightened.

The name Body Goat was meant as an absurd juxtaposition, with no reference to “greatest of all time.” The typeface was designed as a practical web font, though it has not been taken up in notable projects.

Bomr

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

I released Bomr on April 19, 2002. My intention was to design a graffiti-inspired typeface without imitating the look of spray paint or tagging. Instead, I tried to capture the spirit of graffiti through hard-edged geometry. The letterforms were built from strict lines, but I added custom ligatures, drawing them directly so they would overlap and interlock. This was meant to suggest the dense layering and flow of graffiti while keeping the structure rigid and geometric. I envisioned it being used for posters or titles where bold shapes would stand out.

In June 2021, I updated it for technical consistency. I removed obsolete characters such as L with dot and E with breve, narrowed the ellipsis width, replaced reversed quotation marks with proper ones while relocating the older reversed forms to Unicode 201B and 201F, and adjusted vertical metrics for better browser compatibility.

In November 2022, I placed Bomr in the public domain. While it never found notable use during its early years—I only recall seeing it once in a Photoshop tutorial—it later resurfaced in a new form. Jeff Levine of Jeff’s Fonts created a rounded-corner remix called “Street Party JNL” and released it commercially with my approval.

Bonobo

A B C D E F a b c d e f 1 2 3 4

I released Bonobo on July 26, 2006. It was conceived as a transitional serif with an unusual twist. The upright styles were robust, with blunt serifs and curls that gave them a grounded presence, while the italics

were more flared and relaxed. The design carried some influence from nineteenth-century cuts of Bookman Old Style, but I altered details that would normally appear as vertical serifs or ball terminals, replacing them with claw hammer-like shapes. This gave the family a slightly unsettling, unconventional personality.

I developed Bonobo as a six-style family: Regular, Semi-Bold, and Bold, each with its italic counterpart. The contrast between upright and italic designs emphasized its dual character—one solid and formal, the other loose and informal.

On June 11, 2021, I updated Bonobo to improve technical performance. I removed obsolete characters such as L with dot and E with breve, adjusted vertical metrics for better cross-browser compatibility, and refined outlines to correct curve errors that might have caused graphic issues.

Although the typeface has remained in circulation, I have not encountered it in notable use.

Boopee

ABCDEFabcdef1234

I released Boopee on December 13, 2004. My goal was to design a hand-drawn typeface that looked authentically imperfect yet still legible. To achieve the awkward, childlike quality I was after, I drew it with my left hand using a marker, then digitized the forms. The result was irregular and loose, but controlled enough to function in real settings.

One of Boopee's defining features was its use of ligatures. I created about fifty of them, guided partly by digraph frequency tables from cryptology to cover the most common letter pairs. I also designed ligatures for awkward combinations such as "ex" and for cases where the hook of the lowercase g could tuck neatly under a preceding letter. These were implemented as OpenType ligatures rather than stand-alone alternates, so the substitutions occurred automatically in context. The

typeface was released in two weights, standard and bold. I imagined it being used in children's products, where the naive appearance would be most at home.

On June 11, 2021, I updated Boopee with technical refinements. I removed obsolete characters such as L with dot and E with breve, narrowed the ellipsis width, and fixed an inconsistency between the space and non-breaking space. Painter's quotes were replaced with proper quotation marks, though the reversed versions remain accessible at Unicode 201B and 201F. I also adjusted vertical metrics for better browser compatibility and refined outlines to correct curve errors.

I occasionally saw Boopee used in the late 2000s, mostly in informal children's contexts, but I haven't encountered it in any notable projects.

Borg 9

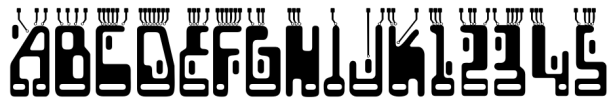
A B C D E F G H I J

I released Borg 9 on April 22, 1997. It was inspired directly by the Airwolf television logo, which itself shared a lineage with Blue Thunder, another 1980s helicopter drama. The design was a wide, industrial style with unnecessary gaps cut into the strokes. Those gaps likely owed something to Aldo Novarese's Stop from 1970 as well as to the Blade Runner logo. The overall proportions were closer to Microgramma, which Blue Thunder used for its own identity.

I didn't think much about specific applications at the time beyond making a typeface that echoed Airwolf. Like all my fonts from that period, Borg 9 was released under a free commercial use license. It remained unchanged until May 9, 2012, when I issued version 3. That update modernized the family with better spacing, improved accents and punctuation, corrected vertical metrics, and introduced class-based kerning. In August 2020 I placed Borg 9 into the public domain.

I haven't seen it used in notable projects, but it remains one of my early attempts at reinterpreting the aesthetics of 1980s science fiction and action branding in digital form.

Boron



I released Boron on September 23, 1996. The design drew loosely from 1960s techno typefaces and MICR-inspired lettering, but I added layers of complexity by introducing extra counters and circuit-like details. Above each character I drew vector lines that mimicked circuit board traces, connecting the letters as if they were components in an imagined electronic device. The result was abstract and eccentric, created more from curiosity than with any functional purpose in mind.

Like all my early work, Boron was released with a free commercial license. It remained in circulation largely unchanged until 2014, when I corrected accents, adjusted vertical metrics, and improved punctuation. On August 2, 2020, I placed it in the public domain.

I never saw Boron used in notable projects. It stands as one of my more experimental typefaces, shaped by a willingness to push ideas without worrying about practicality.

Bouffant



I released Bouffant on October 15, 2007. The design began with an old sign painter's guide that had been scanned and auto-traced, though the initial material was rough and incomplete. I redrew and filled in the missing characters, shaping it into a compact script with retro curls. To improve rhythm and reduce repetition, I added OpenType ligatures for common pairs so the flow would feel more natural.

Once the clean version was complete, I moved into Photoshop to develop a textured variant. I used a layered system that automatically shifted elements to pseudorandomize the grunge effect, preventing patterns from repeating. After rendering, I converted the texture to 1-bit, exported it, and autotraced the result in FontLab before final cleanup. This gave Bouffant a weathered appearance that mimicked aged signage or vintage printing rather than digital filtering.

On May 18, 2021, I updated the family with technical fixes: I added a non-breaking space, removed obsolete characters such as L with dot and E with breve, corrected Panose font ID settings, adjusted vertical metrics for better browser compatibility, and added single guillemots. The design itself remained unchanged.

Bouffant has circulated quietly and has not appeared in notable projects.

Braeside

A B C D E F G H I J K 1 2 3 4 5

I released Braeside on May 17, 1998. The typeface was named after a former township in the Ottawa Valley where I had worked one summer at a lumber mill. It was meant as a personal tribute, but the design itself followed the logic of industrial stencil lettering rather than referencing anything I had seen on site. I drew both the solid and outline versions directly in Fontographer, constructing the forms from scratch rather than adapting existing stencils.

The design carried the utilitarian qualities typical of machine-cut lettering—rectilinear shapes, functional breaks, and a blunt geometry suited for crates or signage. My intention was that it could be used in industrial or other practical contexts where that directness was appropriate.

I released Braeside with a free commercial use license, consistent with my practice at the time. Over the years I made small fixes, but the typeface was never significantly altered. In November 2022, I placed it

into the public domain. Although it occasionally surfaced in use, I never encountered it in a notable project.

Bramalea Beauty

A B C D E F a b c d e f 1 2 3 4

I released Bramalea Beauty on October 3, 1999. It was a distressed grunge typeface created quickly by taking my Primer Regular font, running it through Photoshop with Alien Skin filters, and then autotracing the output. I didn't add new shapes beyond what was already in Primer Regular; it was essentially a roughened version of an existing design, meant to look unattractive and uneasy.

I didn't have a specific use in mind when I made it. It was more of a quick experiment than a carefully planned project. The font remained largely untouched after its release, with no meaningful updates over the years.

Like my other early work, it was initially released with a free commercial use license. In August 2020, I placed Bramalea Beauty into the public domain. I have never seen it used in any notable projects.

Breamcatcher

A B C D E F G H I J K l 1 2 3 4 5

I released Breamcatcher on October 26, 2014. The design was rooted in 1920s Art Deco lettering, closely modeled on the sheet music for "With Every Breath I Take" from the Bing Crosby and Kitty Carlisle film "Here is My Heart". The original lettering had unusually loose spacing, which not only created a sense of luxury but also made room for long diagonal strokes in characters such as K and R. I kept that feature in Breamcatcher, since it was central to its character.

The initial release included only the Regular style, which I made freely available with a commercial use license. It proved to be one of the more

widely adopted of my 2010s releases and gained steady circulation online.

On March 10, 2022, I expanded Breamcatcher into a four-style family by adding Italic, Bold, and Bold-Italic. The italics were partly assisted by RMX Tools for curved areas, but the final adjustments were manual, and the bold weights were drawn rather than mechanically generated. The update also broadened coverage to include most Latin-based languages as well as Greek and Cyrillic. Technical improvements included the addition of prime symbols at Unicode 2032 and 2033, more currency symbols, and a redesigned capital ß in its proper Unicode location. Kerning was slightly refined, and the OpenType fractions feature was extended to handle long numerators and denominators.

Breamcatcher remains available and continues to see regular downloads; although I can't name specific projects, it is among the few typefaces from that period of mine to gain consistent use.

Bristles

ABCDEFabcdef1234

I released Bristles on September 4, 2007. The design began as an experiment using FontLab's blend feature, where I combined two of my earlier typefaces—Skirt and Bleeker—at a 50/50 ratio. The first result was chaotic, so I spent considerable time repairing kerning, spacing, accents, and rebuilding shapes that didn't merge properly, such as mismatched asterisks or conflicting Q tails. Once the structure was stabilized, I added OpenType pair substitutions so certain letter combinations would trigger alternate forms, giving the typeface a less mechanical rhythm.

To create the distressed look, I exported the cleaned version and set text in Photoshop. Using a tablet and a textured brush, I applied painted strokes, then layered in simulated film grain through Exposure photo processing software. After converting the textures to 1-bit, I autotraced them and cleaned up the outlines in FontLab. The result was a typeface

with the character of weathered painted signage, where the letters seemed to barely cling to their background.

On June 11, 2021, I updated Bristles with technical refinements. I removed obsolete characters such as L with dot and E with breve, repaired an inconsistency between space and non-breaking space widths, and adjusted vertical metrics for improved browser compatibility. The design itself remained unchanged. I haven't seen Bristles in notable projects, but it continues to represent one of my more process-driven experiments with digital blending and texture.

Budmo

A B C D E F G H I J K 1 2 3 4 5

I released Budmo on December 7, 1998. At the time, there were no free digital options for classic light bulb marquee lettering, so I created one. The basic letterforms were loosely based on early twentieth-century Futura knockoffs, giving the design a straightforward sans serif structure. The challenge was spacing: it wasn't enough to simply place circles on top of letters. I judged the placement visually and built the letterforms so the bulbs would sit evenly across the shapes.

The first release included two free styles: Budmo Jiggler, a filled style with bulbs, and Budmo Jigglish, an outlined companion. These required manual work in applications like Photoshop if different bulb colors or effects were needed. On June 8, 2010, I expanded Budmo into a layered system with three additional, non-free styles: Budmo Honk (outline layer), Budmo Solid (letterform layer), and Budmo Bulbs (bulb layer). I created these by copying the original Jiggler font and stripping out the relevant shapes for each layer. This system allowed designers to stack the layers, colorize bulbs independently, and apply glow effects.

Over time I refined the family, reworking accents, adjusting spacing, and introducing class-based kerning. Maintaining chromatic fonts meant changes had to be made on the combined layer font; otherwise, the separate layers would fall out of alignment. At one point I experimented

with filling counters in letters like B and R, but I reverted to the original open-counter design shortly afterward.

Budmo spread quickly and has remained one of my most widely used typefaces. I've seen it applied in pride parades, commercial signage, and even fabricated into physical metal marquee signs with working bulbs. At the time of this writing, KFC is using it in Japan, and I recently saw it displayed in a Nagoya shopping mall as a practical marquee light sign. Jiggler and Jigglish remain freely available, while the layered styles continue to be offered commercially.

Built

ABCDEFabcdef1234

I released Built on November 18, 2008. The family ranged from Extra-Light to Bold, with each lighter weight drawn narrower than the heavier ones. This allowed editors to adjust weight and size together, making headlines appear taller without requiring extended versions. One distinctive feature was the pointed N, inspired by the Chanel logo, which allowed the diagonal stroke to remain strong while fitting into a narrower form. The italics were first created by mechanically slanting the uprights, then redrawn with narrower proportions and looser spacing so they could function effectively in headlines without needing a steep angle.

Built was intended specifically for news headlines in print and digital media. I envisioned it being paired with serif body text, serving as a compact headline companion that could adapt to different column widths. Despite the effort, sales of the full family were weak, and it never gained much traction among designers.

A few years later, I introduced Built Titling, an all-caps version of the family with a free commercial use license. That release proved far more successful, since most users had no need for lowercase. Built Titling became common in YouTube thumbnails and video titles, and I also

noticed it in broadcast graphics on some American news programs, particularly in lower-third captions.

The original Built family was never updated after its release. Built Titling, however, demonstrated how simplifying a design to match real-world use cases could give it far greater visibility.

Bullpen

A B C D E F a b c d e f 1 2 3 4

I released Bullpen on March 14, 2001. It was based on the titles used in the “Bullpen” letters section of old Marvel comics. I drew the original three styles—Regular, Italic, and a shaded italic called 3D—entirely from scratch in FontLab, extrapolating an alphabet from the few existing samples. The shaded italic was included to echo the comic book effect directly. I later discovered that the original source in Marvel comics was Gonzales Clarendon, though my version diverged significantly from that model.

The design emphasized rectilinear construction. Compared to a traditional Clarendon, Bullpen was squarer and heavier, with slab serifs that were completely unbracketed rectangles. The strong, mechanical curves and blunt terminals gave it a sturdy, industrial tone.

On May 7, 2012, I rebuilt Bullpen as a larger family. I used the earlier outlines as a base but reworked spacing, proportions, and language support, expanding coverage to include Greek. The family grew to seven weights with italics, plus the 3D style. At that point, the style originally called Regular was renamed Heavy, so the free fonts became Heavy, Heavy Italic, and 3D.

I continued to maintain Bullpen with technical updates. On October 9, 2024, I reorganized the weight names—Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. That release also added refinements: the ellipsis was narrowed, the OpenType fractions feature was expanded, and obsolete characters

such as L with dot were removed. Some outline issues in the 3D and Hairline styles were corrected as well.

Bullpen circulated widely in the 2000s, and although I saw it in use often, I don't recall specific projects. It remains one of my sturdier slab serif families, with a comic-inspired origin that led to a distinctly square interpretation of the Clarendon genre.

Bulltoad

A★B★C★D★E★F★G★H★I★J★K★1★2★3★4★5

I released Bulltoad on November 14, 2006. The idea was to build a typeface family where the counters of letters contained icons, creating thematic variations for editorial use. I began with a base font, then placed a star symbol as an instance in each counter. Once the positions were set, I could swap that symbol for others, generating multiple versions efficiently. After decomposing the composites, each variation became a separate font.

The result was a set of 32 fonts, each with a different icon theme. The range was broad, including symbols such as an apple, maple leaf, crosshair, crucifix, skull, peace sign, smiley face, lightning bolt, and others. My intention was that editors could choose a font that matched their subject matter, whether politics, religion, lifestyle, or general features.

Bulltoad remained unchanged after its release. It sold only a handful of copies, and I have never encountered it in use.

Burnaby Stencil

A★B★C★D★E★F★a★b★c★d★e★f★1★2★3★4

I released Burnaby Stencil on October 11, 2007. The design was built to resemble urban stencil lettering, compact and deliberately crude. I

began with a conventional digital draft, using superelliptical forms that reflected my drawing approach at the time. Before adding any texture, I introduced irregularity by manually offsetting rotation angles and creating ligature pairs to reduce uniformity.

Once the clean version was finished, I developed the spray paint effect in Photoshop. I built a system of layered textures, each offset slightly to avoid visible repetition. One layer used tiling difference clouds to create uneven areas of light and heavy coverage, so each glyph had natural variation. After this process, the textured outlines were autotraced and cleaned for final use.

On June 15, 2021, I issued an update that reduced file size, which made the font load more quickly in browsers. The update also included the removal of deprecated characters, corrections to the ellipsis width, outline refinements, and vertical metric adjustments for better cross-browser compatibility. For desktop users, the changes were less noticeable. While I haven't seen it appear in notable projects, it sold steadily.

Burnstown Dam



I released Burnstown Dam on December 17, 1998. It was my take on the barnboard genre of novelty typefaces, but I exaggerated the concept so the planks bent in impossible ways, as if they were made of rubber. The letterforms were hand-drawn in Fontographer, including whimsical details such as punctuation that looked like nails, an asterisk shaped like a sheriff's badge, and an at sign reimagined as a cowboy hat. The O wrapped around into a perfect circle, which reinforced the intentionally absurd quality of the design.

At first, users who wanted color effects had to add their own backgrounds manually. Later, I created separate back, front, and nails layers by duplicating the base fonts and removing the unneeded parts from each layer. This allowed designers to add color more easily. On

April 26, 2005, I issued a significant update, adding accents, repairing graphic glitches, and replacing the mechanically boldened small caps with proper redrawn versions. Beyond those fixes, the family only received minor refinements to vertical metrics and kerning classes.

I envisioned Burnstown Dam strictly for country and western contexts, and that's where it found most of its use. It often appeared on inexpensive compilations of old television shows or country music albums, where its silliness suited lighthearted themes. Although it wasn't the first novelty font made from planks and nails, its exaggerated style made it one of the more unserious and therefore more widely adopted in those niches.

The typeface was originally released with a free commercial license, consistent with my practice at the time. On April 2, 2024, I placed it into the public domain.

Burpology

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Burpology on November 3, 2021. It originated from a project where I needed bubble-style lettering for personalized dog leashes and couldn't find an existing typeface that worked. The design drew on the 1960s and 1970s soft cartoon lettering tradition, with references to fonts like West Bubblegum and branding styles such as Bubble Yum and Burger King.

I constructed the characters digitally in FontLab rather than starting on paper. To avoid the uniform look that comes from placing control points at orthogonal extremes, I rotated each glyph 45 degrees, simplified and cleaned up the shapes, then rotated them back and corrected the results. This rotation trick produced smoother, more irregular outlines that contributed to the playful feel. The forms are heavy with small counters, tightly spaced, and intentionally uneven.

To reinforce the hand-drawn impression, I included 79 alternate glyphs that are automatically substituted through OpenType’s shuffling feature. This provided variation in repeated letters and numerals, helping the font avoid mechanical repetition. Burpology has remained a single-style family and has not been updated since its release. I have not seen it appear in notable projects.

Butterbelly

A B C D E F G H I J K L M N O P Q R S

I released Butterbelly on December 7, 1998, during a period when experimental modular fonts were popular. The inspiration came from Designer Republic’s work on the PlayStation game Wipeout, where they created letterforms by cutting apart a Microgramma numeral 8. I took a similar approach but based mine on the structure of seven-segment LCD displays found in clocks and calculators.

Butterbelly was designed as an all-caps typeface, but I included uncase variants in the lowercase positions for letters where uppercase and lowercase forms diverged significantly—for example, E and e. Where the shapes overlapped, such as O and o, I left them unchanged. The result was a modular, blocky alphabet that reflected late 1990s design trends more than timeless typographic principles.

I released Butterbelly with a free commercial license, consistent with my practice at the time. In 2005, I added some accents, but otherwise the typeface remained essentially unchanged. On November 2, 2022, I placed it into the public domain. Its circulation was minimal, and I never saw it in notable projects.

Buxotic

A B C D E F G H I J K L M N O P Q R S

I released Buxotic on May 23, 2006. It was an experimental typeface where I pushed letterforms into strange, elaborate shapes that avoided conventional typographic norms. The design combined voluptuous curves with pointed, spiked features, creating a hybrid that was intentionally difficult to categorize. I drew the characters directly in FontLab without preparatory sketches, working more through improvisation than planning. The name came from filmmaker Russ Meyer's use of the word "Buxotic," a portmanteau of buxom and exotic, which seemed to fit the eccentric quality of the design.

The typeface was never meant for practical, everyday use. It was more of an exercise in stretching readability while maintaining some recognizable structure. I didn't imagine specific applications, and it remained one of my more conceptual projects.

On May 25, 2021, I released an update that removed obsolete characters such as L with dot and E with breve, corrected curve errors in some outlines, replaced reversed quotation marks with proper ones while relocating the old forms to Unicode 201B and 201F, and adjusted vertical metrics for better browser compatibility. In November 2022, I placed Buxotic into the public domain.

I have never seen it used in any projects, and it may not have sold a single copy before becoming freely available.

Byington

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Byington on March 29, 2005, as a commission for Roxio. They wanted a typeface for DVD menus in their Toast software, something with the authority of Trajan but adaptable to video resolution. Trajan itself had no lowercase, so I developed one by referencing Sabon. I scanned an old metal type version of Sabon and used it on a background layer for guidance, but I adjusted ascenders, descenders, and x-height to harmonize with the Trajan-style capitals. The result was

a lowercase set that avoided pen-like details and kept to a chiseled, constructed look.

To ensure it worked well on television screens, I tested the design in unhinted, low-resolution previews throughout the process. I avoided subtle, thin details that would vanish under interlace and designed serifs to be thicker and more rugged than in a conventional Trajan. Byington was released commercially in three styles: Regular, Italic, and Bold. The italics were modestly slanted but not heavily stylized, since the priority was legibility on DVD menus rather than decorative flair.

On May 25, 2021, I updated Byington with technical refinements. These included repairing an inconsistency between the space and non-breaking space, redesigning the fraction slash, improving fraction support, and removing obsolete characters such as L with dot and E with breve. I also added prime marks at Unicode 2032 and 2033, corrected Panose font ID settings, and adjusted vertical metrics for better cross-browser compatibility. The core design was unchanged.

Byington never appeared in notable projects beyond its use in Roxio's software, but it sold reasonably well.

Caldstone

A B C D E F a b c d e f 1 2 3 4

I released Caldstone on January 31, 2025. At the time, I considered it my final typeface after nearly thirty years of making fonts. By then, I had noticed that even free releases no longer drew much attention, and the effort needed to promote new display fonts didn't make sense anymore. Caldstone became a way of closing that chapter.

The design grew from my interest in both psychedelic lettering and the Edwardian revival. I started by drawing the Extra-Bold Expanded style, building a sans serif with decorative curls and spurs more typical of serif faces. Those features were drawn manually; they aren't mechanically precise, but they appear consistent. When I created the other masters, I

used a written system of offsets to scale the ornaments appropriately across weights and widths. The variable version includes three axes—width, weight, and slant—all of which can be combined freely.

Caldstone hasn't been updated since its release, and as of September 2025, I haven't sold a single copy. That outcome confirmed my decision to step away from new font production.

Camulogen

ABCDEFGHIJK12345

I released Camulogen on July 10, 2012. It was based on late nineteenth-century French poster lettering, particularly the compact sans serif titling styles found in advertisements for venues and products like the Folies Bergère, the 1889 Exposition Universelle, Chocolat Menier, and Menthe-Pastille. The goal was to capture the bold, heavy lettering of that period, where simplicity and impact were more important than refinement.

The typeface was constructed manually in FontLab, with irregular stroke widths and curves that avoided geometric precision. These slight distortions gave the design the rough character typical of hand-painted posters of the Belle Époque. Camulogen was released as a single commercial style and has never been expanded or revised since its launch.

I haven't seen it used in notable projects, but I intended it as a tool for designers who wanted the direct, forceful look of late nineteenth-century French advertising.

Canada 1500/Canada 150

ABCDEFabcdef1234

I released Canada 150 on June 30, 2017, as a typeface to commemorate the 150th anniversary of Canadian Confederation. The project began in late 2014 with Mesmerize, a free eighty-style typeface I had designed. In 2015, I was contacted by Grant Johnson of the Canada 150 Federal Secretariat about adapting some of Mesmerize's styles for the sesquicentennial logo. I offered to create a customized font family at no charge and decided to expand language coverage beyond English and French to include indigenous languages. That decision wasn't requested but came from my own conviction that a national anniversary font should represent all of Canada's peoples. Researching British Columbia's languages proved difficult, since orthographies were not consistently documented, but I did my best to include unusual characters and accents wherever I could.

Canada 150 was initially available only through an application process on the Secretariat's website. After the official celebrations ended, I released it publicly under the name Canada 1500. Around that time, I was approached by Constance Adams about adapting the design for a manned Mars mission. For this version, I added scientific and space-related glyphs. Beyond the standardized astrological and astronomy symbols already in Unicode, I created many others for moons, asteroids, and celestial bodies, assigning them to the Private Use Area for spacecraft labeling and Mars base signage.

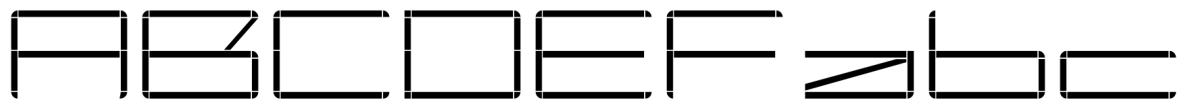
The release of Canada 150 and 1500 drew controversy in the design community. Some professionals objected that the government had relied on a free font rather than commissioning a paid design. The debate became part of a larger conversation about how free resources affect the creative industries. Despite this, I was invited to Ottawa to sit in the VIP section on Parliament Hill for the July 1 celebrations. Ironically, the font itself was not used as widely as expected; many designers opted for similar-looking alternatives instead.

On July 26, 2025, I released a new version of Canada 1500 with expanded coverage. This included characters added in Unicode 16.0, such as Latin Capital Letter Lambda (U+A7DA), Latin Small Letter Lambda (U+A7DB), and Latin Capital Letter Lambda with Stroke. I also

added UCAS characters used in Carrier (Dakelh), Chipewyan (Dënesųliné), and Nattilik. Over time, Canada 1500 has appeared on free font sites like Dafont and 1001fonts.com, reaching a wider audience.

I have seen little in the way of notable use, but there was one special project called Omushkego, a custom version made to help children learn Cree. For that version, I added OpenType coding so that learners could produce characters using custom keyboard combinations on a Mac. Canada 1500 remains in the public domain, freely available to anyone who wants to use it.

Capacitor



I launched Capacitor on December 7, 1998, as a kind of experiment in segmented LCD typography. The name comes from the liquid crystal capacitor, the non-conductive dielectric layer sandwiched between two transparent electrodes that makes LCD technology possible. Rather than follow existing segment layouts, I designed a completely fictitious system that avoided the usual patterns found in digital watches or calculators.

Capacitor ended up as an ultra-wide segmented design with unusually thin strokes. More than that, it allowed corners and junctions to connect in ways that made no sense for real displays. That's why I describe it as impractical; at a certain point of complexity in segmented characters, you may as well use a dot-matrix system instead. I created the glyphs by building one master with all segments activated, duplicating it across the character set, then deleting the unwanted pieces for each letter.

The result was a typeface with a strange, technical look that resembles something you might glimpse in the background of a sci-fi setting, more atmosphere than legibility. I initially released it with a free commercial use desktop license, and in August 2020 I placed it into the public

domain. It never found notable use, but I've left it available for anyone curious enough to try working with this improbable construction.

Carbon

A B C D E F G H I J K 1 2 3 4 5

I introduced Carbon on April 13, 1999. The name came from one of its variants, Carbon Phyber, which used a carbon fiber-inspired texture. At the time I was surprised that no other typeface carried the Carbon name, although since then many others have been released under it.

The design started with a simple idea: reuse a capsule shape—an elongated pill form—as the foundation for as many characters as possible. A flat-sided “O” naturally fits that description, and I tried to echo that same geometry throughout the alphabet. The result was a unicasé geometric design with a brutalist, systematic character.

In 2012 I expanded Carbon into a full family. The process began with a major cleanup of the heaviest weight to make the letterforms consistent. I then created the thinnest style and used FontLab's blend tool to interpolate intermediate weights, working step by step rather than through a continuous axis. I tracked stem widths on paper to make sure the transitions were controlled. That expansion brought Carbon to seven weights with italics, for a total of 42 styles. Alongside the solid forms I added Carbon Phyber with its hexagonal mesh texture and Carbon Fence with a diagonal grid effect. The textured versions had to be recreated whenever I revised the family, since they couldn't be edited without starting over.

In October 2024 I reorganized the weight naming system, shifting Book to Light, Light to Extra-Light, Extra-Light to Thin, and Ultra-Light to Hairline. That update also added a section sign and corrected minor errors in the textured variants. Over the years I've seen Carbon show up in high-tech and automotive contexts, which makes sense given its engineered, modular appearance, though no single use stands out. I

released it initially under a free commercial use license, and it remains part of my catalog today.

Cardigan

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Cardigan on January 8, 2008. I chose the name because I wanted it to suggest warmth and comfort, the qualities I hoped to bring into a sans-serif design. From the start, I aimed to make it suitable for longer passages of text while retaining a casual tone.

The letterforms were straightforward and traditional, built from scratch without borrowing from earlier work. I focused on the rhythm of the lowercase, testing it in paragraphs to see how it read over longer stretches. I didn't pursue fine-tuned color balancing as much as I did the overall flow. One distinctive feature was the numerals, which I gave a subtle waviness inspired by classic forms. That small detail was meant to soften the otherwise neutral structure and add a touch of personality.

Cardigan was released in three weights—light, regular, and bold—each with accompanying italics. It was designed primarily for readability, but also to carry a hint of informality. I haven't seen it in any notable projects, but it remains a reflection of my attempt to combine functional text design with a more approachable mood.

Carouselambra

ABCDEFGHIJK12345

I released Carouselambra on July 15, 2008. I named it after a deep-cut track from Led Zeppelin's album *In Through the Out Door*; I didn't want a reference that felt too obvious. The project grew out of my teenage fascination with the "Houses of the Holy" album lettering, which I had been imitating since the mid-1980s. When I set out to design the font, the only reliable source material was the words "Led Zeppelin," "The

Song Remains the Same,” and “Houses of the Holy.” Other items, such as the Knebworth 1979 poster, seemed to come from a different hand and didn’t fit the Art Nouveau–influenced aesthetic I wanted to capture.

Technically, the typeface is based on Arts and Crafts and Edwardian lettering traditions, particularly the interlocking arrangements. I built the components individually, then combined them into ligatures by hand, extending or modifying elements when necessary—for example, adding length to horizontal strokes on T, L, and Z. Determining how far to push the interlocking effect was difficult, since the original designs were never part of a complete alphabet but hand lettering with limited samples.

Carouselambra was first released as a commercial typeface and later began appearing in official Led Zeppelin merchandise. In June 2021 I issued an update that removed deprecated characters like L with dot and E with breve, fixed inconsistencies between the space and non-breaking space widths, and replaced the reversed left quotation marks (sometimes called painter’s quotes) with proper quotes, while keeping the older forms accessible at Unicode 201B and 201F. Vertical metrics were also adjusted to improve cross-browser compatibility, though these changes did not affect Adobe applications.

Caryn

ABCDEFabcdef1234

I released Caryn on November 7, 2005. My goal was to make a brush script that felt informal and approachable without drifting into crude handwriting or polished calligraphy. I drew the letterforms on a tablet, using a style reminiscent of a flattened oval Speedball nib. I kept the strokes short and added flourishes, smoothing them just enough to remain legible while preserving the uneven rhythm of quick writing.

The design was meant for modest applications like signage or labeling rather than large-scale display use. I didn’t expect it to hold up at bigger

sizes, so I aimed for a look that could suggest something written casually on packaging or a jar label.

In June 2021 I issued an update, removing deprecated characters such as L with dot and E with breve, and correcting vertical metrics to improve cross-browser compatibility. Caryn has always been a commercial release; it was never offered as a free font. The name carries personal significance, taken from an old friend, and stands as a private reminder for me as much as a professional project.

Catwing

A B C D E F a b c d e f 1 2 3 4

I released Catwing on May 27, 2009. The design came from my interest in manual typewriters, but I chose to make it proportional rather than monospaced. That decision let me avoid the usual spacing compromises—there was no need to squeeze an M or pad an I—so the letters could breathe more naturally. Catwing has its roots in my closed captioning work; it was based on an earlier version of Cinecav Script, which had been made only for television set and set-top box manufacturers. This gave me a way to adapt that script style for a wider audience.

The inspiration came from cursive and script typewriter fonts, especially the IBM Selectric Scribe, Olympia SF Deluxe, and Olivetti Lettera 33. These machines showed how well script capitals could function together, which was essential since closed captions often appear in all caps. I wanted Catwing to carry that same sense of cohesion while remaining usable in digital contexts.

I released two styles. The Regular version presented clean script forms, while the Fuzz style simulated the irregularity of typewritten texture. To build Fuzz, I created a system of tiling layers in Photoshop and used an action to offset them in different directions. Each result was reduced to a 1-bit raster, autotraced, and then manually cleaned up. I added ligatures for common letter pairs so the texture wouldn't look repetitive.

On May 25, 2021, I updated Catwing by removing deprecated characters, expanding the OpenType fractions feature, replacing reversed left quotation marks, and refining outlines. Catwing has always been a commercial release, never free. I haven't seen it in notable projects, but it remains a link between the aesthetics of typewriter scripts and the technical discipline of captioning fonts.

Ceroxa

A B C D E F a b c d e f 1 2 3 4

I released Ceroxa on October 26, 2006. The name is synthetic, chosen simply because it sounded sinister and fit the mood I was trying to capture. I wanted a stencil typeface that looked like it had been sprayed on a wall, combining the technical precision of DIN-like forms with the roughness of urban lettering. The basic structure came from Milibus, a font I had created earlier that year, which I simplified and altered to remove spurs and lean toward a more minimal, engineered style. I added cross-shaped stencil struts that implied crosshairs, giving the design a faint connection to futuristic weaponry.

To create the spray-painted texture, I built elaborate grunge layers in Photoshop, adding simulated film grain through a plug-in called Exposure. The results were converted into 1-bit rasters, autotraced, and then painstakingly cleaned up by hand; the detail was often excessive and required hours of refinement to make the outlines manageable. To avoid obvious repetition in text, I programmed OpenType ligatures based on common digraphs and trigraphs, drawing on lists originally compiled for cryptographic purposes.

Ceroxa was released as a commercial font from the start. On May 25, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, fixing minor outline problems, and adjusting vertical metrics for better cross-browser compatibility. Looking back, Ceroxa was an exercise in merging influences from military and industrial

stencils with the messy irregularity of spray paint, pushed into a speculative, dystopian direction.

Chainprinter

A B C D E F G H I J K 1 2 3 4 5

I released Chainprinter on June 28, 2006. The idea was to recreate the look of text produced by chain printers, the high-speed line printers that were common from the 1950s through the 1970s. These machines often used limited character sets without lowercase, but their output was recognizable from things like subscription labels, driver's licenses, and identification cards.

For the design, I started with the capital letters from my earlier Linefeed font. I applied textures and filters in Photoshop, exported the results as 1-bit images, and then autotraced them before doing manual cleanup. I also drew a lowercase set, something those printers never had, so the typeface would be more practical for modern use. Most of the reference material came from scans of magazine labels, which gave me a sense of how the characters really looked on paper.

Around 2010 I made a minor adjustment to its metrics, but otherwise it has remained close to its original form. It has not appeared in notable projects, but it sold moderately well, likely because of its connection to a specific moment in computing history.

Charbroiled

A B C D E F a b c d e f 1 2 3

I released Charbroiled on November 2, 2006. The name was chosen to suggest burnt wood, with the thought that it might be used for things like burger or steak branding. The design was rooted in "American Italic" from 1902, which I scanned from an old type catalog and traced. Since

the catalog didn't provide a full character set, I filled in the gaps myself and added ligatures to create a usable typeface.

The distinctive weathered texture came from photographs of barn board. I extracted the grain in negative, applied it as a dodge layer onto the glyphs in Photoshop, then blurred the results and converted them to 1-bit. Without the blur the effect looked too raw; the softening gave the characters the antiqued, scorched quality I wanted. The outcome was a typeface that resembled letters branded into wood rather than printed cleanly on paper.

In June 2021 I issued an update. Deprecated characters such as L with dot and E with breve were removed. The stylistic alternates feature for e, o, and s was improved so it could be accessed more broadly in software like InDesign under Stylistic Set #1. I also adjusted the vertical metrics for better cross-browser compatibility, though the changes had no visible effect in Adobe applications. From its first release, Charbroiled has always been a commercial typeface.

Charles in Charge

A B C D E F a b c d e f

I released Charles in Charge on May 18, 1998. It was part of the modular techno style that was popular at the time. I built it in Fontographer, following a simple rule set rather than a detailed design plan. The family included both uppercase and lowercase letters, but it wasn't intended as a highly considered project—it was more of an exercise in the style.

For years it remained in its original form until May 9, 2012, when I gave it a major revision. That update corrected alignment problems, replaced punctuation, redrew accents, adjusted spacing, and introduced class-based kerning with a complete redo of the kerning table. After that, I left it alone until November 2022, when I placed it into the public domain.

Charles in Charge began as a free commercial use font and stayed available that way until its public domain release. I don't recall it being used in any notable projects. Looking back, it was one of my less significant efforts, but it reflects the modular techno trends of the late 1990s.

Chickweed

AB(CDEFabcdef1234

I released Chickweed on August 23, 2013. The idea came from a 1960s snack label that used unusually tight lettering. The sample I saw was limited, so I set out to apply the same narrow-at-all-costs principle to a full alphabet. That required adapting the proportions carefully, so the compactness carried through without breaking the rhythm of the letters.

The design includes both uppercase and lowercase. A later version, Chickweed Titling, removed the lowercase but kept the variation system intact. One of the most distinctive features is the sideways eye shape of the O, which helps words pack tightly together. Letters like S were drawn with especially compressed curves, allowing words to fit more easily within a line.

Technically, Chickweed uses an OpenType system that shuffles between three versions of each letter and numeral, amounting to 130 alternates in total. This prevents text from looking repetitive at display sizes and gives the font a more natural flow. Chickweed was released as a commercial typeface from the beginning; Chickweed Titling was later offered free for commercial use.

I haven't seen Chickweed appear in notable projects, but I often use it in my own work. Its condensed forms make it practical when space is tight, and the variation system gives it an informal texture that I still find useful.

Chilopod

A B C D E F G H I J K 1 2 3

I released Chilopod on September 14, 2006. It was inspired by Atari's Centipede logo, which I had always admired for the way its lettering echoed the movement of the creature in the game. I wanted to capture that same worm-like flow in a typeface, using bold connected letters that gave text a continuous, animated feel.

To reinforce this effect, I programmed OpenType ligatures as contextual substitutions under the standard ligatures feature, since that toggle is widely supported across applications. This allowed common letter combinations to flow seamlessly into one another and maintain the illusion of unbroken, worm-like movement.

On June 18, 2021, I issued a significant update. Deprecated characters such as L with dot and E with breve were removed. The OpenType fractions feature was expanded to support longer numerators and denominators, while the stylistic alternates feature gained an alternative E with accented versions, accessible as Stylistic Set #1. Kerning was improved, reversed quotation marks were replaced with proper forms but retained at Unicode 201B and 201F, and vertical metrics were adjusted, increasing character size by about 9 percent.

I haven't seen Chilopod used in notable projects, but for me it remains a personal nod to classic arcade design and to one of my favorite games.

Chinese Rocks

A B C D E F G H I J K 1 2 3 4 5

I released Chinese Rocks on August 28, 1999. The design was based on the hand-cut rubber-stamp lettering I had seen on Chinese export crates from the twentieth century. To capture that look, I scanned lettering from a cardboard box, then recreated the chunky polygonal

texture by hand in Fontographer for the glyphs I had to extrapolate. The result was a rough, stamped effect that carried the irregular charm of the originals.

At first, I only offered the Regular style, and I made it free for commercial use. It caught on quickly, which encouraged me to expand it into a family. Over time I added styles such as Fat, Condensed, and Shaded. These were mechanically derived from the Regular, but the process distorted the texture, so I had to manually shift the points of the texture to restore the proper look. Those additional styles were released as commercial fonts; the Regular remained the only free version.

On June 25, 2021, I updated the family. Deprecated characters like L with dot and E with breve were removed. I expanded the OpenType fractions feature to support longer strings such as 13/64 or 199/200. Vertical metrics were adjusted for better cross-browser compatibility, outlines were refined to fix curve errors, and the update ensured consistent behavior across modern applications.

Chinese Rocks has been used in some high-profile contexts. A textured variant was incorporated into the Red Dead Redemption video game series, where it helped establish a rugged historical feel, though I wasn't directly involved in the adaptation. The Toronto Raptors also adopted it for branding, using the font in its original form.

Chromakey

A B C D E F G H I J K 1 2 3 4 5

I released Chromakey on November 20, 2012. The idea came from the box art for Matrix Marauders, a 1990 Psygnosis Amiga racing game. That artwork combined art deco influences with futuristic shapes, and the jagged lightning-bolt motifs caught my attention. Since the original design was highly geometric, I built the letterforms directly in FontLab, drawing them from scratch with straight lines and sharp angles.

Chromakey was designed as an all-caps display face. It was intended to carry the same mix of retro and sci-fi that Psygnosis artwork often conveyed.

Chromakey has not been updated since its original release, and it has not appeared in notable projects. It remains a straightforward experiment in turning a single piece of box art into a geometric display alphabet.

Chrysotile

A B C D E F G H I J K 1 2 3 4 5

I released Chrysotile on January 15, 2008. The name was chosen to suggest tiles, though the “Chrys” part was arbitrary. The design began with Ligurino Condensed, which I reshaped into a compact sans serif more suited to an industrial theme. From there I built the effect of characters stamped onto weathered metal plates.

To create the texture, I used Photoshop with photographs of old zinc-coated steel as reference. The processed layers were applied to the outlines to give the impression of chamfered, corroded surfaces. I added ligatures for common letter pairs so repeated characters wouldn’t look identical, allowing text to feel more natural and irregular, closer to what you’d expect from real-world industrial stenciling or stamping.

Chrysotile was a commercial release from the beginning. On June 25, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, refining vertical metrics for better cross-browser compatibility, and ensuring stable behavior across applications. I haven’t seen it used in notable projects, but the typeface has remained in my catalog as a representation of that rough, utilitarian aesthetic.

Cinecav X

A B C D E F a b c d e f 1 2 3 4

I released Cinecav X on May 23, 2006, as a companion to the original Cinecav caption fonts. Cinecav had been created the year before in partnership with David Delp of Viewfarm Inc., specifically to meet new FCC requirements that every TV set sold in the United States include a set of caption fonts. That mandate called for several categories—proportional sans, monospaced sans, proportional serif, monospaced serif, script, and casual. My work at Rockstar Games had given me a sense of how fonts behave on consumer televisions, so I set up my own testing environment in Oakville. I gathered old sets from junk days and wired them with a VGA-to-composite adapter and cheap cables to simulate poor reception. That allowed me to see how the fonts held up under difficult conditions. One discovery was that softening the corners of the characters reduced visual dazzle on larger screens, an approach I had started earlier with Affluent.

The Cinecav family was broad, but not all of it carried over into Cinecav X. When requests began arriving from subtitlers and designers who weren't TV manufacturers, I decided to strip out the FCC-mandated encodings and special symbols and release the remaining styles for commercial use. Cinecav Script and Cinecav Casual remained unavailable, as did Cinecav UI, a condensed proportional sans designed specifically for on-screen menus. Cinecav X consisted only of styles already present in Cinecav; none were exclusive to X.

In 2014, I expanded both Cinecav and Cinecav X to include Greek and Cyrillic coverage, going beyond the basic Latin accents required by the FCC. This made the fonts more versatile for broader subtitling and international use. On November 2024, I gave Cinecav X a major revision, adding italics to the Sans, refining kerning and spacing, and discontinuing the UI styles in order to streamline the family. Unlike many of my updates from that period, I did not remove deprecated characters or add OpenType features; the goal was refinement rather than expansion.

Cinecav X has never been used in high-profile projects, but it continues to find buyers among subtitlers and even individuals who want broadcast-quality fonts for their home entertainment systems. The

name “Cinecav” itself is a made-up term, intended to suggest both telecine and AV, giving it a technical, equipment-like identity. Cinecav X has always been, for me, a reminder of how technical specifications and strict constraints can drive the design process in ways that are very different from display typography.

Clipwave

A B C D E F G H I J K L 1 2 3 4 5

I released Clipwave on November 3, 2011, during a time when I was coming off months of repetitive corporate work that had drained much of my energy for type design. I wanted to create something very different from the polished, restrained fonts I had been producing on contract. Clipwave was the result, a geometric experiment that leaned into unpredictability and produced a restless, almost agitated texture.

The letterforms were drawn as uppercase-only shapes with a laser-trace appearance. I added internal patterns that reminded me of the tracking lines left by robotic floor cleaners. To avoid repetitive results, I built an OpenType system of alternates that automatically shuffle between variants, creating a pseudorandomized effect across words and phrases. This gave Clipwave a jittery, technological feel that stood apart from anything else I was working on at the time.

Clipwave sold very little, but it was a project I pursued more for personal release than for commercial expectations. On June 18, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, expanding the OpenType fractions feature to support long numerators and denominators, and dropping the fi and fl ligatures, which had been superfluous. I also refined some outlines where curve errors might have caused graphic problems in certain applications.

I haven’t seen Clipwave in notable projects, but for me it represented a deliberate break from routine, an attempt to capture unease and restlessness in letterform design.

Clockpunk

A B C D E F a b c d e f 1 2 3 4

I released Clockpunk on February 18, 2012. The project began as a commission from BioWare, who were developing a typeface for the Dragon Age series that could support a steampunk mood while remaining readable in long passages of dialog. I looked to early twentieth-century railroad signage for inspiration, particularly the octagonal lettering often used on boxy signs. Franklin Gothic served as my base model for proportions and stroke contrast; I reworked it into sharper, more angular forms, giving it a spikier, industrial character.

Clockpunk was built as an industrial grotesque with Regular and Small Caps styles. For the Small Caps, I scaled down uppercase forms and manually thickened them so they didn't feel too light next to the full caps. This was essential for game text, where the typeface might be used for both dialog and headings. The goal was to make it versatile, able to work at smaller sizes without losing its distinctive structure.

On May 25, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, expanding the OpenType fractions feature to handle long strings like 13/64 or 199/200, and narrowing the ellipsis, which had been excessively wide. These refinements improved its functionality without changing its overall appearance.

BioWare did in fact use Clockpunk in the Dragon Age games. I played the first one myself and found it worked well in context as a text font. Outside of that, I haven't seen it appear in other notable projects.

Color Basic

A B C D E F A B C D E F 1 2 3 4

I released Color Basic on July 18, 2012. It was a direct homage to the TRS-80 Color Computer (CoCo), the machine that first introduced me to

programming and, eventually, to type design. My family got a CoCo in 1983, and I spent countless hours with it in my room, typing in BASIC games from magazines like *Rainbow* and *Hot CoCo*. The system font was burned into ROM and couldn't be modified. It didn't even have a lowercase set—instead, the lowercase was represented by inverted uppercase characters on a black background, which printed as proper lowercase. That quirk stuck with me, and I carried it into my recreation.

Technically, rebuilding the font was straightforward. The CoCo was so low resolution that I could simply count pixels from the screen to reconstruct each glyph. I kept the inverted caps functioning exactly as they had in the original. At the same time, I expanded the character set beyond what the CoCo offered. The original machine had very limited punctuation and no accented letters, so I added those and more, just enough to make it a usable font in contemporary settings.

I first released *Color Basic* with a free commercial-use desktop license. In November 2022, I placed it fully into the public domain under CC0. Since then, it has served mostly as a curiosity for retro-computing enthusiasts. The *Color Computer Archive*, a central hub for CoCo fans, uses it regularly. For me, creating *Color Basic* was both a tribute to the computer that shaped my early years and an effort to preserve a tiny but meaningful piece of home-computing history.

Colourbars

ABCDEFabcdef1234

I released *Colourbars* on January 28, 2001. It was an experiment in modular italic design, and the result was unconventional. The typeface came in two styles, Regular and Bold, both drawn with a pronounced slant. Its most distinctive feature was a peculiar rhythm, with stroke endings that bent back and forth, creating an uneasy flow across words.

I built *Colourbars* in FontLab. I first drew the components in an upright position so I could more easily measure stem widths and establish spacing. Once the basic structure was complete, I skewed the

characters back to the intended slant, added extreme points to the curves, and finished the cleanup. The family included both uppercase and lowercase, but no additional variants beyond the initial two styles.

Colourbars was always released free for commercial use. In August 2020, I placed it fully into the public domain. I never saw it used in any projects, and in hindsight I didn't see enough potential in the design to expand it further.

Computechnodigitronic

A B C D E F G H I J K L 1 2 3 4 5

I released Computechnodigitronic on February 9, 2010. I wanted to create a typeface that captured the feel of 1980s LED and LCD technology without being bound by the actual constraints of segmented displays. The name itself was a tongue-in-cheek reference to the way computer companies in the 1980s would string together prefixes like compu, techno, digi, micro, and tron.

The design started with the idea of segmentation but quickly moved away from the rigid logic of real displays. I drew the notches individually in FontLab, keeping written notes on offsets so the cuts would remain consistent, but the process wasn't very modular. While the numerals were strictly monospaced to allow vertical alignment in columns, the alphabet was proportional. Still, I narrowed letters like M and W more than I would have in a typical proportional font to reinforce the monospaced look. The result was a typeface that suggests plausibility, even though its construction would never work in actual hardware.

From its first release, Computechnodigitronic was a commercial font. On June 18, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, fixing inconsistencies between the width of the space and non-breaking space characters, and refining LT kerning. I also expanded the OpenType fractions feature to handle long strings like 13/64 or 199/200, and replaced reversed quotation marks with proper forms, keeping the older variants available at Unicode 201B and 201F.

Despite being the font I most enjoy personally, Computechnodigitronic has sold poorly and has not appeared in notable projects. I still used it for a time as the heading on the Typodermic Fonts website, since it best represented the kind of experimental work that keeps me engaged.

Conceal

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Conceal on October 11, 2007. The idea came to me while shopping with my fiancée at Matsuzakaya in Nagoya. I noticed how many cosmetics brands relied on humanist sans-serifs, often in the style of Optima. That led me to imagine a display face that could echo the elegance of those typefaces but with a surface texture that suggested lipstick strokes.

Conceal was designed in uppercase only. At first, it looked more like a standard rounded sans serif with a flattened, slanted nib, but I added small indents where the strokes met. Instead of overlapping, they “kissed,” just barely touching at the corners. This detail was what gave the font its name and linked it back to the idea of cosmetics, specifically concealer. The joins were drawn manually, not as modular components, so each junction was adjusted by hand to achieve the intended effect.

On June 25, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, expanding the OpenType fractions feature to support longer strings, and refining the vertical metrics to improve cross-browser compatibility. The update didn’t change its appearance in most applications but ensured it behaved more predictably in web environments.

I haven’t seen Conceal used in cosmetics or fashion branding, which was the area that inspired it, but it remains in my catalog as a reflection of that period and the idea of merging typographic form with surface suggestion.

Confab

A B C D E F G H I J K L

I released Confab on July 20, 2022. It was an exploration of hypermodernism in typeface design, a direction that takes inspiration from LCD digit forms and pushes them into abstraction. The idea was to remove the letterforms from their Latin roots as far as legibility would allow, while still holding onto a coherent rhythm.

Confab was built as an all-caps typeface. I constructed it from strict geometric shapes, but not according to the usual ruleset I'd apply to letter design. Instead, I used a system of alignments that intentionally broke conventional boundaries. Letters extend past where you expect them to, creating negative spaces and structural tensions that disrupt the sense of uniformity, but still manage to resolve into a cohesive alphabet.

I haven't updated Confab since its release, and it hasn't found an audience commercially. For me, it stands as a record of experimenting with geometry and legibility at their limits, testing how far abstraction can go while still remaining functional as a typeface.

Containment

A B C D E F G H I J K L 1 2 3 4 5

I released Containment on August 23, 2007. The goal was to build a layered system of fonts that could be combined to create textured headlines. It came as four coordinated styles: a plain layer, a shadow layer, a layer of small dots, and a composite of all three. The idea was similar in spirit to Budmo, my marquee lightbulb font, but instead of lights I used grit-like textures to form the effect.

Containment was an all-caps design taken from Tandelle Italic. The dotted textures were built in Photoshop using a Gaussian distribution of

fuzzy dots, which allowed them to taper near the edges of each letterform rather than appear like a flat wallpaper pattern. I blurred the shapes, added the dots on a dodge layer, merged, increased contrast, and ended up with clean 1-bit black dots on white. Those were autotraced, then layered as masks over the letterforms. The crunchy texture came from adding random segment breaks with a filter and converting curves into straight lines, which not only created the crystalline look but also helped reduce file size and improve performance.

I never updated Containment after its release, and I haven't seen it used in projects. Looking back, I think it could have been named more closely to Tandelle, the earlier project it evolved from, which might have made its relationship clearer.

Conthrax

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Conthrax on April 19, 2016. The design came about after I pulled a card from Brian Eno's Oblique Strategies deck that read, "Do something boring." I decided to take it literally and build what I thought would be the most ordinary ultramodern sans serif possible. I used Microgramma as the starting point for proportions—an obvious choice for a techno font—and then rounded the strokes, softened the shoulders of the n and m, and kept the corners dull. Even the w was deliberately restrained, avoiding the mirrored form of the m that would have made it more dynamic. The name combined "contract," to echo the directive of being boring, with "thrax," which gave it a sci-fi edge.

The first release included multiple weights and italics, which I later renamed Slanted for clarity. To help the typeface circulate, I released the Semi-Bold style under a free commercial-use desktop license, while the rest of the family was commercial. That move allowed Conthrax to spread widely, especially in contexts that called for a scientific or technological feel. Despite my intention to make something deliberately

bland, it became the only design of that decade that I consistently noticed in use.

In October 2024, I reorganized the family's naming system. Book was renamed Light, Light became Extra-Light, and Extra-Light became Thin. Italics were rebranded as Slanted, and I added Hairline and Extra-Bold to expand the range. Alongside those changes, I produced a variable font version with weight and slant axes. In December 2024, I refined the technical construction. Earlier versions had been built by blending extremes and manually cleaning up the middle weights, which led to inconsistencies. I reworked the family using interpolation masters, measured and adjusted stroke widths, and corrected thin strokes in letters such as e and a. I also refined currency symbols to ensure more uniformity. The Heavy and Hairline weights were unaffected by those changes.

Conthrax has found steady use in technological and futuristic themes, though not limited to science fiction. Its presence has been broad rather than tied to specific high-profile projects, but it continues to appear in environments where designers want to signal a connection to technology.

Contour Generator

A B C D E F G H I J K

I released Contour Generator on December 7, 1998. The design was inspired by the stark geometry of the 1968 RCA logo. I didn't attempt a strict recreation but used its three letters as a starting point for an entire alphabet. The name came from the kind of labeling you might see on an analog synthesizer, which felt in tune with the retro-futuristic look of the typeface.

The font never had a lowercase set; it was built entirely in capitals. I drew it from scratch in Fontographer, extrapolating the RCA shapes into a full character set. Early on I included a feature that allowed the A, V, and W to flip their wedge shapes so they could lock together more

tightly. In the original version this had to be done manually, but in 2012 I issued a major update that added OpenType code to automate the alternates, activated through the standard ligatures feature. That same update also introduced kerning classes, completely redid the spacing, refined many of the letterforms, overhauled accents, and replaced the minimal punctuation with a more complete set, extending language support significantly.

On July 20, 2021, I updated Contour Generator again. This revision replaced the reversed quotation marks with proper forms while retaining the old ones at Unicode 201B and 201F, tightened the gap between double quotes, corrected the width of the ellipsis, added prime symbols, and removed deprecated characters. It was initially released with a free commercial-use desktop license, and in November 2022 I placed it fully into the public domain.

I haven't seen Contour Generator appear in notable projects, but for me it remains an example of how a small seed of inspiration—in this case, three letters from a logo—can be extrapolated into a full, working display typeface.

Coolvetica

ABCDEFabcdef1234

I released Coolvetica on September 7, 1999. It was my attempt to capture the logotype aesthetic of the 1970s, when designers often customized Helvetica into more playful and tightly spaced forms. The Stop & Shop supermarket logo from 1973 to 1982 was the main reference point. Its distinctive lowercase t, shaped like a reversed J, became the seed for the design. I drew the entire font from scratch in Fontographer, expanding the curly theme of the t into other letters such as the j, which I gave a full curl.

The first release was free. In 2009, I rebuilt and expanded the family to include a full range of weights from Ultra-Light to Heavy, along with italics, and those were commercial releases. Then, in 2019, I added

condensed, compressed, and crammed widths. To preserve the flat-sided geometry of those narrow styles, I created a separate interpolation master instead of trying to force an interpolation between round and flat forms. The condensed regular, compressed regular, and crammed regular were released as free commercial-use desktop fonts, while the full family was sold. That same update also extended language coverage with Greek, Cyrillic, and Vietnamese.

In October 2024, I reorganized the naming system with Coolvetica 5.1. Book was renamed Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline. I also shifted the order so that weight now precedes width in the style names, making font menus more consistent. No outlines or metrics were changed in that release.

Coolvetica has had a long reach. Its first high-profile use was in the film *Catch Me If You Can*, which helped introduce it to a wide audience. It later appeared in *Garry's Mod*, on Adam Neely's video thumbnails, and in Atmosphere brand disinfectant packaging. Although it began as an homage to 1970s logo styles, over time it has come to evoke both the decade it references and the late 1990s and early 2000s period when it was released.

Cornpile

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Cornpile on August 19, 2016. It was commissioned by Houghton Mifflin Harcourt for a children's book, which gave me the chance to work in a more playful register than I usually do. Cornpile is a slab serif with exaggerated, cartoon-like proportions. I drew it in six weights with matching italics, and I included both uppercase and lowercase. Even though the commission didn't call for it, I expanded the character set to cover Greek and Cyrillic so that the family would be more versatile.

One of the features I built into Cornpile was a system of contextual alternates. Each letter has variations that automatically shuffle as you

type, giving the text a bouncy, irregular rhythm that fits the intended children’s context. To construct the round parts of the letters, I avoided the rectilinear superelliptical shapes often seen in digital fonts. Instead, I experimented with three-point Bezier curves, which gave the forms a looser, hand-drawn quality when interpolated across weights. To make the font function properly, I eventually had to add points at the sides and top or bottom, but for a while I used a post-processing step to optimize the shapes without distortion.

That unconventional approach caused problems years later. In late 2022, Adobe chose Cornpile to feature in their early 2023 debut of variable fonts. When I began preparing the variable version, I discovered that my geometry didn’t conform to the requirements of the format. Over three and a half weeks, I rebuilt the family by moving Bezier control points across all the masters manually, using the originals as a guide. It was a laborious process, but it allowed Cornpile to work smoothly as a variable font.

Cornpile has not been updated since then. Apart from the original commission, I haven’t seen it used elsewhere, but it remains in my catalog as an example of how experimental methods can both expand possibilities and complicate future developments.

Corzinair

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Corzinair on May 31, 2006. The design was based on IBM Selectric typewriter fonts from the 1960s. I wanted to capture the wide, squarish forms and rugged serifs that were typical of those typefaces, while adapting them for digital use. The family was issued in three weights—Regular, Bold, and Italic—and included small caps. In the original release, the small caps were provided as an OpenType feature, but in 2012 I split them into separate fonts. At the time, support for OpenType small caps was limited, and it was easier for designers to access them as a distinct font in the menu, especially on the web.

On June 5, 2021, I updated Corzinair. The ellipsis was narrowed, accent kern pairs for small caps were corrected, and prime symbols were added at Unicode 2032 and 2033. I expanded the OpenType fractions feature to handle longer numerators and denominators, such as 13/64 or 199/200. I also lowered the inverse question and exclamation marks, refined outlines to fix curve errors that could cause rendering issues, and removed deprecated characters like L with dot and E with breve. On October 25, 2024, I made a minor adjustment to the style names so they would appear in the correct order in menus.

I never saw it in use, and in hindsight I think of it as a serviceable but unremarkable text face. I did reuse its outlines as the basis for Antihistory, where it took on a more distinctive distressed treatment.

Cotton

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Cotton on August 28, 2007. The design was aimed at capturing the look of vintage t-shirts, which often had a worn and distressed quality. I based the letterforms on Sinzano, another of my typefaces, but reworked them significantly. First, I regularized the shapes, then deliberately reintroduced irregularities to suggest natural wear. The defining feature of Cotton was its texture, which I developed from a scan of flaking, painted fabric. This gave the typeface the surface quality of an old screen print rather than a wallpaper-like pattern.

Cotton was an all-caps family. To add variation and reduce repetition, I included OpenType ligatures so that certain letter pairs would produce alternate forms. This helped the text look less mechanical and more like it had been printed onto fabric.

On June 18, 2021, I updated Cotton. I removed deprecated characters, corrected an inconsistency between the space and non-breaking space, and adjusted vertical metrics to improve cross-browser compatibility. Beyond that, the font has not been revised. It has remained relatively obscure, and I have not encountered it in use since its release.

Counterscraps



I released Counterscraps on March 3, 2000. It was a dingbat font made entirely of pictorial glyphs, not letters or numbers. The idea came from experimenting with my Palm Pilot 1000, one of the grayscale PDAs of the late 1990s. On my commute I would sketch kitchen-themed clip art on its small LCD screen using a stylus. The drawing apps on the device were extremely limited, but I worked within those constraints. To simulate a fake linocut style, I drew rough shapes with a thick black square nib, then used a thin white nib to carve them back into more refined outlines.

When I synced the device with my computer, I autotraced the drawings and released them as a font. I left most of the outlines as they came from the autotrace, with only minimal cleanup. The result was rough but consistent with the aesthetic I was trying to achieve.

Counterscraps was originally released with a free commercial-use desktop license. In August 2020, I placed it into the public domain. I never updated it beyond the licensing change. Although it was created more as an experiment than as a serious typographic project, I have seen it surface occasionally, even on some dollar store merchandise.

Crack Man



I released Crack Man on December 27, 1997. The inspiration came directly from the Pac-Man arcade marquee that I had hanging in my workspace. I also owned a Ms. Pac-Man marquee, and between the two, I felt it was inevitable that their lettering style would make its way into one of my fonts. Crack Man was my loose interpretation of the Pac-Man logo. I didn't attempt a faithful reproduction; the original design is

mostly a construction of circles, triangles, and rectangles, and I worked from those shapes to create a rough approximation rather than a replica.

The font was built as an all-caps design. In its first release, it was a single font, which meant that anyone who wanted to reproduce the colorful Pac-Man logo had to manually apply colors to the letterforms. Later, I added separate layered fonts to make that process easier, so users could stack colors digitally and achieve the multicolored effect more efficiently.

Crack Man was originally released with a free commercial-use desktop license. I never issued technical updates beyond the layered version. In November 2022, I placed it into the public domain. While it never appeared in commercial projects, I've seen it used informally in retro gaming contexts, such as custom skins for RetroPie.

Cranberry Gin

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Cranberry Gin on October 24, 1998. The name came from a cocktail I was drinking a lot at the time, though it had no connection to the design itself. I was exploring octagonal, techno-inspired letterforms that resembled 1980s pen plotter typography, but with a slight science fiction edge. The letterforms were drawn from scratch and included both uppercase and lowercase from the beginning.

On April 25, 2005, I updated the typeface with improved spacing, refined punctuation, and more consistent accents. Beyond that, it remained unchanged until I placed it into the public domain in November 2022.

Cranberry Gin worked best in all caps, where its geometric shapes held together for headlines or logos, but the lowercase was less convincing. Despite my reservations, it found a prominent home in Retro Gamer magazine, where it was used for years in headlines and subheadings.

That use suited the typeface well, giving it a role that played to its strengths. I haven't encountered it in other projects.

Credit

A B C D E F a b c d e f 1 2 3 4

I released Credit on August 19, 2000, as a merger of two closely related projects: Credit River, which I had released on June 25, 1996, and Credit Valley, which I created in 2000. Credit River was a modular serif design with the kind of deconstructive quirks that were common in the 1990s, such as a backward A and an unconventional lowercase g. Credit Valley kept those quirks but softened some of the more exaggerated traits, giving it a slightly more usable feel. I named both after the Credit River and Credit Valley in Mississauga, where I was living at the time, though the typefaces had no conceptual link to the location.

Credit River existed only as a Regular style. Credit Valley expanded the idea into a more conventional family with Regular, Italic, Bold, and Bold Italic. In 2012, I gave the family a significant cleanup with new spacing, kerning, accents, and punctuation. In 2014, I refined Credit Valley again, but Credit River was left untouched.

The typeface was always free. In April 2024, I placed it into the public domain along with many of my older designs. I haven't seen Credit used in projects, and I regard it as more of a transitional experiment between River and Valley than a fully realized family.

Cretino

A B C D E F a b c d e f 1 2 3 4

I released Cretino on January 26, 2000. It began as a joke while I was experimenting with a new Wacom Graphire drawing tablet. I sketched clumsy calligraphy in my font editor, then exaggerated it by adding short, misplaced strokes and scribbles over the capitals as a kind of

parody of fanciness. The name was chosen to suggest its silliness, though I later realized it was an unfortunate choice.

The typeface included both uppercase and lowercase letters, along with a reasonable set of punctuation and accents for a script font. Its look was deliberately unrefined, as if someone had picked up a calligraphy pen for the first time. I first put it on my Larabie Fonts site as something of an easter egg, never expecting it to be taken seriously. To my surprise, it caught on. I've seen it used on winery labels, restaurant menus, clothing shops, and even as a tattoo.

In the 2010s, I gave Cretino a single cleanup. I scaled the vertical metrics, fixed the left sidebearings of the capitals, and corrected graphical glitches, but I left the awkward, playful quality intact. It was originally released with a free commercial-use desktop license, and in November 2022 I placed it into the public domain.

Croteau

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Croteau on August 28, 2007. It began as an interpolation between two unrelated typefaces, Chinese Rocks Regular and Tank Light. The result was awkward but suggested a 1960s horror or beatnik aesthetic that I found worth developing. To push it further in that direction, I added heavy slab serifs, set the letters at a slight oblique angle, and introduced notches that gave it a primitive, rough-cut feel. The typeface was all caps, designed as a single style.

One of its defining features was a set of 250 ligatures that created interlocking letter effects. These were implemented as standard ligatures so they would activate automatically in most applications. To build the textures, I used a filter to break curves into straight segments, add superfluous points, and jitter the outlines slightly; the notches themselves were drawn manually. The result was intentionally uneven, reinforcing the off-kilter mood.

The name came from a Quebec discount store chain which is now called Aubainerie. I meant no disrespect to the Croteau family; the name simply struck me as fitting for a quirky horror-themed font. On June 25, 2021, I issued an update that removed deprecated characters, replaced reversed quotation marks with proper quotes while leaving the old ones accessible via Unicode, and adjusted vertical metrics for improved cross-browser compatibility. I've seen it used occasionally for Halloween graphics, but no notable projects.

Crystal Radio Kit

A B C D E F a b c d e f 1 2 3 4

I released Crystal Radio Kit on December 22, 1997. It was my tribute to Radio Shack, a brand that played a big role in my childhood. I grew up with their stores and catalogs, and the Radio Shack logo from the 1970s through the early 1990s left a strong impression on me. When I visited the UK in 1997, I noticed that Radio Shack stores there were branded as Tandy, using the same logotype. That encounter rekindled my interest and pushed me to design a full alphabet in the same style. At the time, I assumed that more letters might have existed in old Radio Shack comics, but later, when those materials were digitized, I realized the logos were the only source. I had built out the missing characters entirely through extrapolation.

The typeface included both uppercase and lowercase from the beginning, along with some punctuation and accents. Over time, I expanded those features so that the font became more functional. In 2012, I gave Crystal Radio Kit a major improvement: I refined the outlines, overhauled the punctuation and accents, adjusted spacing, added new kerning, and implemented OpenType kerning classes. These updates made it more robust while still keeping its roots as a display typeface.

Crystal Radio Kit was originally released with a free commercial-use license, and in April 2024 I placed it into the public domain. I haven't

seen it used in projects outside nostalgia or retro contexts, but for me it remains a record of how much influence Radio Shack had on my early interests in electronics and design.

Cuomotype

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I launched Cuomotype on March 8, 1998, as a distressed variant of Larabiefont. The idea came from Mr. Cuomo, who sent me an email suggesting a rougher version. Larabiefont itself was based on the Olympia Senatorial No. 71 manual typewriter, and Cuomotype carried that typewriter-like quality but with an intentionally worn appearance.

To create the effect, I used Photoshop in a fairly rudimentary way compared to the texturing systems I developed years later. I airbrushed ink-like buildup into the counters and overlaid a burlap scan to imitate the texture of a ribbon. After getting the look I wanted, I converted the artwork to 1-bit and autotraced it in Fontographer. The result was a font suited for simulating old documents, something that felt both familiar and degraded at the same time.

Over the years, I've spotted Cuomotype in video games, usually in mission briefings or similar contexts, though I can't recall which specific titles. I initially released it with a free commercial use desktop license. On September 2, 2014, I did some cleanup and adjusted the vertical metrics, but otherwise the design has remained unchanged. In November 2022, I placed it into the public domain.

Cutiful

A B C D E F a b c d e f 1 2 3 4

I released Cutiful on April 25, 2007. It's a constructed script typeface with decorative curls. In 2012, the vertical metrics were updated. It was

a paid font release but went directly into the public domain in November 2022.

Cybermontage

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 1 2 3 4 5

I released Cybermontage on December 1, 2018, as a response to the eclectic postmodern typography of the late 1980s and early 1990s. That period was characterized by mixing seemingly incompatible styles, often drawing from art deco, techno, and even furniture design influences like Memphis. My goal was to capture the same kind of energy and unpredictability that defined that moment in design history.

To do this, I created seven variations of each letter and numeral. Characters taken from my own catalog were copy-pasted directly, while others came from scans of metal type catalogs—Franklin Gothic, Bodoni, and various Latin serifs among them—which I autotraced and refined. I added geometric originals to complete the mix. The variations are shuffled in use through OpenType technology, which keeps the results dynamic and unpredictable.

Cybermontage was designed specifically to simulate postmodern typography as it appeared around 1990. It has not been updated since its release, and I haven't seen it appear in notable contexts. For me, it remains a type experiment intended to revive the playful, rule-breaking look of that era.

Cyclopentane

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 1 2 3 4 5

I released Cyclopentane on August 17, 2012, inspired by the logo on the backglass of Bally's 1980 pinball machine Xenon. That game was memorable to me as the first talking pinball table by Bally and the first to feature a female voice, but what stuck with me most was the

artwork. The logo used a unicas flare serif style with overlapping strokes that created a continuous, flowing effect. Despite the lack of negative space, the word remained legible, and that unusual quality became the basis for Cyclopentane.

Translating the Xenon logo into a working typeface required compromises. I produced a single unicas style, relying on negative sidebearings and aggressive kerning to manage the overlapping forms. The result works best in logos and display contexts where legibility can afford to be secondary to effect. In many ways it was an experiment in stretching what constitutes a functional font, rather than an attempt to create a broadly usable design.

Cyclopentane was released as a non-free typeface but did not find much of an audience. It received little feedback and went largely unnoticed. In November 2022, I placed it in the public domain, making it available for anyone to experiment with, even if its use is likely to remain limited to highly specific applications.

Dacquoise

A B C D E F G H I J K 1 2 3 4 5

I released Dacquoise on August 7, 2014, after spotting an old patisserie awning in Nagoya. The sign had a stylized Art Deco look that stayed with me, and I used it as the starting point for the design. The name came from the French dessert, which felt appropriate given the origin of the inspiration.

The typeface is a single all-caps cut. I emphasized curved strokes, small dots, and angular notches to evoke a 1920s or 1930s decorative style. It was a straightforward drawing process without major technical obstacles. My intention wasn't tied to a particular use case; I simply wanted to create an ornamental Art Deco display typeface.

Dacquoise didn't gain notable visibility after its release, but I made it freely available for commercial use from the beginning. On April 2024, I placed it in the public domain, where it remains unchanged.

Daphyre

A B C D E F a b c d e f

I released Daphyre on January 19, 2022, as a single-style headline typeface. My aim was to combine the futuristic look of 1960s science fiction lettering with some of the stylistic tendencies of my own early work from the late 1990s. The design draws on the magnetic ink character recognition (MICR) style used in banking and financial documents, which always carried a futuristic quality, and reinterprets it with smoother edges and techno-styled strokes.

Instead of beginning with the Latin alphabet, I started by developing the Greek set. My intention was to explore more forward-looking Greek forms and then carry those ideas into the Latin design to keep the whole system consistent. The process was straightforward and did not present unusual technical problems.

Daphyre has not been updated since its release and has not appeared in notable projects. It remains a lesser-known design with limited uptake, but it stands as an example of my interest in retro-futuristic aesthetics and the blending of old technological references with newer forms.

Darkheart

A B C D E F G H I J K 1 2 3 4 5

I released Darkheart on January 30, 2007, with the intention of capturing the atmosphere of 1960s horror cinema typography. The design draws on the interlocking letter trend that appeared in that era and later faded by the mid-1970s. Traditional typesetting made that

approach difficult, requiring hand lettering or phototypesetting, but with OpenType I could automate substitutions to create the same effect.

The base of the typeface is my Gnuolane design, a compact grotesque with some 1960s character. I squared some of the counters to echo the look of fonts like Ad Lib, then created a wide range of interlocking variations. The font relies on straightforward ligature substitution, but there are many combinations, which made programming a large set of rules necessary. To push the retro feel further, I randomized points using a software routine, converted the results into a bitmap, and autotraced it. As a finishing touch, I skewed the design slightly to the right to give it more of a cut-paper feel.

I updated it on June 25, 2021, to remove deprecated characters and fix some inconsistencies. It was always intended as a general-purpose spooky display font, and I've seen it used on Halloween-themed products over the years.

Dazzle Ships



I released Dazzle Ships on January 27, 1997, as an experiment in modular design. It was a single all-caps cut, based on the look of segmented LCD displays but taken to an impractical extreme. The structure consisted of a tightly interlocking set of segments that I copied to every glyph location. From there, I deleted the unnecessary pieces to form the individual letterforms. The result was deliberately complex, more about visual effect than legibility.

I didn't create Dazzle Ships with commercial use in mind; it was purely an exercise in design freedom during the early free font era. At the time, distributing a font carried almost no cost, which allowed me to explore ideas that didn't need to justify themselves in the marketplace. The name came from the Orchestral Manoeuvres in the Dark album "Dazzle Ships," itself a reference to the World War I ships painted with

geometric camouflage. In the same way, the typeface was intended to confuse more than clarify.

Over the years, Dazzle Ships has remained obscure. I replaced the accents and adjusted the vertical metrics at one point, but the design is otherwise unchanged. It was first released with a free commercial use license, and in November 2022 I placed it into the public domain.

DDT

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released DDT on August 12, 2009, intending it as a sans serif that sat midway between Univers and Eurostile/Microgramma. Univers had the readability I wanted, while Eurostile was too square to work comfortably for text. I scanned and overlaid the capital and lowercase O from both faces, then drew a line halfway between them to establish the curve tension. That balance guided the rest of the design, which I kept within a superelliptical framework. The name was chosen for its mid-20th-century associations and its slightly technical, ominous edge; at the time, three-letter font names were unusual.

The original release included Light, Regular, and Bold weights with italics. In 2010, I expanded the family with more weights plus condensed widths, commissioned by Roxio Inc., and later extended widths were added for another client. The expansion created challenges in maintaining consistency across the family. In April 2020, I revised DDT again, fixing the direction of certain Vietnamese accents, adding currency symbols, and expanding the character set to include Greek and Cyrillic. The new interpolation affected the appearance of the middle weights, particularly the lowercase a and e; one customer even preferred the earlier version.

On November 9, 2022, I overhauled DDT for smoother italics, better interpolation, and more consistent stroke widths, along with cross-platform naming improvements, and restoring the middle weights closer to the original design while improving their structure. On October 18,

2024, I released DDT as a variable font, Throughout its development, the Greek lowercase proved especially challenging, requiring as much care as the S in Latin. Because its shapes fall between Univers and Eurostile/Microgramma, it is difficult to identify in use, and I may have even read text set in DDT without realizing it.

Dealerplate

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Dealerplate on August 13, 2019, as a family of 17 fonts simulating embossed license plates from across the United States and Canada. The project grew out of trips to Canada, where I noticed the variety of plate styles compared to the uniform plates I was used to seeing in Japan. I focused entirely on embossed designs, leaving out flat or digital plates, so that the family would have a consistent look. All 17 were released together at launch, though only the California style has ever been free.

The research process was difficult since full alphabets don't exist for most plates. I pieced them together from screenshots, custom plates, and anything else I could find, then refined them rather than tracing directly. I made some adjustments to improve their performance as fonts: adding overshoots to round letters so they balanced against rectangular forms, and giving the outlines rounded corners to imitate stamping and ink rolling. I also included proportional spacing to make them more usable in display settings. While the goal was to replicate license plate styles, I imagined they might also find use in film, animation, or games.

In 2024 a customer pointed out inaccuracies in the Quebec style, which I corrected in an update released on July 16, 2024. I haven't seen Dealerplate in use directly, but I've noticed several sales to film and television production companies. In the summer of 2024, Disney licensed the New York style for a TV pilot.

Debusen

A B C D E F a b c d e f 1 2 3 4

I released Debusen on July 7, 2008, with the goal of creating a typeface that looked soft and non-threatening. The rounded, swollen shapes were meant to suggest safety and friendliness, giving it a tone suited for projects where a gentle, harmless appearance was important. The name comes from a Japanese word describing someone who prefers a heavier partner, which I thought matched the chubby, unserious look of the letters.

The design aimed for a doughy quality without falling into the bubble lettering trends of the late 1960s and 1970s. I added more contemporary features to prevent it from looking like a retro pastiche. The lowercase set received the most attention, where I emphasized rhythm and bounce; the all-caps version is less successful in conveying the same personality.

On May 25, 2021, I issued a minor update to correct the width of the space character, add prime symbols, remove deprecated characters, and adjust vertical metrics for browser compatibility. Beyond that, the design has remained unchanged and has not been taken up in any notable projects.

Deception

A B C D E F a b c d

I released Deception on April 7, 2022, as an experiment in bitmap typography. The idea was to simulate sub-pixel rendering within a font, softening the rigid edges of traditional pixel designs. Instead of single black-and-white blocks, I built the font around four master squares in varying dot densities. These acted as components that could be repeated across the grid like pixels. By later swapping those core

elements for other shapes, I created a set of style variations without redrawing the entire character set.

The family includes ten distinct variations, such as Array, Bars, Blocks, and Diamonds. Each one produces a different effect, from orderly architectural patterns to more chaotic, retro-computing textures. One variation, called System, came from an accident when I mistakenly inverted the light and dark components in the dot pattern. The result had a glitch-like quality that I decided to keep.

Deception was designed purely for display use, as a way of pushing bitmap forms in stranger and less predictable directions. It has never been updated since release and has not appeared in notable projects.

Deftone Stylus

ABCDE F abcdef 1234

I released Deftone Stylus on March 13, 1999, as a single-style constructed script. The design was influenced by vintage auto garage signs and mid-20th-century American automotive logos, with the Raybestos logo serving as a starting point. I flattened the letter sides to emphasize obliqueness and speed, giving the script a more mechanical feel. To improve the flow, I later added OpenType ligatures that resolved awkward stroke joins, particularly on characters like o and r. I also redesigned some of the capital swashes so they wouldn't overhang too far to the left.

The name came from a promise I made to a Deftones fan who asked me to name my next font after the band. I had never heard their music and still haven't; it was a one-off decision that I wouldn't repeat. The typeface itself, however, gained wide circulation. It has been used in the PopCap Games logo and remains one of my more visible designs in the wild, often appearing in nostalgic merchandise or projects looking for a retro script look.

Deftone Stylus was released with a free commercial use license from the beginning, which helped it spread quickly. On April 2024, I placed it into the public domain. The design has remained unchanged aside from the ligatures and swash adjustments, but its adoption has kept it active in popular culture long after its release.

Degrassi



I released Degrassi on January 8, 2001, as a graffiti-inspired display typeface. The name came from a coworker’s anecdote about meeting actors from the Degrassi television series on a Greyhound bus, though the font has no connection to the shows themselves. In fact, it appeared a few months before Degrassi: The Next Generation premiered, whose logo happened to share a graffiti look by coincidence.

The style I aimed for was a “throw-up” in graffiti terms, something between a quick tag and a more elaborate piece. I drew it directly in font software rather than sketching it first, which gave the design an unpolished and uneven quality. At launch, it only existed as an outline font; later I added a fill layer so designers could apply color more easily. The shapes came from a general impression of street art rather than any specific artist or reference.

Degrassi was released with a free commercial use license from the beginning, which helped it spread widely. In April 2024, I placed it into the public domain. I never revised it beyond the addition of the fill layer. Despite my own dissatisfaction with the design—it was a rushed experiment that I regret not putting more care into—it became unexpectedly popular and has circulated more than I would have anticipated.

Dekatron

A B C D E F a b c d e f 1 2 3 4

I released Dekatron on March 18, 2024, as a commercial monospaced family in six weights ranging from Extra-Light to Extra-Bold. The design was built around squarish forms with rounded corners, intended for UI and display contexts rather than programming. I didn't see it as a realistic option for coders, since monospaced programmer fonts usually occupy a very different pricing tier.

The development process was unconventional. FontLab at the time couldn't merge shapes with radial corners, so I worked without curves for most of the project. Letters such as O remained rectangles until the final stage, when I applied the corner radii. To manage consistency across the family, I kept extensive notes on radii for each character and weight. A global tension setting allowed me to control the degree of superelliptical curvature, ensuring the whole system maintained a coherent appearance. This approach worked because it was monospaced; I didn't have to balance spacing while working partially blind.

The name comes from the Dekatron, a vacuum tube with ten anodes once used in calculators and early computers. I thought the association suited the technical, futuristic look of the typeface. Dekatron has not been revised since its release and has not yet been used in notable projects.

Delta Hey Max Nine

A B C D E F a b c d e f 1 2 3 4

I released Delta Hey Max Nine on April 14, 1998, as a single-style cartoon display typeface. Instead of using a drawing tablet, I constructed the letters with a mouse, which gave the design a rough,

clunky quality. That awkwardness became part of its character and suited the exaggerated, curly forms. The name came from a nonsense lyric in Adam Ant's 1985 song "Apollo 9."

The typeface was always intended as a cartoon font rather than something with broad utility. Over the years I made some minor updates, but the structure has remained essentially the same. Its curliness hints at a 1970s influence, while the jagged mouse-drawn outlines reflect the aesthetics of 1990s digital design.

Delta Hey Max Nine was released with a free commercial use license, and in November 2022 I placed it into the public domain. I have seen it used occasionally, including on a gatcha gatcha machine station in Japan, but it has generally stayed a niche display typeface.

Deluxe Ducks

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

I released Deluxe Ducks on January 28, 1998, as a quick modification of my earlier typeface Pricedown. It was a single-style twin-line display font, created without much planning or ambition. The process amounted to a straightforward alteration rather than a fresh design.

The name came from the pub rock band Ducks Deluxe, but there was no deeper connection beyond that reference. I didn't design it with any specific application in mind; it was more of a passing experiment than a purposeful project. Over the years, I made a few minor fixes, but the font has never been revised in any meaningful way.

Deluxe Ducks was released with a free commercial use license at launch. On August 2020, I placed it into the public domain. To my knowledge, it has never been used in notable projects and remains one of the lesser entries in my early catalog.

Dendritic Voltage

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

I released Dendritic Voltage on June 19, 1999, after seeing a photo of the Laox shop sign in Akihabara, Japan. The design was a bold techno display face, created to capture a futuristic look with direct reference to that sign. The original version included a narrow lowercase set that was essentially just alternate capital forms. I later abandoned those and made it strictly all caps, keeping only the strongest variants. I found that users rarely took advantage of mixed cap/lowercase alternates, so simplifying it improved usability.

One of the more unusual details was a twin-line capital L, borrowed from the Laox sign. It caused confusion, since it could be mistaken for two L's. I corrected this in a later version by changing it to a single-line form and adding an OpenType LL ligature to handle the intended effect. Over time I also corrected overshoots, replaced the spacing and kerning, and added kerning classes for consistency.

The typeface was always meant for display use rather than text. I released it with a free commercial use license, and in November 2022 I placed it into the public domain. It has not been used in any notable projects, but it represents one of my early attempts to channel Japanese tech culture into type design.

Densmore

A B C D E F 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

I released Densmore on March 25, 1998, inspired by the geometric logo of The Doors. The name comes from John Densmore, the band's drummer, and the design traces back to early twentieth-century stencil-style Art Deco lettering. The original version was unusual in that it did not include capital letters; instead, typing in uppercase produced

outlined versions of the lowercase forms. The typeface also carried over a distinctive detail from the Doors logo: each O had a line cut through it, slanting in a different direction. I replicated that with an OpenType rule so that when two O's appeared consecutively, the slants alternated automatically.

On February 2, 2011, I revised the family. That update added a proper set of capitals and introduced two companion styles, Densmore Pink and Densmore Blue, intended for layering and offsetting in color. I also included an alternate lowercase-style T for use in OpenType-savvy applications.

A further update on June 25, 2021, removed deprecated characters, expanded the fractions feature, and adjusted vertical metrics for better browser compatibility. Densmore was always intended as a general-purpose geometric Art Deco display typeface rather than a Doors tribute. It has been used on the cover of John Densmore: The Seekers: Meetings with Remarkable Musicians but otherwise remains a relatively modest entry in my catalog.

Deportees



I released *Deportees* on August 6, 1997, as a horror display font. The name came from Billy Bragg's cover of a Woody Guthrie song, though the design itself was not connected to the music. I wanted a scrawled, unsettling look, so I experimented with a box of old nibs, many of them in poor condition. The tool that produced the best effect was a damaged mapping quill, which caught in the fibers of cheap newsprint and tore at the paper. The rips caused ink to pool in unpredictable ways, creating the jagged, uneasy strokes that defined the font.

Deportees was released as a single style. Over time I made gradual adjustments to the spacing, kerning, and accents, but the overall design remained unchanged. It was always intended for horror contexts rather than general use.

The typeface was originally made available with a free commercial use license. In August 2020, I placed it into the public domain. I have not seen it used in notable projects, but it represents one of my early attempts to translate damaged, physical tools directly into digital letterforms.

Desard

A B C D E F a b c d e f 1 2 3 4

I released Desard on November 27, 2006. It's a handwritten typeface based on a French girl's handwriting. It was non-exclusively commissioned by a client who didn't tell me what it would be used for. Rather than simulating a drawing tool like a pen or pencil, Desard's strokes are uniform and have flat ends. There are 64 ligatures, designed to make the handwriting look more spontaneous. Desard was a paid typeface until it was placed into the public domain in November of 2022.

Desperate

A B C D E F G H I J K 1 2 3 4 5

I released Desperate on June 26, 2009, as a commercial typeface intended to capture the rough energy of punk and new wave graphics. The design relied on simple letterforms, but the effect came from an extensive OpenType system. I created more than 200 contextual ligatures by hand, so the letters lock together in different ways depending on the sequence. This produces a varied and unpredictable rhythm, closer to improvised paste-up graphics than to standard digital typesetting.

The name comes from "We're Desperate," a song by the Los Angeles punk band X, which suited the tone I was after. The interlocking shapes emphasize the crowded, aggressive quality of the style, and the ligatures prevent it from feeling repetitive.

On June 18, 2021, I updated Desperate. That revision removed deprecated characters, corrected inconsistencies, replaced reversed quotation marks with proper forms while keeping the old ones accessible through Unicode, expanded the fractions feature, and adjusted vertical metrics for better browser compatibility. The typeface has not been revised further and has not appeared in notable projects, but it remains a compact record of my interest in translating the cut-and-paste look of late twentieth-century graphics into a digital form.

Dialup

A B C D E F a b c d e f 1 2 3 4

I released Dialup on March 22, 2024, as a commercial display typeface. The design was influenced by late 1960s computer-inspired lettering, particularly Zipper by Bob Newman and Data '70 by Philip Kelly. Those typefaces captured a period when computing was still unfamiliar to most people but was already intertwined with psychedelic visual culture. I wanted Dialup to sit in that same space, balancing mechanical structure with a sense of looseness.

The typeface is a single style built from pixel-based forms that suggest early computer displays. Rather than a strict grid, I gave the shapes a more fluid treatment so they would appear less rigid than most bitmap lettering. This was my way of combining the technical look of “electronic brain” imagery with a slightly organic character.

Dialup has not been updated since its release and has not appeared in notable projects. It remains a straightforward display design, reflecting my interest in the intersection of psychedelic aesthetics and early digital typography.

Die Nasty

A B C D E F G H I J K L Z 3 4 5

I released Die Nasty on January 16, 1999, as a free headline typeface influenced by the Kiss logo and glam rock lettering. The name was a play on their 1979 album Dynasty. In its earliest form, the R was a flipped S, and the O was a triangular form rotated from the D; both of these were later redesigned for clarity. The first version also contained hidden glyphs depicting faces of the Kiss band members, which I later removed to avoid copyright complications.

On May 1, 2012, I released a major redesign. Many letters were redrawn, with the O changing to a more conventional rectangular form to reduce confusion. At that time, I also added OpenType code to make the asymmetrical A, E, M, W, and V flip automatically depending on the neighboring letters. The update expanded punctuation coverage, improved language support, and removed the earlier hidden glyphs.

Die Nasty received another revision on February 14, 2022, which included removing deprecated characters, updating quotation marks, expanding the fractions feature, and improving stylistic alternates. I also restored the original 1999 O as a historical alternate. On April 4, 2024, I placed Die Nasty in the public domain.

Over the years, the typeface has been used in both expected and unexpected contexts. Kiss adopted it for their official merchandise and website. Conversely, a Nazi punk band used it shortly after its release, which was troubling but underscored how designers have little control over the kinds of messages their work is attached to once it's made public.

Dignity of Labour

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

I released Dignity of Labour on February 7, 1999, as a single-style techno display typeface. It was influenced by MICR-inspired fonts of the 1960s, such as Data '70 and Westminster, but I pushed those ideas in a more exaggerated and decorative direction. The letterforms were heavily ornamented, with details intended to heighten the sense of

complexity and excess. The name came from *The Dignity of Labour*, a 1979 release by The Human League, which suited the typeface's connection to electronic music culture.

Although it was an all-caps design, the earliest version included alternates stored in the lowercase positions. On May 9, 2012, I released a revision that corrected vector problems and alignment, replaced spacing and kerning, and added kerning classes. In that update, I also expanded the punctuation and symbols, broadened language support, and removed the alternate lowercase set.

The typeface was always intended for display use, particularly within the techno and electronic aesthetic that surrounded the turn of the millennium. I released it with a free commercial use license, and on April 2024 I placed it into the public domain. I have not seen it used in notable projects, but it remains one of my more ornate experiments in the genre of computer-inspired display lettering.

Dirtstorm

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 1 2 3 4 5

I released Dirtstorm on May 1, 2007, as a commercial stencil-inspired display typeface. The idea came from an unusual story about an internet scammer who had been tricked into making hand-cut stencil signs. Enough letters from those signs circulated that I was able to piece together most of an alphabet. I manually traced the characters, added my own where gaps existed, and expanded them into a full typeface. To keep it consistent with real stencil work, I built in custom ligature pairs; these were based on lists of the most common digraphs and trigraphs in several languages, which helped the typeface look more authentic when set in text.

Once the basic letterforms were complete, I processed them in Photoshop, layering grunge textures and film grain effects to imitate spray-painted edges and the uneven quality of cut stencils. The result

was a distressed look meant to recall hand-cut signage rather than digital precision.

On June 25, 2021, I revised Dirtstorm. That update removed deprecated characters, expanded the OpenType fractions feature, adjusted vertical metrics for browser compatibility, and refined outlines to fix small inconsistencies. I have not seen it used in notable projects, but it remains a straightforward example of translating a real-world, improvised source into a digital font.

Dirty Baker's Dozen

A B C D E F G H I J K L

I released Dirty Baker's Dozen on January 16, 1999. For years I thought it was based on a stencil, but later I realized I had scanned Clarendon from an old catalog, added strut lines in Photoshop, and then blurred and distorted the forms. The result was a distressed typeface with a tough, worn look. The name came from a now-defunct Canadian coffee franchise called Baker's Dozen; there was a location near my office that was unusually grimy, which felt like a fitting match for the font's character.

The original release included only a clean style and was distributed with a free commercial use license. On May 9, 2012, I issued a major update. That revision added two textured styles, Crisp and Hard, expanded the character set and language coverage, replaced spacing and kerning, and introduced kerning classes. I also added OpenType ligatures, guided by digraph and trigraph frequency lists, to create natural-looking variations in common letter combinations.

On October 28, 2024, I updated the family again. That version corrected reversed quotation marks, adjusted internal naming so the three styles would display properly in older applications, and fixed vector errors in the Spraypaint and Scorch styles. Dirty Baker's Dozen has always been intended as a general-purpose distressed display typeface, suited to

projects where a message needs extra grit. It has been used fairly often, though not in specific high-profile projects.

Disassembler

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz

I released Disassembler on November 20, 2012, as a commercial typeface. The goal was to capture the irregular quality of 8-bit computer graphics, particularly the odd look of Sinclair-era displays. I built the font using a method I had previously used in designs like Zerbydoo and Nerdropol, where each glyph is constructed from a master control pixel. By treating that pixel as a component, I could alter its shape to change the entire typeface. This made it possible to generate multiple styles and glitch-like variations, though it often pushed the limits of font software and caused stability problems.

The family includes several variants. Regular is solid with no gaps between the pixels; Grid, Lattice, Mesh, and Network use square pixels separated by gaps of different thicknesses; Circle replaces the squares with round dots; Star uses star-shaped pixels; and Screen imitates heavy CRT scanlines. All variants maintain authentic pixel spacing and kerning so that text retains the structure of early bitmap displays.

Disassembler has not appeared in notable projects, but it stands as one of my more technical attempts to use component-based construction as a way to generate stylistic diversity.

Dividente

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Dividente on January 31, 2025. It is a display typeface influenced by late 1960s design, especially the kind of lettering used in fashion branding and psychedelic posters. A memory of the old Pierre Cardin logo was the starting point, particularly its mix of square external

shapes with soft, curved interiors. That contrast shaped the structure of Dividente, which features rectangular forms with softened corners and superelliptical internal curves.

The letter spacing is deliberately tight, echoing the compact setting common in mid-century magazine headlines and advertising layouts. While the style leans retro, I wasn't aiming to recreate a single period; instead, I wanted to explore the overlap between geometric discipline and loose decorative form. I drew it modularly, which made it well suited for variable development.

Dividente was designed with static and variable formats in mind from the start. The family includes ten weights and three widths (Condensed, Normal, Expanded), along with obliques and broad Latin language support. The variable version offers four axes: weight, width, slant, and tension. The tension axis adjusts the degree of curve tightness—a feature possible because the font was constructed with parametric curves that allow the radius to be adjusted globally. Although not essential for everyday typesetting, it provides additional flexibility for users who want to experiment.

Divulge

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Divulge on February 7, 2008, as a commercial sans serif. The aim was to capture the spirit of nineteenth- and early twentieth-century grotesques, the period before Akzidenz-Grotesk established a clearer standard for the genre. Many of those early sans serifs looked like serif designs with the terminals removed, and they often carried awkward proportions. With Divulge, I wanted to retain some of that early character while presenting it in a more polished digital form.

The family was released in three weights and two widths, each with italics. The design is largely conventional but includes a few small deviations, most noticeably a gap in the bowl of the lowercase g. The intention was not to revive any specific historic face but to create

something that echoed the transitional nature of pre-modernist grotesques.

I updated the typeface on May 25, 2021, to remove deprecated characters, fix inconsistencies, improve OpenType coding, and adjust vertical metrics for browser compatibility. A further revision on October 28, 2024, corrected internal style naming so the weights and widths would display in proper order in application menus. Divulge has never appeared in notable projects.

Domyouji

A B C D E F a b c d e f 1 2 3 4

I released Domyouji on April 29, 2007, in response to a commission from Bioware for their Mass Effect series. The goal was to create a body text companion to Korataki, another commissioned font for the game. I modeled the proportions on Handel Gothic, a familiar square techno typeface, but drew the actual shapes from Korataki to ensure consistency between the two designs.

Because Mass Effect was developed during the PlayStation 2 era, I had to account for CRT display limitations. Drawing from my experience with Affluent and Cinecav, I adjusted the forms so they would hold up in small sizes on low-resolution screens. Rounded characters were flattened at the top with abrupt slopes to avoid problematic near-horizontal lines. The design combines soft curves with sharp corners to maintain legibility while preserving a futuristic style.

The family consisted of four styles: Regular, Italic, Dirty, and Spraypaint. On June 25, 2021, I released an update that removed deprecated characters, corrected quotation marks, and adjusted vertical metrics for browser compatibility. Its primary use was in Mass Effect, and I haven't seen it appear widely outside the game.

Domyouji also served as the structural basis for Alepholon. That project began while I was still refining Domyouji for Bioware, and I reused some

of the underlying glyph shapes and metrics to create a separate typeface with a different purpose.

Doradani

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I introduced Doradani on February 13, 2006, after being commissioned by Research in Motion during their rapid global expansion. The brief called for something that merged the solid proportions of Franklin Gothic with the open shapes of Frutiger, while still feeling modern. I named it Doradani because I liked the rhythmic sound of the syllables; it followed the same vocal pattern I had used for names like Korataki and Sarasori.

Doradani was not used on Blackberry devices but instead appeared in advertising campaigns. The family consisted of five weights with italics, offering range for different design needs. Looking back, I can see that the spacing was inconsistent and the styles didn't hold together well. The bold weight was especially problematic, with clunky proportions and awkward curves. At the time, though, the project felt significant to me because it was my first major client commission.

I revisited Doradani on May 12, 2021, to bring it up to modern standards. The update improved stylistic alternates for easier access in programs like InDesign, removed deprecated characters, refined outlines, reduced point counts, and corrected vertical metrics. I also expanded the OpenType fractions feature and fixed some inconsistencies. On October 29, 2024, I adjusted the internal style naming so the weights and italics would appear in the correct order in menus. The font has no notable reception to speak of, but for me it marks an early stage in learning how to manage large families for professional use.

Draculon

ABCDEFabcdef1234

I launched Draculon on March 13, 2006, as a personal spinoff from Mikadan, a font I had previously designed for Bioware. With Mikadan as the foundation, I wanted to push the shapes in a more playful and exaggerated direction. I called it Draculon, a portmanteau of Dracula with a Latin-sounding suffix to give it a faintly science-fiction edge.

The design process was hands-on and experimental. I distorted Mikadan, then traced over it with polygonal shapes until the letters resembled rough-cut paper. From there, I generated a bitmap and autotraced it, deliberately exaggerating the distortions to heighten the cartoonish quality. I also built in an OpenType feature that substitutes double character pairs. Because the letters bounce up and down, seeing identical glyphs side by side breaks the illusion; the substitution makes the text look more organic.

Although I described it as inspired by late 15th-century letterforms, that connection actually comes through Mikadan. Mikadan itself had been influenced by William Dana Orcutt's interpretations of Italian scribes from that period, and Draculon carried traces of that lineage even as it veered into campy territory. It was never adopted in any notable media or publishing, but I liked its ambiguity: depending on context, it could read as a vampire font or a pirate font.

On June 25, 2021, I revisited Draculon to bring it in line with my other catalog updates. I removed deprecated characters, refined some outlines, and adjusted the vertical metrics, which increased the overall size by about eleven percent.

Dream Orphanage

ABCDEFabcdef1234

I released Dream Orphanage on September 2, 2010, as a complete family of seven weights with italics. It was intended as a refined reconstruction of Dream Orphans, which had become unexpectedly popular despite its flaws. By that point, I had the skills to redraw the design with proper spacing, proportions, and consistency across styles. I also included an alternate form of “g,” accessible in OpenType-capable applications.

To make the release more visible, I offered the Regular weight with a free commercial-use license. My reasoning was simple: without a free option, there was a risk it would be ignored, and I hoped it might even appear above Dream Orphans on free font sites if listed alphabetically. Dream Orphanage never gained notable use, but for me it was an exercise in revisiting an idea I had started in 1999 and carrying it out more competently.

The redesign did not carry over the amateur quality that gave Dream Orphans its homespun appeal. Dream Orphanage is smoother, more even, and tidier, but it cannot pass as something handmade. It was never meant as a replacement for Dream Orphans so much as a professional counterpart. Over time I issued updates: on June 18, 2021, I removed deprecated characters, expanded the OpenType fractions feature, improved access to the alternate “g,” refined vertical metrics, and added symbols such as primes. On October 29, 2024, I reorganized the weight names to better reflect their relationships, renaming Book to Light, Light to Extra-Light, and Extra-Light to Thin.

Dream Orphans

ABCDEFabcdef1234

I introduced Dream Orphans on October 27, 1999, as my first attempt at a humanist sans-serif. The name came from a Ron Sexsmith lyric that caught my ear; I liked its evocative tone even if I didn’t fully understand it. The font was released the same day as Effloresce, which was

essentially the same design with serifs added. Dream Orphans offered four free styles from the beginning: Regular, Italic, Bold, and Bold Italic.

At the time, I was stepping outside my comfort zone. Most of my work leaned toward techno-style fonts, but I wanted to try something more classical. The result was earnest but hasty; the spacing, proportions, and weight consistency were all weak. Still, its roughness gave it a character that polished commercial fonts lacked. Where most rustic-style fonts of the period were too refined to feel authentic, Dream Orphans read as genuinely amateur, which suited homespun projects.

Its popularity surprised me. I saw it crop up often enough that I grew tired of noticing its flaws. That frustration pushed me to revisit the idea later and create Dream Orphanage, which aimed to capture the same style but with more professional execution. On October 1, 2021, I updated Dream Orphans by expanding language support, refining outlines, thickening thin strokes, improving spacing, and updating OpenType features. I also made adjustments such as removing spurs from the “T” and lowering character size slightly through vertical metric changes. In November 2022, I placed Dream Orphans in the public domain.

Droid

abcdefghijklmnopqrstuvwxyz12345

I released Droid on July 9, 1997, after spotting a narrow uncase lettering style on a clothing store sign while riding a streetcar along Queen Street East in Toronto. The concept stuck with me, and I turned it into a uncase typeface where each letterform blends uppercase and lowercase characteristics. The result was extremely narrow, closer in spirit to Compacta than to any traditional text face.

Droid was designed strictly as a display typeface. I envisioned it for short headlines or logos where its compressed structure would have visual impact, not for body text. I released only one style and once

considered expanding it into a larger family, but I never followed through.

The name predated the Lucasfilm trademark and the Android operating system by several years. Around a decade later, when Google introduced their own Droid font, conflicts arose because my version was still installed on many systems. This sometimes caused unexpected substitutions in web browsers. To avoid further conflicts, I eventually renamed it Droid 1997 in later releases.

Droid was always free to use. On April 2024, I placed it in the public domain. It never achieved notable use in media or publishing, but it reflects the late 1990s revival of uncase design and my own interest in condensed display typography.

Duality

ABCDEFabcdef1234

I released Duality on March 11, 2000. The name was arbitrary; it didn't carry any special meaning for me. What made the project unusual was the way it was produced. I drew each character on a Palm Pilot PDA using its tiny monochrome screen and a basic drawing app with only a pen and eraser tool. Because the screen resolution was low and the pen sensitivity wasn't ideal for precise control, the letterforms came out rough and irregular. I couldn't see the other characters while working—each was stored separately in the device's RAM—so the font carried inconsistencies I wouldn't have allowed in a normal workflow. My original intent was to make a compact Clarendon-style face, but the process turned it into something more eccentric.

Back at my computer, I autotraced the Palm Pilot drawings into vector outlines and assembled them into a font. At first, I only released the Regular style, which was free for commercial use. A few years later, I added two textured versions as paid options. The Steel style used photographs of rusted metal to create an uneven corrosion texture,

while the Sand style applied a soft, grainy outline based on the Exposure plug-in's procedural film grain texture.

Duality was always a display typeface. It never saw notable use, but for me it was more about exploring the limits of early mobile technology in type design. The constraints dictated the shapes and gave the font its idiosyncratic character.

Dyspepsia

A B C D E F a b c d e f 1 2 3 4

I released Dyspepsia on July 17, 1999. It was essentially a quick remix of Deftone Stylus, one of my earlier script designs. Where Deftone Stylus leaned back with a slanted rhythm, Dyspepsia was drawn upright and more condensed. The change gave it a structured appearance, but it also stripped away much of the energy that made the original work.

The font was never more than an experiment. I only created one style, and I never considered expanding it into a family. It didn't see any use, notable or otherwise, and for many years I removed it from both the Larabie Fonts and Typodermic sites. In hindsight, it was one of my less ambitious designs, and I think of it more as a curiosity than as a serious project.

The name came from a word I picked up through David Letterman's monologues, which often featured archaic terms like "logy" and "dyspeptic," probably from Merrill Markoe's influence. I liked the odd, uncomfortable sound of "dyspepsia," which seemed fitting for a font that was awkward to use. Dyspepsia was released free for commercial use, and in August 2020 I placed it in the public domain.

Earwig Factory

A B C D E F a b c d e f 1 2 3 4

I released Earwig Factory on July 14, 1998. It began as an attempt to recreate Univers from memory. The result was simply a poor imitation—too close to Univers, but not as good, and therefore pointless. Rather than discard the effort, I took it in a different direction by cutting up the outlines into jumbled shapes and turning it into a ransom-note style font. The name came from a more personal source: my parents' home exterior was heavily infested with earwigs at the time, and the word stuck in my mind.

The first release was a basic ransom-note design without variants, offered free for commercial use. Much later, on May 10, 2012, I expanded the family with two layered styles called "letters" and "cards." These allowed designers to overlay color or texture across separate layers. At the same time, I added an OpenType shuffling feature. I set it up using three character classes so that adjacent letters would be substituted with different versions, creating a pseudorandom appearance. This feature made the text look less repetitive and more convincingly chaotic.

Earwig Factory has not had notable uses, but it was an experiment in salvaging a failed idea and seeing where it could go. It remains a deliberately uneven display typeface that reflects both a technical exercise and a personal memory.

Ebenezer

A B C D E F G H I J K 1 2 3 4 5

I released Ebenezer on October 20, 2008. The design grew out of seeing my Goldberg typeface used on the movie poster for Sweeney Todd, where it was set in a jumbled, engraved style. That gave me the idea to create a dedicated horror version of Goldberg. Ebenezer uses the same capital letterforms but rearranged and textured, designed strictly for display.

For the textures, I created large seamless tile bitmaps by blending centuries-old medical engravings—skeletons, organs, and similar

imagery—into composite patterns. These were then used in a layered system that shifted automatically at different offsets and rates to avoid obvious repetition. The engravings are barely legible at text size, but they add a subtle density and irregularity that pushes the design further into grotesque territory.

The name came from Ebenezer Burling, a friend of Edgar Allan Poe whose unusual name seemed fitting for a horror-inspired typeface. To add variety in use, I built in OpenType ligatures so that common character pairs would substitute with custom versions, helping text look less mechanical. The project was technically difficult; the complex geometry and ligature programming caused frequent software crashes.

I updated Ebenezer on June 18, 2021, by removing deprecated characters, adding accented forms into lowercase slots, adjusting vertical metrics, and correcting the handling of spaces. On October 29, 2024, version 1.103 added a section sign and included minor vector corrections. Ebenezer was always intended only for display and has not seen notable use, but it reflects my interest in adapting an earlier design into a darker, more ornamental direction.

Echelon

ABCDEFabcdef1234

I released Echelon on January 9, 2000, after experimenting with drawing vectors on a Palm Pilot PDA. The vector grid on the device was coarse, which meant both node placement and Bezier handles were limited to fixed positions. This forced me to strategize how to shape the curves, but it also made consistency easier; the restricted handle angles allowed me to reproduce the same curve reliably across glyphs. I completed much of the work during a flight from Toronto to Seattle, then synced the drawings back to my computer to finish spacing, kerning, and assembly.

The original release included four styles: Regular, Italic, Condensed Regular, and Condensed Italic. Around 2003, I discontinued the

condensed versions, leaving only the first two. Echelon was conceived as a display typeface with compact proportions, subtle curves, and light flourishes. The name came from an intelligence program I had learned about through a friend in the telephony business; at the time it felt like a mysterious, insider reference, though it later became mundane.

Echelon was initially released with a free commercial-use license. It won a “font of the year 2000” contest, and the prize was a copy of FontLab, which I continued using for many years. One unusual use I heard about was an engraving project for a millennium clock—supposedly an atomic clock designed to run for a thousand years—though I never saw it myself. In April 2024, I placed Echelon into the public domain.

Eden Mills

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Eden Mills on April 23, 1999. It was my attempt at a postmodern geometric style that had been popular earlier in the decade, particularly through the Emigre catalog. By the time I finished it, the style already felt like it was fading, and my own version lacked the refinement of the stronger designs from that movement. The family included Regular, Bold, and Italic styles, intended for both display and text use.

The name came from a small town near Guelph, Ontario, that I had a personal connection to, though it had no real link to the design itself. Eden Mills never found notable use, and in hindsight I see it as an experiment that didn’t fully succeed. The geometric vocabulary echoed early 1990s work but without the same execution, which made it feel dated almost immediately.

Still, I think Eden Mills captures something of the era. It has a fun 1990s vibe that can still work in the right context, even if it’s not among my most technically solid designs. On July 20, 2021, I updated the font by expanding the OpenType fractions feature, correcting quotation mark

orientation, and removing deprecated characters. In November 2022, I placed it in the public domain.

Edgewater

A sample of the Edgewater font showing the uppercase letters A through Z. The letters are rendered in a bold, stencil-like style with a high-contrast, black-and-white aesthetic. Each letter has a complex, angular shape with many sharp points and recessed areas, giving it a futuristic, almost architectural appearance. The letters are closely spaced and have a slightly irregular, hand-drawn quality.

I released Edgewater on October 23, 1997. The design began with a scan of Microgramma from an old font catalog, a typeface I have long admired for its cold, sci-fi tone. I traced over this base to create a stencil effect, adding reverse spike forms and angular cuts to the strokes. The intention was to combine a futuristic aesthetic with a rougher, more experimental quality.

The name was taken from the Edgewater Hotel in Toronto, a venue that was once a notable entertainment hub. I originally distributed Edgewater with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Edifact

A sample of the Edifact font showing the uppercase letters A through F, lowercase letters a through f, and the digits 1 through 4. The letters and digits are rendered in a bold, distressed style with a high-contrast, black-and-white aesthetic. The characters have a rough, weathered appearance with many sharp points and recessed areas, giving it a futuristic, almost architectural appearance. The letters are closely spaced and have a slightly irregular, hand-drawn quality.

I released Edifact on January 30, 2007. Its structure was based on the look of 1960s MICR-inspired typefaces such as Data '70, Westminster, and Gemini Computer. I began by drawing a clean version in that style, then transformed it into something more chaotic and distressed. The concept was to imagine what a futuristic typeface of the 1960s might look like if it had survived a post-apocalyptic setting.

The distressing process was elaborate. I built a system in Photoshop using multiple tiling bitmap textures made from collaged city photographs—skyscraper windows, crisscrossing power lines, and other urban details. These textures were layered both above and below the letterforms, with macros shifting them in different directions and increments to avoid obvious repetition. The result was a scratchy,

mechanical effect that gave the letters the appearance of having been eroded by time and damage.

Edifact was released in a single all-caps style. I added OpenType ligatures so that common pairs would substitute with custom versions, reducing repetition and enhancing the illusion of natural wear. Despite its unusual process and aesthetic, I've never seen Edifact used in the wild. It remains one of my more experimental display projects.

Edmunds

A B C D E F a b c d e f 1 2 3 4

I released Edmunds on May 6, 2000. It was a display typeface with a deliberately silly, cartoonish character. Structurally it was a slab serif, but I distorted the letterforms to the point of absurdity. The B, D, and R were especially odd, drawn with exaggerated, ungainly shapes that set the tone for the whole design. I named it after rocker Dave Edmunds, choosing the name for its rockabilly association rather than for any direct connection to the design.

From the start, I offered two styles: Regular and Distressed. Both were released at the same time and licensed for free commercial use, making the font widely accessible. Over the years, I noticed it crop up occasionally in packaging, toys, and video games, though I never tracked specific examples. It seemed to work best in contexts where a lighthearted or goofy look was wanted.

In November 2022, I placed Edmunds in the public domain. It was always meant as a playful experiment, and while it has no major claims to fame, I like that it has found a place in unexpected corners of design.

Effloresce

A B C D E F a b c d e f 1 2 3 4

I released Effloresce on October 27, 1999, the same day as Dream Orphans. While Dream Orphans was a sans-serif, Effloresce carried the same underlying shapes but with serifs added. It was a stand-alone project; I never intended the two to be paired, since their structures clash when used together. Effloresce came out in five variants—Regular, Italic, Bold, Bold Italic, and Antique—and all were free from the beginning.

The name came from a word I encountered while noticing white mineral deposits on a neighbor’s chimney. I learned the process was called efflorescence, and the verb “effloresce” seemed to capture the rough, weathered feel I wanted. The Antique style, in particular, pushed that effect further. Compared to Dream Orphans, Effloresce worked better as a rustic design; the serifs gave it the warmth of amateur lettering with a nib pen, making the texture feel more convincing.

Effloresce turned out to be more widely adopted than I expected. In Japan, it was used as the logo for the clothing chains Misch Masch and AnyFAM, though the latter rebranded to ANY in the 2020s. More broadly, it found a home in handmade-style products, where its imperfections suited the context. On April 2024, I placed Effloresce in the public domain.

Electorate Boogaloo 3



I released Electorate Boogaloo 3 on September 3, 2000. It was part of a series of art nouveau-inspired typefaces. This was the only design from that series that I retained. The name was chosen for its distinctive sound rather than for a connection to the style.

I originally distributed Electorate Boogaloo 3 with a free commercial-use desktop license. In August 2020, I placed it in the public domain. It is unclear whether this typeface was ever formally launched on the Larabie Fonts website.

Electric

A B C D E F G H I J K 1 2 3 4 5

I released Electric on May 28, 2016. The design came from a very narrow source: the nameplates on 1960s Gibson guitars, stamped with “CUSTOM MADE” and flanked by decorative stars. Dealers used these plates to cover the bolt holes left when swapping out stoptail bridges for Bigsby vibratos. The original plates were engraved with a manual pantograph, and the zig-zag patterns of the letters reflected the limits of that machine.

When I built Electric, I had only those plates as reference. I could see the treatment of C, U, S, T, O, M, A, D, and E, but the rest of the alphabet had to be extrapolated. The challenge wasn’t the outlines themselves—they were simple enough—but recreating the zig-zag fills in a way that followed the same mechanical logic. It had to look like something an engraving stylus could have physically traced. The result was an all-caps display font, including the special starburst characters used on the plates.

Electric was never free to use, and I’ve never issued an update since the initial release. It has not appeared in any notable projects, but it stands as a study in translating the look of a mechanical engraving process into digital type.

Electroharmonix

ム乃CワモチGカIJケ12ヨ45

I released Electroharmonix on March 25, 1998. It was a pseudo-Japanese display typeface that borrowed the look of katakana, hiragana, and kanji characters without forming legible Japanese words. For example, the W was shaped to resemble the kanji for “yama,” meaning

“mountain.” At the time, I named it after the guitar effects company Electro-Harmonix, mistakenly believing the company was defunct. In retrospect, the name and the design itself were missteps, since it appropriated the visual style of Japanese writing without accuracy.

The font existed as a single style and was initially released free for commercial use. The original version had thin strokes and inconsistencies; in some cases, the uppercase and lowercase slots contained alternate shapes of the same character. In the early 2010s, I redrew it, unifying the design, thickening strokes, and eliminating the alternates to make it easier to use.

Electroharmonix remained obscure until October 2015, when a Japanese Twitter user posted images of English words set in the font and asked if anyone could read them. The tweet went viral, picked up by Yahoo News Japan, and quickly spread into television coverage on Fuji TV and NTV. The attention was intense and unexpected. In 2020, the font even appeared on a Japanese game show, though the segment was cut because contestants couldn’t identify the word “hello.”

The font continued to appear in surprising places. Showa Techno Co., Ltd. used it for an exhibition at Japan Expo in Bangkok in 2024, and in early 2025, Japanese television personality Kazlaser featured it briefly in a show segment about unusual facts. On April 2024, I placed Electroharmonix in the public domain.

Emory

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Emory on November 7, 2005. It was conceived as a textured companion to my Ligurino typeface, with the idea of giving it a coarse, sandpaper-like surface. To create the texture, I used a vector filter that broke the letter outlines into smaller segments of random length, converted them into straight lines, and then offset them slightly. This process produced awkward thin sharps, twists, and overlaps, many of

which I had to repair manually. The result was a rough, abrasive effect layered onto the structure of Ligurino.

The family included Regular, Italic, Bold, and Bold Italic styles, all released as paid fonts. I added OpenType ligatures to provide alternate character combinations, which helped prevent repetition and made the texture appear less mechanical. Emory was always intended as a display typeface rather than for text use.

The design never found notable use, and I don't consider it one of my more successful projects. In retrospect, I think it would have been more effective if I had started from a vintage model rather than from Ligurino. Still, it offered me an opportunity to experiment with vector filtering techniques and their limits in type design.

I updated Emory on June 18, 2021, by removing deprecated characters, adjusting vertical metrics, and fixing the width of the ellipsis. Version 2.2, released October 29, 2024, refined the vertical metrics further, corrected encoding for the "ff" and "st" ligatures, and adjusted internal naming to improve application support.

Enamel Brush

ABCDEFabcdef1234

I released Enamel Brush on August 11, 2009. The design was based on Emil Klumpp's Catalina from 1955, which I used as a skeleton for the uppercase, lowercase, and numerals. What drew me to Catalina was its capitals, which worked unusually well in all-caps settings for a cursive script. The metal type specimen I had didn't include much punctuation or symbols, so I had to invent those parts myself. From that foundation, I exaggerated the strokes into something broader and more cartoonish, giving the font the look of energetic sign painting.

Enamel Brush was released as a single paid style, intended strictly for display use. I added OpenType ligatures for double letters so repeated forms would look less mechanical, enhancing the impression of hand-

painted lettering. On June 18, 2021, I updated the font by removing deprecated characters, expanding the fractions feature, replacing reversed quotation marks, adding prime symbols, adjusting vertical metrics, and refining outlines.

The typeface has not seen notable use, but it was an exercise in building something new from a mid-century model while pushing it toward a louder, more exaggerated style.

Encercle



I released Encercle on February 19, 2022. It grew out of my earlier projects Numbers with Rings and Numberpile, both of which offered circled numeral systems but had limitations. Numbers with Rings in particular required full OpenType feature support, which effectively meant it only worked in Adobe applications. An architect who had struggled with that system suggested ways to simplify it, and their feedback guided me toward Encercle. The name was also their suggestion, taken from the French word for “encircle.”

Encercle launched as two related families: Encercle Sans, a straightforward set of drawn forms, and Encercle Draft, which mimicked casual architectural hand lettering. Both were designed as paid fonts from the start. At launch, the system allowed users to generate numbers in circles, squares, boxes, diamonds, hexagons, octagons, triangles, and even cartoon-style thought or quote bubbles. It worked with numbers up to six digits, as well as with letters and punctuation. Using the Bold setting created an inverse, white-on-black style.

The system was engineered to be more intuitive than its predecessors. Rather than relying on complex OpenType substitutions, users could simply hold the shift key, specify the frame size, and type the desired content. I also supplied a PDF manual to explain the features and show examples. Although it never achieved notable use, the font marked an

effort to create a more practical drafting and diagramming tool by responding directly to user feedback.

Engebrehtre

ABCDEF ABCDEF I 234

I released Engebrehtre on September 27, 2000. It was my attempt at a flat-sided Art Deco typeface with a semi-industrial character. The design combined thick and thin strokes in the manner of Broadway, but with narrower proportions, squared sides, and a less decorative, more austere feel. Rather than a traditional lowercase, I built it with small caps, which reinforced the rigid, mechanical quality I was after.

The family was fairly broad at release, with Regular, Bold, Italic, and Bold Italic styles, plus expanded versions of each. The italics were obliques rather than true italics, consistent with the geometric construction of the design. I offered Engebrehtre as a free commercial-use font from the beginning, and in April 2024 I placed it into the public domain.

The name came from a suggestion on the Larabie Fonts forum. I had asked for ideas, and fashion photographer Milan Zrnic proposed “Engebrehtre,” adapted from the name of his favorite teacher with extra letters added. I liked the sound of it, and it fit the style well enough, so I adopted it. The font never found notable use, but it remains one of my more restrained takes on the Art Deco genre.

Ennobled Pet

A B C D E F A B C D E F 1 2 3

I released Ennobled Pet on October 17, 1999. It was a novelty typeface made up of paw prints with letters inside them, designed with my mother in mind. She had become interested in computers in the 1990s and enjoyed working with Corel Draw, but none of my techno or heavy

metal-inspired fonts suited her needs. Since she was active in dog training, I thought a paw-print font would be something she could enjoy and share with her friends, and it turned out I was right.

The design consisted of uppercase letters placed within paw shapes. To help avoid obvious repetition, I tilted the versions stored in the lowercase slots at different angles, which allowed users to mix them as alternates. I named it “Ennobled Pet” by chance, after flipping through a dictionary until I found something that sounded appropriate.

It was released as a free commercial-use font from the start and remained in circulation until November 2022, when I placed it in the public domain. I never saw it used outside of my mother’s circle of dog enthusiasts, but it was a reminder that even small, playful projects can have value.

Ethnocentric

A B C D E F G H I J

I released Ethnocentric on August 23, 1999. The idea came from a hair salon sign I glimpsed in Port Dover, Ontario. Since this was before smartphones, I couldn’t take a photo, so I tried to recreate the design from memory when I got back to Mississauga. What I ended up with was not an accurate reproduction; years later I discovered the sign had actually used a 1970s font called Corporate, itself a crude modification of Microgramma. My version departed enough to become its own thing: wide capitals with sci-fi-style gaps and stroke endings cut at a forward slant to give a sense of speed.

The first release included a single style, now called Regular, which I offered under a free commercial-use license. Almost immediately, Ethnocentric struck a chord with users—especially in automotive contexts. I had seen my fonts appear in the wild before, but this one spread quickly and widely. Over time it became one of my most visible typefaces, used in projects ranging from the film *Wall-E* to environmental graphics in *Mario Kart* and the title byline for *Metroid*

Prime 4. I've also seen it countless times while traveling; it's probably the font I encounter most often, though not necessarily the one I'm most proud of.

In 2005 I released a cleaned-up version that fixed minor spacing and outline issues. Around 2012, I rebuilt it entirely, adding six new weights with obliques, expanding Latin-based language support, replacing punctuation, and redesigning accents. The obliques were not true italics but optically adjusted to fit the style. Version 4.2, released on October 29, 2024, reorganized the naming of weights for clarity: Book became Light, Light became Extra-Light, and Extra-Light was renamed Thin. While Regular and Italic (Oblique) remained free, the other weights were licensed commercially.

Over the years, I've received repeated requests for a lowercase version. After attempting one for a commission, I realized it didn't work. Ethnocentric was conceived as an all-caps design, and forcing lowercase forms undermined its logic. In 2021, I created Quadrillion as a way to address those limitations. Quadrillion carried over the same wide, futuristic proportions but introduced rounded ends, lowercase support, and numerous optical corrections, such as fixing the "bone effect" that can appear when a curve joins a straight stem.

The name "Ethnocentric" had little to do with the design itself. Around the late 1990s, the term wasn't widely known, and I liked the idea that simply encountering it might prompt people to think about themselves, and question received assumptions. For me, the story of Ethnocentric shows how unpredictable the life of a typeface can be. It began as a misremembered sign and became one of my most-used creations, despite—or perhaps because of—its imperfections.

Euphorigenic

ABCDEFabcdef1234

I released Euphorigenic on October 15, 1999. It was created under unusual conditions: I designed it entirely on a Palm Pilot during my bus

and train commutes. The software wasn't meant for font creation, so I could only view one glyph at a time on a small, low-resolution screen. That process gave the typeface a disharmonic quality, since I couldn't see how the characters related to one another until much later.

Structurally, Euphorigenic was a slab serif with traits drawn from Clarendon. I included ball terminals and details like a wavy-bottomed "2," which gave it a playful irregularity. The font consisted of a single style, and while I made gradual technical improvements over the years—adjusting spacing, kerning, accents, and punctuation—it has remained essentially the same design I drew on the Palm Pilot.

I released it with a free commercial-use license, which helped it spread. In April 2024, I placed it into the public domain. Euphorigenic never became widely known but has remained in circulation as a niche choice, often valued for the same imperfections that came from its unconventional design process.

Evensong

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

I released Evensong on May 12, 2016. The design grew out of my fascination with a short period in Vogue magazine's typography, particularly in the 1920s and 30s, when the masthead was set in bold geometric Art Deco forms. The April 13, 1927 issue caught my attention most. Working from only five letters, I built out a complete alphabet and extended it to include Greek and Cyrillic, keeping the same geometric Art Deco principles throughout. Because the design was all caps, Greek especially adapted well to the system of thick and thin strokes.

Evensong emphasizes extreme stroke contrast, but I wanted to push beyond common conventions. For example, I kept the "O" thick all the way around rather than thinning one side as in Broadway, and I gave the "G" a heavy left and bottom-left side. The "S" was tricky; its vertical, tilde-like form created an awkward gap when doubled, so I added a dedicated "SS" ligature. From the start, I built the font with

layering in mind, separating hollow sections into a fill layer that allowed for colors, gradients, or patterns. I also experimented with thin strokes that cut through thicker ones to add depth.

The name came from testing; when I applied a gradient, it reminded me of a sunset, which in turn suggested the evening church service known as evensong. I released all the styles—Hollow, solid, and fill layers—at the same time. Evensong Hollow was available with a free commercial use desktop license, while the other styles were licensed normally. The font has not been updated since its release, nor has it seen much notable use, but for me it was an enjoyable exercise in extending a fragment of Art Deco history into a full, functional typeface.

Expressway

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I launched Expressway on March 3, 2005 as an evolution of my earlier road sign–inspired typeface, Blue Highway. Where Blue Highway leaned on the rough, engineered look of Highway Gothic, Expressway was a full redraw rather than just a refinement. I wanted something that could work both as a display face and for text. The family structure was consistent from the beginning: seven weights with italics and condensed styles. Unlike Blue Highway, which had only a single all-caps condensed version, Expressway offered a complete set of condensed weights, giving designers more flexibility. I also added optional old-style numerals to broaden its use.

In 2013, I made an update with improvements, although the details are less clear now. A larger overhaul came in 2016, when I rebuilt the family with new interpolation masters. This allowed me to fix spacing and kerning across weights and widths while keeping the letterforms essentially intact. At the same time, I expanded the language coverage to include Greek and Cyrillic. I tried to improve technical performance without stripping away the blocky qualities that connect it to road sign lettering.

The result is a typeface with 28 styles, covering two widths, seven weights, and italics. Version 6.1, released on October 29, 2024, reorganized the weight naming for clarity: Book became Light, Light was renamed Extra-Light, and Extra-Light became Thin. That update also fixed a technical issue where the Normal width was being misidentified as Expanded in some menus. As with Blue Highway, I decided to make Expressway Regular free for commercial desktop use, while the rest of the family has remained under standard licensing. Expressway has become a balance between utilitarian signage and functional typography, kept current through updates while staying tied to its origins.

Expressway Soft

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Expressway Soft on March 3, 2016 as a companion to Expressway. The idea was simple: take the familiar road-sign-inspired forms of Expressway and give them a gentler look by rounding the corners. I used FontLab's TransType, which had an early vector engine later developed into FontLab 6, to generate the softened shapes. The process was not reliable; it often failed on acute angles or dropped curves entirely, so I had to step in and clean up the outlines manually. Despite that, the overall effect suited the design, particularly at heavier weights where the softened corners were more noticeable.

The family included six weights plus italics, but no condensed versions. The lightest weight, where the strokes were extremely thin, barely showed the rounding, which gave it an almost untouched appearance. In contrast, the bolder weights emphasized the softened edges more strongly.

Version 1.1 appeared on October 29, 2024, reorganizing the weight names to make them clearer: Book became Light, and Light was renamed Extra-Light. Beyond that, no other changes were made. Expressway Soft has remained a minor variant, never widely used, but

for me it was an experiment in how subtle adjustments to geometry could shift the mood of a utilitarian design.

Fabian

A B C D E F a b c d e f 1 2 3 4

I released Fabian on March 7, 2000. It was a constructed script typeface intended to convey a 1950s technological style. The name was taken from the singer Fabian.

I originally distributed Fabian with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Fadgod

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

I released Fadgod on January 7, 1999. It was an experiment in pushing geometric Art Deco design toward extremes by relying almost entirely on triangular forms. I used a single master triangle, copying and scaling it to keep the angles consistent across the alphabet. The result was a set of harsh, angular letterforms with sharp Latin serifs interspersed. While the triangular approach might suggest a link to the Def Leppard logo, my intent was closer to a stylized lounge aesthetic. The martini glass element grew out of the same triangular logic; it wasn't planned but emerged naturally from repeating that motif.

One feature that set Fadgod apart was its small caps. Instead of behaving like traditional lowercase, they were vertically centered against the capitals, creating a layered rhythm when combined. Their purpose was stylistic rather than functional, adding variety to otherwise rigid shapes. Spacing and kerning were difficult given the unusual geometry, and about ten years after release I went back to rework the metrics. During that revision I also adjusted some outlines and added punctuation and proper accents to make the font more complete.

The name Fadgod was deliberately ambiguous. It could mean a deity presiding over passing fashions, or it could itself be a passing fancy; I left the interpretation open. I released Fadgod with a free commercial use desktop license, and in November 2022 I placed it in the public domain. It has not been taken up in notable projects, but for me it was a study in how far a single geometric idea could be pushed.

Failed Attempt



I released Failed Attempt on January 16, 1999. It was a pixel-based typeface that incorporated intentional gaps between the squares. The name reflected my sense that the design did not fully meet the goals I had in mind.

I originally distributed Failed Attempt with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Fake Receipt



I released Fake Receipt on October 28, 1997. My goal was to capture the low-resolution look of late-20th-century cash register receipts. I built it on a rough, slightly misaligned grid using overlapping ellipses. To construct the characters, I first created a block of solid dots, copied it to each glyph slot, and then removed unwanted dots until the letterform appeared. The process left irregularities that reinforced the cheap, dot-matrix feel.

On January 16, 1999, I issued a new version with additional accents for Latin-based languages. Another update followed on May 9, 2012, which refined the accents further, extended language coverage, and added more complete punctuation. That update also improved the vertical metrics to make the font behave more consistently across software.

Fake Receipt found an early high-profile use on Will Smith’s 1999 album *Willennium*, art directed by Aimée Macauley with photography by Reisig & Taylor. Although typefaces are rarely credited in album packaging, the irregular dot pattern on the cover matches the original version of the font.

I initially released Fake Receipt with a free commercial use desktop license. In April 2024, I placed it into the public domain, making it freely available for anyone to use or adapt.

Fenwick

A B C D E F a b c d e f 1 2 3

I released Fenwick on May 8, 2004 as a multi-style family. It was built on *Silentina*, which itself had been inspired by the metal typeface *Pastel*. I admired how *Pastel* retained a strong presence even when stripped of serifs, and I wanted Fenwick to carry a similar quality—elegant but adaptable to modern settings. The name came from Fenwick, a small town near Niagara Falls where I was living at the time, and it tied the project to a particular place in my life.

On May 12, 2021, I issued a major update. The stylistic alternates were reworked so they could be accessed more easily in applications like InDesign, under Stylistic Set 1. A flipped alternate A was added under ss02. I refined a number of outlines, correcting curve errors that occasionally caused display problems, particularly in the Olden style. The OpenType fractions feature was expanded to handle long sequences such as 13/64 or 199/200. I also added proper prime marks and improved the guillemots. At the same time, I removed some obsolete characters, including L with dot and E with breve, and trimmed unnecessary glyphs in the Olden variant.

Version 4.2, released on October 29, 2024, made smaller adjustments. Most of the work involved internal naming fixes so that styles would sort consistently in font menus. Fenwick has not seen wide use, but I consider it a solid exercise in adapting early twentieth-century elegance

for modern digital typography. From its first release, I made the all-caps Outline style available with a free commercial use desktop license, while the rest of the family remained under standard terms.

Filepile

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

I released Filepile on November 28, 2002. It was a pixel-based font with a drop shadow, created for the online community File Pile. File Pile was an early internet forum where members shared media in themed groups called “piles.” The design was loosely based on the forum’s logo. Unlike most of my typefaces, Filepile was never distributed on my website and remained exclusive to that community during its active years.

I originally distributed Filepile with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

First Blind 2

A B C D E F

I introduced First Blind 2 on March 31, 1999. It was intended as a follow-up to an earlier design and consisted of an all-caps alphabet with irregular construction. Some letters included small wing-like extensions, and the overall forms were unevenly developed. The name “First Blind 2” had no particular meaning.

I originally released the typeface as a free font. In August 2020, I placed it in the public domain.

Fledgling

A B C D E F a b c d e f 1 2 3 4

I released Fledgling on May 7, 2016. The design came from my interest in Binner Gothic, a condensed sans-serif from around 1900 that had resurfaced in the late 1980s. I wanted to revisit that territory but avoid making something that looked too close to Binner Gothic itself. Instead, I drew on general Art Deco ideas, balancing high and low waistlines and giving the ascenders extra height. The result was a condensed design with a low x-height, high waist, and soft curves, compact enough to work where space is tight.

The family launched complete, with eight weights and obliques. Compared with my earlier font Gameness, which also referenced Binner Gothic, the differences are subtle. Gameness had a disconnected A with its crossbar sitting on the baseline; Fledgling used a more conventional A. I also included a full lowercase set, old-style numerals, and expanded the character set to cover Greek and Cyrillic.

On October 30, 2024, version 1.1 reorganized the weight names: Book became Light, Light was renamed Extra-Light, and Extra-Light became Thin. That change brought the naming in line with my other families. From the beginning, I released the Semi-Bold style with a free commercial use desktop license, and it has remained available under those terms. Fledgling never gained much traction in a crowded market, but it remains a fully realized exploration of early twentieth-century condensed sans-serif design with Art Deco elements.

Fluctuation

A B C D E F a b c d e f 1 2 3 4

I released Fluctuation on April 26, 2013. The design was influenced by the industrial shapes I saw daily in appliances and furniture—air conditioners, fans, and even the contours of chairs. I wanted to translate that sense of solid, dependable construction into a typeface. One recurring feature was a slight arc at the top of the lowercase n, which became a motif across much of the alphabet. Another was the cathedral arch used for the A, which created space in the heavier

weights and was echoed in the V. The W proved more difficult; in Fluctuation it ended up resembling a wide U with an I in the middle, a compromise that came from testing how the arch form could be adapted.

The family launched complete, with multiple weights and italics. I designed the letterforms to feel both functional and stable, borrowing from the smooth curves and structural details of household products. The influence wasn't limited to a few characters—those industrial arcs and softened geometries carried through much of the design, giving it a consistent feel.

Version 1.1, released on October 30, 2024, reorganized the weight names to improve clarity: Book became Light, Light was renamed Extra-Light, and Extra-Light became Thin. That was the only change; there were no prior updates and no alterations to the outlines. Fluctuation has always been distributed as a licensed family with no free weights offered. It has not seen significant use, but for me it was a study in how industrial product design can inform the proportions and curves of a typeface.

Fluoride Beings



When I released Fluoride Beings on September 24, 1997, it was essentially an experiment with perspective effects applied to my Fragile Bombers font. The typeface features an angular design where the tops of the letters look big and wide, while the bottoms appear small and narrow. The original version had an extreme angle that made it impractical for any real use. Later, I created a new version with a less extreme angle and adjusted the spacing to make it more usable. However, I still consider it a failed experiment. Fluoride Beings was initially released with a free commercial use desktop license and is now in the public domain. Despite these updates, I can't really see anyone

finding a practical use for this font. It stands as a reminder that not all design experiments lead to successful outcomes.

Flyswim

ABCDEFabcdef1234

I released Flyswim on May 1, 2007. At the time, there was a trend for lettering that looked rough, casual, and hand-drawn, as if it had been scribbled quickly. To create the effect, I printed out my Gnuolane typeface and traced over it in pencil, adding drop shadows to give the letters more dimension. I kept the tracing deliberately loose, then used an eraser to scuff the lines so they wouldn't appear too clean. After scanning the drawings, I added a simulated film grain effect to roughen the texture further. The result was a single-style font that looked plausibly handmade.

Flyswim also included custom ligatures to substitute certain letter pairs automatically. That feature helped break up repetition and made the lettering look less mechanical. The name came from a short-lived Urban Dictionary entry dated April 18, 2007, which defined "flyswim" as moving the body in various directions in suspended gravity during heavy precipitation. I chose it because it was unusual and because I knew it wasn't likely to stick around in common use.

Initially, Flyswim didn't see much adoption. Once it became part of Adobe's Creative Cloud font collection, it started appearing more often in everyday design work, though not in any notable projects. On June 25, 2021, I updated the font to remove deprecated characters, improve vertical metrics for cross-browser use, and refine some outlines. The font has always been licensed in full; no free version was offered.

Folder

ABCDEFabcdef1234

I released Folder on November 7, 2005 in response to a BBC commission for their educational broadcasts. The goal was to create a typeface that emphasized clarity and legibility above all else. I looked at two sources while working on it: Tiresias, a typeface developed by the Royal National Institute of Blind People in London, and the kind of printing tutorial fonts used in children’s textbooks. Elements such as the ball-and-stick 9 and the curled descender of the q came directly from that educational influence. I also included four stylistic alternates: a J without its top serif, a straight-tailed q, and two alternate 9s—one with a ball-and-stick construction and another with a conventional curved stem.

The family launched with Regular, Italic, Bold, and Bold-Italic. It was never released as a free font; from the beginning it was licensed commercially. The design has always been straightforward and unadorned, reflecting its intended use in children’s programming rather than aiming for stylistic novelty. For the BBC, this approach met the practical requirement of legibility across broadcast media.

On June 4, 2021, I updated Folder. In that revision, I replaced reversed left quotation marks—sometimes called painter’s quotes—with proper ones, though the old versions remain accessible at Unicode 201B and 201F. I added prime symbols at Unicode 2032 and 2033, removed deprecated characters such as L with dot and E with breve, adjusted kerning, and refined vertical metrics by scaling upward. Beyond its original role at the BBC, Folder has seen little broader use, but it remains a clear and practical design intended for teaching and accessibility contexts.

Foo

ABCDEF ABCDEF 1234

I released Foo on July 9, 1996 after someone on a Usenet group asked me to make something like the lettering on a Rolling Stone cover for the Foo Fighters. I didn’t know at the time that the source was Showcard

Gothic, a fairly new design by Jim Parkinson. Instead, I looked at my Speedball lettering guide and built Foo from there; it was undoubtedly the same reference material. The first release was an all-caps design with sharp corners. Compared to Showcard Gothic, Foo was less polished; the outlines were more simply drawn, which gave it a looser, less formal appearance.

On April 19, 2005, I issued a new version that added small caps and softened the corners slightly. Another revision followed on September 6, 2012, which improved spacing and kerning, added new punctuation and symbols, introduced class-based kerning, and refined some of the curves. The most recent update came on February 2, 2022, focusing on removing deprecated characters, expanding the OpenType fractions feature, correcting reversed quotation marks, and making minor refinements to the outlines.

Foo was widely used during its free period; I often saw it in signage. Once Showcard Gothic began shipping with Microsoft Office in 2016, there was little reason for designers to choose Foo over the better-drawn original. Foo was initially released with a free commercial use desktop license, and in April 2024 I placed it into the public domain.

Forgotten Futurist

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Forgotten Futurist on March 25, 1998 as a follow-up to Hemi Head, which I had finished a month earlier. While Hemi Head was based directly on 1960s Dodge and Plymouth muscle car logos, Forgotten Futurist removed the gaps, giving the forms a more solid, blocky structure. The first version was rough, showing the effects of Fontographer's weight filter in the corner strokes, but it set the basis for the design.

In 2000, I rebuilt the font, cleaning up the earlier outlines and expanding it into a small family: Regular, Italic, Bold, Bold-Italic, and a Shadow style with outlines and a drop-shadow. All of those were free to

use. In the 2010s, I expanded Forgotten Futurist into a ten-style family. Using the improved Regular as a base, I rebuilt the Shadow and added Hairline, Thin, Extra-Light, Light, Semi-Bold, Heavy, and Black, each with italics except for the Shadow. At that point, only the four basic styles remained free; Shadow and the new weights were licensed commercially.

Version 6.1, released on October 30, 2024, reorganized the weight names for clarity: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline. That update also corrected some small errors in the Shadow style. Forgotten Futurist found a fair amount of use in video games, though it never reached the popularity of Neuropol. I always saw it as a deliberately plain design, a contrast to flashier techno styles.

Fragile Bombers

ABCDEFabcdef1234

I released Fragile Bombers on January 18, 1999 as a single regular style. The design was narrow, built from straight lines with chamfered corners, and intended to suggest a militaristic mood. The name reflected that character; it was meant to hint at an authoritarian or regimented atmosphere.

On July 21, 2012, I expanded the family by adding two textured styles. At the same time, I refined the original version. The spacing and kerning were improved, accents and punctuation were corrected, and the outlines were cleaned up. The regular style remained free for commercial use, but the textured additions were licensed commercially.

Fragile Bombers turned up years later in a high-profile context when it was used in promotional material for the Amazon series *The Man in the High Castle*. That application came directly from the free version in circulation, not through a license from me. Outside of that case, I have not seen it used in other notable projects. In November 2022, I placed

Fragile Bombers into the public domain, making all versions freely available.

Frak

ABCDEFGHIJabcdefghi1234

I released Frak on August 2, 1996 as one of my earliest attempts at type design. The name came from the invented swear word in the original Battlestar Galactica series. I wanted to make something deliberately raw, a font that didn't look like the slick science-fiction styles I was used to seeing in catalogs. I built it entirely from scratch in Fontographer, keeping the forms heavy and mechanical.

Frak was a single, slanted style. I made no effort to guide its use or target a particular context; it was simply an experiment to see how far I could push against conventional notions of what a sci-fi typeface should look like. For many years it remained unchanged, though in 2012 I issued an update to correct spacing problems, repair glitches, and improve accents and punctuation.

I released Frak with a free commercial use desktop license. It never attracted much attention and I never saw it in use. In August 2020, I placed it into the public domain, where it remains available as an example of my early experiments in digital type design.

From the Internet

ABCDEFGHIJabcdefghi1234

I released From the Internet on April 2, 2011 as a follow-up to From the Stars. Where From the Stars was a larger, geometric family with closed apertures and a strong display feel, From the Internet was designed to be more compact and usable in text. I softened the edges, rounded the corners, and kept the widths tighter to make it work better in user

interfaces. The numerals were monospaced to fit with that functional approach.

The family was smaller, consisting of Regular, Italic, Bold, and Bold-Italic. From the start, I included stylistic alternates for the t and f so users could switch to forms that blended more smoothly in text. The font was always released under commercial license; I never offered free weights.

On June 25, 2021, I updated the family. That update removed deprecated characters, replaced reversed quotation marks with proper ones, and improved the accessibility of the stylistic alternates in software like InDesign. From the Internet has not been picked up for notable projects, but it remains a record of my attempt to create a UI-friendly, text-capable companion to From the Stars.

From the Stars

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released From the Stars on November 10, 2010. It was a geometric sans-serif influenced by modern industrial design, particularly Eurostile. I was drawn to Eurostile's closed apertures and compact proportions, and I wanted to build on that idea with details that leaned toward an ultramodern style. The family launched complete, with seven weights and italics.

On June 4, 2021, I updated the family by removing deprecated characters, replacing reversed quotation marks with proper ones, expanding the OpenType fractions feature, and correcting small outline issues. Later, on October 30, 2024, version 1.2 reorganized the weight names for consistency across my catalog: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was relabeled Hairline.

From the Stars has always been licensed commercially, with no free styles. It hasn't been taken up in notable projects, but for me it marked

a point when I was able to bring a more professional level of finish to my sans-serif designs, bridging the gap between my earlier work and later families such as Conthrax.

Frozdotre

a b c d e f g h i

I released Frozdotre on September 11, 1998. The design came out of my fascination with The Designers Republic and their work on the PlayStation game Wipeout from 1995. The manual for that game struck me as a vision of the future, and I wanted to capture some of that spirit. Frozdotre was a wide, all-caps techno design, with characters in the uppercase slots drawn much wider than those in the lowercase. The forms had echoes of NASA's "worm" logo and a suggestion of Japanese katakana. I gave it a slight forward slant to push the futuristic look further.

Originally, I released the font under the name "Frozen Dog Treats," a reference to my parents' raw dog food business. The name proved unwieldy and occasionally appeared truncated to "Frozen Dog" in menus, which was less than ideal. When I reworked the typeface in the early 2010s, I renamed it Frozdotre. That update cleaned up the outlines, improved spacing, and added punctuation along with broader Latin-based language support.

Frozdotre was always a single style. It was free to use from its release until August 2020, when I placed it in the public domain. Despite being distributed widely, I've never seen it adopted in real projects. For me, it stands as a personal homage to a very specific design moment at the end of the 1990s.

Funboy

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 1 2 3 4 5

I released Funboy on August 8, 2004, shortly after returning from TypeCon in San Francisco. While there, I noticed a style of narrow marker graffiti around the city that caught my attention. I didn't take photos, but I practiced with a felt marker until I could capture the same flow and energy. The result was Funboy, a single-style typeface with thick strokes and a hand-drawn rhythm meant to echo that graffiti lettering.

To keep the lettering from looking mechanical, I built in contextual ligatures. These alternate pairs substituted automatically as you typed, creating the irregularity and momentum of real handwriting. The name came from Fun Boy Three, a band I had listened to in the 1980s, and I liked how it fit the playful tone of the design.

Funboy has always been a paid font; I never released a free version. On June 25, 2021, I issued an update that removed deprecated characters, fixed quotation marks, adjusted vertical metrics for better browser compatibility, and repaired an OpenType feature that had prevented some ligatures from working properly. The design itself has never been refined beyond those changes. I haven't seen Funboy adopted in notable projects, but it stands as my attempt to translate a vivid, street-level lettering style into digital form.

Galderglynn 1884

ABCDEFabcdef1234

I released Galderglynn 1884 on January 11, 2019 as a commissioned project for a Swedish agency representing Jameson Whiskey. They had seen my earlier work on Galderglynn Esquire but needed something tailored more directly to their brand. The brief called for a 19th-century look that echoed the condensed, squared-off type often seen in newspaper headlines of that period. To meet those needs, I removed many of the deliberate quirks that defined Esquire and refined the outlines for a cleaner, more consistent appearance.

The family launched with five weights—Extra-Light, Light, Regular, Demi-Bold, and Bold—each available in Normal and Condensed widths with italics. I also designed four weights of Extra-Condensed “Squeeze” styles, though those did not include italics. In addition, I added one Shadow style based on Bold Condensed and two Engraved styles based on Bold and Bold Condensed. These effect styles gave the family greater versatility, referencing woodcut engravings and drop shadows common in nineteenth-century typography. The commission also required expanded language coverage, including Cyrillic.

On October 31, 2024, version 1.1 reorganized the weight naming: Condensed Light was renamed Squeeze, and the rest of the weights were brought in line with my other families. That update also fixed a minor overlap in the tcaron, where the quotation-mark accent intersected with the stem. Galderglynn 1884 has always been a commercial release, with no free styles offered. It remains primarily associated with Jameson Whiskey, which continues to use it in packaging and marketing, and has not been widely adopted elsewhere.

Galderglynn Esquire

A B C D E F a b c d e f 1 2 3 4

I released Galderglynn Esquire on November 19, 2010. It was inspired by the early grotesque typefaces of the 19th century, which were full of inconsistencies and quirks that gave them character. I wanted to capture that uneven quality, so I scanned a large collection of period grotesques, aligned them in Photoshop, and then mixed the results together. My concept was that a printer’s apprentice had carelessly put mismatched characters back into the case after dropping a drawer of type. To keep that spirit, I let the process stay somewhat random but also chose some of the more distinctive letterforms to emphasize the irregular look.

The family was released with seven weights and italics. I used interpolation to create the range, so the lighter weights came out more

restrained while the heaviest weight pushed the eccentric features further. On October 31, 2024, version 1.3 reorganized the weight names for clarity: Book became Light, Light became Extra-Light, and Extra-Light was renamed Thin.

A few years after the release, I created Galderglynn Titling, an all-caps version. I made all fourteen styles of Galderglynn Titling available under a free commercial use desktop license, while the main family remained paid. Later, Galderglynn Esquire became the foundation for Galderglynn 1884, a separate commission. Esquire itself hasn't been taken up in notable projects, but for me it was a way of channeling the unpredictability of 19th-century printing into a modern digital family.

Gameness

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz123

I released Gameness on July 10, 2010. The idea came from the lettering on the Game Boy box art for Final Fantasy Legend, which reminded me of Binner Gothic, a typeface that was widely used in the late 1980s and early 1990s. I wanted to capture some of that condensed, Deco-inspired character without copying it, so I created a narrow display face with tall, streamlined letterforms.

One of the defining features was the unusually tall **S**, which gave the design a distinctive silhouette. That shape caused problems when two **S** characters appeared together and when accents had to fit above it, so I created alternate forms and programmed them to appear automatically where needed. I also included an alternate barred **A**. Gameness was originally released as a single all-caps style and remained unchanged for almost sixteen years.

I completed Gameness 2.000 on June 28, 2026. This was a complete revision that expanded the original Regular into a family of eight weights: Thin, Extra-Light, Light, Regular, Semi-Bold, Bold, Heavy, and Black, each with a matching italic. I drew a lowercase for the first time

and refined the capitals to make them more consistent while preserving the tall, narrow character of the original design. The italics use a shallow 7.13-degree angle, which keeps their forms clean and helps them hold up well on screens.

I rebuilt the spacing and kerning, redesigned the accents, and expanded support for Latin-based languages. The period, comma, quotation marks, and guillemots were revised, while the old dotted zero was replaced with a form that works more consistently across the full weight range. Currency and mathematical symbols were updated, the fraction feature was improved, and some less useful symbols were removed. The vertical metrics were also adjusted to accommodate the larger character set.

The alternate barred **A** remains available, but I moved it from the old *sa/t* feature to stylistic set 1, where it is easier to access in current applications. The automatic nesting **S** pairs also remain, now joined by corresponding lowercase **s** pairs. Despite the scale of the reconstruction, the central idea is still the same: a slender Deco display face shaped by my memories of early Game Boy packaging and the typography of the late 1980s and early 1990s.

Gargle

ABCDEFabcdef1234

I released Gargle on January 13, 2015 as a hand-drawn comic dialog typeface. The goal was to make something in the spirit of newspaper strips, especially Calvin and Hobbes. To build it, I first created vector template fonts with completed spacing, kerning, accents, and OpenType programming for shuffling variations. I then printed the outlines in light cyan ink at large size, traced over them with a bullet-tip marker, scanned the results, and used Photoshop to remove the cyan lines. After autotracing, I scaled and manually aligned each glyph over the originals, followed by cleanup. It was a repetitive process but gave the letters an uneven, hand-made quality.

The family included three widths, each with Regular, Italic, Bold, and Bold-Italic. I added an OpenType rule so that a serified I would appear when used as an initial or as a singular possessive. I also included ligature-based shortcodes to produce comic-style symbols, such as whiskers, skulls, lightning bolts, scribbles, and stars. I had intended Gargle for comic lettering, but the marker lines ended up lighter than I had expected, which limited its usefulness for that purpose.

Gargle was initially released with a free commercial use desktop license and distributed through free font sites. On April 2024, I placed it into the public domain. It has not been widely adopted, and I have not seen it used in professional comics or other notable projects. Here's a list of the shortcodes for the symbols; they work in other languages too!

<< >> = whiskers

((swirl)) = a coil...handy for obfuscating curses

((zigzag)) = an angry vertical scribble

((skull)) = a skull and crossbones (solid version in the bold styles)

((scribble)) = a criss-cross scribble

((cloud)) = a white cloud with lightning (black cloud in the bold styles)

((scrawl)) or ((scribble2)) = a long, horizontal scribble. (angrier in the bold styles)

((lightning)) = a lightning bolt (solid version in the bold styles)

((!!!)) = A cluster of three heavy exclamation points (solid version in the bold styles)

((knife)) = a dagger (solid version in the bold styles)

((star)) = a big star (solid version in the bold styles)

((star2)) = a medium star (solid version in the bold styles)

((star3)) or ((stars)) = two small stars (solid version in the bold styles)

Gaz

A B C D E F A B C D E F 1 2 3 4

I released Gaz on August 25, 2009. The design was based on the stovepipe lettering styles common on mid-20th-century gasoline station signs. I wanted to capture their industrial look, with sharp angles and rounded corners. To reinforce that connection, I made the small caps slightly wider than the uppercase, a detail I had noticed in old sign lettering.

The family launched complete, with seven weights and italics, along with five textured “greasy” styles. To create those textures, I built a process in Photoshop using multiple layers of gritty bitmaps offset in different directions. Each character was copied over from FontLab, textured in Photoshop, converted to 1-bit, autotraced, and then manually cleaned up before being returned to FontLab. The system was inefficient but produced irregular, non-repeating textures that suited the design.

On May 25, 2021, I updated Gaz by removing deprecated characters, refining outlines, adding prime marks, expanding the OpenType fractions feature, and replacing reversed quotation marks. Version 2.1, released on October 31, 2024, reorganized the weight names: Book became Light, Light was renamed Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled Hairline. Gaz has always been commercially licensed, with no free styles offered. I haven’t seen it adopted in notable projects, but for me it remains an exercise in translating the look of vintage industrial signage into a full digital family.

Gendouki

A B C D E F A

I released Gendouki on July 6, 2006. The design was inspired by the idea of spacecraft access panels, so I introduced filament-like stencil

lines that cut through the letterforms. The name comes from the Japanese word for “motor,” chosen to reflect the mechanical, engineered feel I was aiming for. It was always intended for display use—particularly techno backdrops or drop caps—rather than as a practical text face.

The typeface was a single style and has always been commercially licensed through standard distributors. On June 18, 2021, I issued an update to remove deprecated characters, replace reversed left quotation marks with proper quotes (keeping the old ones accessible through Unicode), and adjust the vertical metrics for browser compatibility. The outlines themselves were not altered.

Looking back, Gendouki can be seen as an example of hypermodernism in typeface design. The letterforms are recursive abstractions of both letters and stencil forms, pared down so far that they edge toward illegibility. That was deliberate: the goal was to test how much a form could be reduced while still functioning as a recognizable letter. I haven’t seen it taken up in notable projects, but it remains one of my more extreme experiments in abstraction.

Geoparody

A B C D E F G H I J K 1 2 3 4 5

I released Geoparody on April 4, 2000. It was based on the Anonymous typeface used on the game show Jeopardy! and my first version was a single style, which corresponds to what later became the Heavy weight. That original release was free to use commercially.

In the 2000s I expanded Geoparody into a larger family with weights from Ultra-Light to Heavy, each with italics. The additional weights were interpolated between new light masters and the original heavy style. To give users a closer connection to the look of the Anonymous typeface, I included OpenType stylistic sets with alternate forms. When I restructured the family, I redefined the “Regular” weight and made both Regular and Heavy free for commercial use, while the rest of the family was licensed commercially.

The font was originally called Gyparody, a reference to a Jeopardy! parody segment on Animaniacs. In 2021, I changed the name to Geoparody after realizing that “gyp” has discriminatory origins. On October 31, 2024, version 4.1 updated the weight names for consistency across my catalog—Book became Light, Light was renamed Extra-Light, and Ultra-Light became Thin—and added the section (§) character.

Geoparody has mostly remained a background family, though it did appear in one notable project: it was used on the cover of Frank Black and the Catholics’ 2003 album Show Me Your Tears, designed by Jean Black.

GGX88

A B C D E F a b c d e f 1 2 3 4

I released GGX88 on March 30, 2010 after being commissioned to design a font for a set-top television streaming box. The client wanted something with Helvetica-like proportions, but I had to adapt the design to suit the technical limitations of the hardware. One of the main challenges was the system's autohinting, which I couldn't control directly. To reduce rendering errors at small sizes, I made sure all overshoots were identical, which meant flattening the heights of round letters like O and o. I also loosened the spacing to improve legibility on low-resolution TV screens and simplified some details, such as using a cross-shaped lowercase t in place of a curled form.

The commission was non-exclusive, so the family was released commercially at the same time. It launched with seven weights and italics, though the client only needed Regular, Italic, Bold, and Bold Italic for their interface. The rest of the family was made available through normal retail channels.

On October 31, 2024, version 2.1 reorganized the weight names to bring them in line with my other families: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was relabeled Hairline. GGX88 has since been sold for other user interface projects beyond the original set-top box. The name was intentionally meaningless, chosen to sound technical and neutral, consistent with typefaces designed for functional roles rather than broad branding.

GGX89

ABCDEFabcdef1234

I released GGX89 on January 8, 2022 as a display-oriented offshoot of GGX88. Where GGX88 was drawn for functional use in user interfaces, GGX89 was built for headings and large-scale settings. The design came directly from Coolvetica: when I expanded that family, I created alternate versions of some of its more unconventional letters, such as the curly lowercase t. Those alternates were dropped from the final

Coolvetica build, but I repurposed them into GGX89. Apart from those substitutions, the outlines are virtually identical to Coolvetica.

The family followed Coolvetica's structure exactly, with the same range of weights and widths, and was distributed through the usual commercial channels. Unlike GGX88, which was engineered for television screens, GGX89 featured extremely tight spacing and kerning to maximize impact in large sizes. That same feature makes it unsuitable for body text, but effective for display use where compact spacing can add tension and energy.

On November 1, 2024, version 1.1 reorganized the weight names to match the conventions used in my other families: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was labeled Hairline. The update also changed the naming order to weight-before-width, so a style like Condensed Bold became Bold Condensed in menus. GGX89 has never had free versions and I haven't seen it in notable use, but it remains available as a commercially licensed option for designers who want a stricter, more conventional alternative to Coolvetica.

Ghostmeat

A B C D E F G H I J K L

I released Ghostmeat on December 1, 1997. It was a wide cartoon bubble typeface designed with a playful but slightly eerie style. I added separate front and back layers so that designers could apply color effects. The name came from the video game *Final Fantasy Adventure* (*Seiken Densetsu* in Japan), where "ghost meat" was one of several items that could be consumed to change a character's type.

I originally distributed Ghostmeat with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Giant Tigers

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 1 2 3 4 5

I introduced Giant Tigers on October 20, 1997. The design began with a scan of Alternate Gothic from a metal type catalog. I applied blur and stripe effects in Photoshop and Alien Skin software, producing a textured, striped appearance. The name was taken from Giant Tiger, a Canadian discount store chain, though it was not related to the design.

I originally distributed Giant Tigers with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Gildabeth

A B C D E F a b c d e f 1 2 3 4

I released Gildabeth on July 1, 2023. The design was based on two ornate late-19th-century typefaces: Campanile, created by William W. Jackson and patented in 1879, and Attic, a lighter companion by Herman Ihlenburg. My approach was similar to what I had done earlier with Telemachus—I took an elaborate, decorative model and reworked it for contemporary use. For Gildabeth, that meant simplifying the forms into a sans-serif structure while keeping some of the Victorian and Edwardian qualities in its stroke modulation and narrow proportions.

The family consists of six weights, from Thin through Extra-Bold, each with obliques. It was released in full at launch and has not been updated since. Gildabeth was always a commercial release, offered through my normal retail channels, with no free styles.

Its timing coincided with a broader design climate in which maximalist styles were beginning to displace the minimalism that had dominated for years. While that context gave the typeface a certain relevance, I haven't seen it adopted in notable projects so far. For me, it remains an

example of adapting ornate historical models into a modern sans-serif system.

Glazkrak



I launched Glazkrak on June 10, 1996. It was one of my earliest typefaces, built on a blocky alphabet likely influenced by Eurostile. To create the broken glass texture, I drew numerous polygons by hand rather than relying on filters. The intention was to give the design a rough, punk-influenced appearance.

I originally distributed Glazkrak with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Gleaming the Cube



I released Gleaming the Cube on August 11, 2010. The project began as a commission for a pet-products company that wanted something loosely inspired by pseudo-Greek restaurant lettering. As I worked on it, the design shifted in a different direction and ended up reflecting the jagged, exaggerated style I remembered from late-1980s and early-1990s skateboard advertising. The name came from the 1989 skateboard film *Gleaming the Cube*, which fit the cultural references already shaping the design.

The typeface was released as a single style. To reinforce the skateboarding aesthetic, I designed it so that capital letters at both the start and end of words gave the most striking effect. I also included special ligatures, programmed under both standard ligatures and contextual alternates, to create unique combinations. In addition, I added a set of circa-1990 symbols encoded in the Private Use Area, which can be accessed from a glyph palette.

On June 18, 2021, I issued an update that corrected inconsistencies, removed deprecated characters, adjusted vertical metrics, and expanded the OpenType fractions feature. I also added a stylistic set that grouped the extra symbols with alternate letterforms. Gleaming the Cube has always been commercially licensed and has not been adopted in notable projects, but it remains a record of my attempt to channel skateboarding and “extreme” branding culture into a typeface.

Gloss

A B C D E F a b c d e f 1 2 3 4

I released Gloss on January 13, 2010. The design was inspired by mid-20th-century metal scripts, especially Champion, but I wanted to push it toward a more theatrical look. I added paint-drip effects that were programmed as OpenType ligatures, so the font produced irregular, flowing connections when certain letter combinations appeared. This gave the script a distressed, stylized quality that set it apart from more traditional revivals.

Gloss was aimed at decorative display work rather than everyday text use, and I recognized from the beginning that its appeal would be very specific.

On June 18, 2021, I updated Gloss to remove deprecated characters, fix outline errors, adjust widths, and improve vertical metrics. No additional features or expansions were added. I haven’t seen Gloss adopted in notable projects, but it remains an example of my interest in combining vintage models with experimental effects.

Glyxonite

A B C D E F a b c d e f 1 2 3 4

I released Glyxonite on May 20, 2023, after one of the most labor-intensive design processes I’ve undertaken. The idea began with

Tadashi Yamashita's Galaxian game logo, which itself was modeled on the distinctive lettering of Roger Dean. Dean's work for bands such as Yes, Asia, and Uriah Heep helped define the visual world of progressive rock, and the resemblance between the Galaxian logo and Dean's design for Greenslade gave me a broader visual vocabulary to draw upon.

The challenge was that there is no single, consistent "Roger Dean alphabet." His approach shifted from project to project, and his most famous logo for Yes is all lowercase. I had to track down and analyze every capital letter I could find, then decide how to translate them into a cohesive system. The real difficulty lay in balancing curves against abrupt, hard-edged breaks, a feature that made the Galaxian logo itself so striking. I built the typeface through sketches, overlays, scanning, and cleanup until it began to function as a usable display font.

Glyxonite was conceived solely as a display typeface, intended for logos, posters, or other contexts where a bold, otherworldly style is appropriate. It was never distributed for free; I released it as a commercial font and have not updated it since. To date, I'm not aware of any notable uses. For me, the value lay in the process itself—an exploration that brought together arcade game history and progressive rock aesthetics in a single set of letterforms.

Gnuolane

ABCDEFabcdef1234

I launched Gnuolane on January 25, 2007, with the aim of countering the wave of minimalist sans-serifs that dominated typography at the time. I drew from early twentieth-century grotesques such as Franklin Gothic, while incorporating the superelliptical proportions found in mid-century designs like Microgramma and Univers. To set it apart, I gave the ascenders slanted terminals; the decision carried over from my earlier work on Blue Highway and Expressway, but here I used it more deliberately as a way to add character to an otherwise straightforward sans-serif.

I designed the family in five weights with italics and later added a couple of textured styles. At release, only the Regular weight was offered with a free commercial use license. That decision was intentional; I wanted to build traction and visibility for the design, since I already planned to create two spinoffs. The other weights were always sold commercially.

Gnuolane was conceived mainly as a display face, though I imagined it working for short runs of advertising copy at larger point sizes. It didn't achieve wide recognition, but it performed well enough to justify expansion. On June 18, 2021, I gave it a technical update, removing deprecated characters, fixing inconsistencies, improving fractions, adding prime symbols, and refining outlines. On November 1, 2024, version 2.1 brought a new naming system: Book was renamed Light, Ultra-Light became Thin, and "Grind Bold" was changed to "Bold Grind" for better menu consistency. Those adjustments kept the family usable across modern environments and provided a foundation for its variants, Gnuolane Jump and Gnuolane Stencil.

Gnuolane Jump

ABCDEFabcdef1234

I released Gnuolane Jump on April 27, 2010, as a playful variation of the original Gnuolane. The goal was to introduce a bouncing effect that echoed the dynamic lettering of mid-twentieth-century jazz and rock album covers. Ornette Coleman's *Ornette!* (1961) was one example I studied closely; another was *Free Wheeling* by the Ted Brown Sextet, which I found at a garage sale. I also remembered seeing Eddie Layton's *Caravan* in record bins years earlier. These records often featured compressed sans-serifs that rose and fell across the baseline, and I wanted to capture that same rhythm in a typeface.

Technically, the effect was easy to implement. I used OpenType ligatures to substitute alternate glyphs for common digraphs and trigraphs, creating the illusion of letters bouncing up and down. This approach gave words a lively movement without requiring manual

adjustment by the user. Unlike the Regular weight of Gnuolane, none of the Gnuolane Jump styles were ever offered for free; it was released solely as a commercial product.

Gnuolane Jump was always meant to be a display typeface. I imagined it working for headlines, posters, or retro-themed designs that needed a touch of vintage energy. I haven't seen it used in any notable projects, but the design remains an experiment in applying album-cover aesthetics to digital typography. On June 18, 2021, I updated the font to fix inconsistencies, remove deprecated characters, and adjust vertical metrics. Version 1.2, released in 2024, refined style menu display and corrected minor vector issues, ensuring it continued to function smoothly in modern environments.

Gnuolane Stencil

ABCDEFabcdef1234

I released Gnuolane Stencil on September 4, 2008, as a variation of Gnuolane that introduced an industrial, military flavor. My aim was to retain the strength of the original design while giving it a cut-out quality that evoked mid-twentieth-century poster lettering. Instead of heavy, utilitarian breaks, I opted for very thin stencil struts. That choice kept the typeface readable while still carrying a stenciled character; thicker struts would have interfered with legibility.

The typeface was always intended for display use, never for practical stencil cutting. From the beginning it was sold commercially, without any free versions. I haven't seen it used in any notable projects, but I designed it as a tool for designers wanting a clean, modernized stencil look rather than a literal reproduction of spray-paint or industrial markings.

On June 25, 2021, I updated the family, removing deprecated characters, fixing inconsistencies, adjusting fraction heights, and refining outlines. At the same time, I expanded the OpenType fractions feature to handle longer numerators and denominators. On November 1,

2024, version 1.2 introduced a weight renaming: Book became Light, and Ultra-Light became Thin. These adjustments ensured the typeface remained consistent with the broader Gnuolane family and current software standards.

Goldburg

A B C D E F a b c d e f 1 2 3 4

I released Goldburg on August 15, 2006, after studying the distinctive lettering created by George Bowditch for Idaho’s historical markers in 1957. His letterforms, designed for the state highway program, struck me as a strong example of mid-twentieth-century American typography—functional yet characterful. I carried nearly all aspects of his style into the typeface except for the spacing, which I adjusted to suit digital use. I named the typeface after Goldburg Hot Springs in Idaho as a nod to its origins.

Goldburg was never offered for free; it has always been a commercial font. I conceived it as a display typeface, suitable for projects that needed a bold, historically grounded look. The most visible use I’m aware of came in the 2007 poster for *Sweeney Todd: The Demon Barber of Fleet Street*. Seeing how the design team added a distressed texture to the letterforms inspired me to create *Ebenezer*, a separate typeface derived from Goldburg’s capital letters.

On June 25, 2021, I updated Goldburg to keep it compatible with current environments. The update removed deprecated characters, expanded the OpenType fractions feature to accommodate longer numerators and denominators, and adjusted vertical metrics for cross-browser use. I have not revised the typeface since. For me, Goldburg remains both a record of Bowditch’s contribution to Idaho’s public typography and an experiment in translating a regional, site-specific style into a functional digital design.

Golden Girdle



I released Golden Girdle on June 13, 1997, while working on the real-time strategy game Dark Colony at Take2 Games. The project required me to design interface screens filled with futuristic, techno-styled elements. Among these were some wide, pixel-based letterforms inspired by MICR fonts of the 1960s such as Data '70 and Westminster. I expanded on that idea, creating an extremely wide typeface with abstract, unconventional shapes that leaned toward sci-fi display use. The name was a play on "Golden Griddle," a nearby family restaurant; I altered it to "Golden Girdle" as an inside joke among coworkers.

The original drawings began as low-resolution pixel characters, which I scaled up, blurred, and then autotraced into vector form. The results were rough, with uneven curves that reflected the limits of the process, but over time I refined the outlines. In the 2010s, I revisited the font to smooth out autotrace glitches, improve kerning, and replace or expand accented characters. I also removed an alternate "E" that resembled an inverted "F," as it reduced legibility. These small, incremental changes improved both quality and language coverage while retaining its exaggerated proportions.

Golden Girdle was always free with commercial use, and in November 2022 I shifted it fully into the public domain without altering the files. I designed it exclusively for display contexts, especially where a futuristic or techno atmosphere was wanted. Despite its distinctive look, I've never seen it adopted in practice, which I suspect is due to its extreme width and difficulty of use. For me, the design remains a personal favorite, representing both a moment in my career and the experimental spirit of my early work.

Goldsaber

A B C D E F G H I J K 1 2 3 4 5

I released Goldsaber on July 9, 2014, as a single all-caps style. My aim was to create a display typeface that drew on Art Deco forms, emphasizing sharp angles and sweeping curves in a geometric framework. The letterforms were intended to evoke a streamlined, decorative look suited to posters and titles rather than extended text.

From the beginning, Goldsaber was available under a free commercial use license. It included OpenType features with ligatures and alternate characters to give designers some variation in repeated letter combinations. Despite those features, the typeface attracted little attention and never developed much of a user base.

I never revised the design after its initial release, and no notable uses have come to my attention. In April 2024, I shifted it into the public domain without altering the files. Goldsaber remains one of my lesser-known projects, a brief experiment in revisiting Art Deco themes within a digital display typeface.

Gomoku

A B C D E F G H I J K 1 2 3 4 5

I released Gomoku on September 25, 2006, as a commercial display typeface. It was an experiment in chunky slab serif design, conceived as a freeform exercise rather than something drawn from a specific source. The letterforms were broad and heavy, with a cut-out appearance that made them feel almost handmade.

One of the unusual aspects of Gomoku was its layered construction. Alongside the main foreground font, I included an optional background layer to add depth and texture when the two were combined. This effect

was straightforward to implement and didn't pose technical problems, but it offered a way to give the typeface a playful, collage-like quality.

Gomoku was designed solely for display use, suitable for posters, headings, or short bursts of bold text. I haven't seen it used in notable projects, and it remains more of a design experiment than a widely adopted font. The only revision came on June 18, 2021, when I updated the set by removing deprecated characters, refining outlines, and adjusting vertical metrics for compatibility.

Good Times

A B C D E F G H I J K L

I released Good Times on May 12, 1998, after studying Pontiac car lettering used between 1989 and 1994. The wide, capsule-shaped forms of that branding carried a futuristic quality, and I adapted them into a digital display typeface. From the beginning, Good Times was uppercase only. Although a client commissioned a lowercase in the 2000s, I rejected it because it clashed with the capitals. That limitation eventually led me to create a separate design, Good Timing, in 2019.

The Regular style of Good Times was released with a free commercial use license and has remained free ever since. On May 9, 2012, I expanded the family to seven weights with obliques, and all additional styles were commercial only. That release also gave me the opportunity to rebuild the Regular, refining curves, spacing, and kerning.

Good Times gained significant recognition through its use as the Marvel Studios Spider-Man franchise logo from 2017 to 2021, covering Spider-Man: Homecoming, Spider-Man: Far From Home, and Spider-Man: No Way Home. It also appeared in the poster for the Indian science fiction film 2.0 and, more recently, in the logo for Spider-Man: Brand New Day (2026), where it was used for the subtitle. These projects gave the typeface a level of visibility few of my fonts have achieved.

The design has been updated several times to maintain compatibility. On December 7, 2021, I corrected issues with style menus, reversed quotation marks, and removed deprecated characters. On November 6, 2024, version 4.2 reorganized the weight naming system: Book was renamed Light, Light became Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled Hairline. I haven't revised the Regular style outside of these documented updates.

Good Timing

ABCDEFGHIJKLMNOPQRSTUVWXYZ12

I released Good Timing on June 5, 2019, as a direct response to long-standing requests for a lowercase companion to Good Times. I had resisted adding lowercase to Good Times because it never meshed well with the original capitals. Good Timing allowed me to start fresh, reworking the concept so that uppercase and lowercase could coexist without conflict.

The family carried forward the futuristic aesthetic of Good Times but expanded it with seven weights and italics. The heavier weights were particularly bold, giving designers the option to create strong contrasts in hierarchy. I also broadened its functionality with Greek and Cyrillic support, ensuring it could serve more than just Latin-based languages. While Good Times was conceived solely as a display typeface, Good Timing was designed to work in both display settings and short runs of text at larger sizes.

To make the release accessible, I issued the Bold weight with a free commercial desktop license, while all other styles were commercial only. I haven't revised the typeface since its release, and I'm not aware of any notable uses. Despite its wider character set and expanded family structure, Good Times continues to outpace it in downloads, underscoring how sequels in type design often struggle to eclipse their predecessors.

Goodfish

A B C D E F a b c d e f 1 2 3 4

I released Goodfish on September 24, 2000. The design was rooted in sign painting methods: I began with a skeleton, applied angled strokes, and finished the characters with triangular Latin serifs. The result was a geometric slab serif with sharp detailing and a slightly improvised quality. The family consisted of four styles—Regular, Italic, Bold, and Bold Italic—and was intended for general display use. The name came from a moment in Port Credit when a friend showed me his catch of the day and called it a “real good fish.” The phrase stuck.

From the beginning, Goodfish was offered under a free commercial use license. Over the following years I made small refinements, but the most substantial update came on July 20, 2012, with version 5.001. That release brought cleaned-up vectors, proper overshoots, improved accents, new punctuation, redone spacing and kerning, and the addition of class-based kerning. Vertical metrics were also corrected to align with modern standards. After that upgrade, the design remained stable, and in April 2024 I placed it into the public domain without further changes.

Goodfish has remained moderately popular, likely because of its straightforward, homespun look. I’ve seen it in circulation over the years, but I can’t point to any specific notable uses. For me, it stands as an experiment in bringing sign painter’s methods into a digital format, made more widely available through its long history of free licensing.

Gord

A B C D E F a b c d e f 1 2 3 4

I released Gord on February 16, 2010, as a commercial display typeface. The idea was to create something deliberately jumbled by combining elements from different 1970s typefaces. To do this, I

scanned specimens of Pump, Churchward designs, Bauhaus, and similar styles from the period, then traced them directly into digital form. I didn't aim for harmony; instead, I wanted the resulting alphabet to feel uneven and mismatched, with a slightly chaotic retro atmosphere.

One of the defining features of Gord is the vertical misalignment of characters. I introduced this deliberately, not to make the typeface look playful or bouncy, but to give it a slovenly, unkempt appearance. That decision kept the design consistent with its theme: an assemblage of mismatched sources rather than a polished, unified font. The effect works only at display sizes, which was always the intended use.

The typeface has not been revised apart from a technical update on June 4, 2021. That update removed deprecated characters, adjusted vertical metrics, refined outlines, and expanded OpenType fraction support. Gord has not been used in any notable projects to my knowledge, but it remains an experiment in deliberately breaking conventional rules of cohesion in type design.

Got No Heart



I released Got No Heart on July 19, 1997, as an attempt to capture the look of mid-century atomic age design. The letterforms drew on the kidney-shaped motifs of 1950s furniture and the streamlined curves of that period. I produced it in two versions, solid and outline, and from the beginning both were available under a free commercial use license. The name came from a lyric in Elvis Costello's song "Watching the Detectives."

In hindsight, the typeface never worked as well as I hoped. Several of the letterforms didn't harmonize with the kidney-shaped theme, leaving the overall design inconsistent. I had intended it for display use, but its uneven character limited its appeal, and it was never widely adopted.

On May 9, 2012, I issued a major update that refined the curves, replaced accented characters, added punctuation, and redid the spacing and kerning. That brought the technical standard up to date, though the basic structural problems remained. In August 2020, I placed Got No Heart into the public domain without further changes. I'm not aware of it being used in any notable projects, and I regard it as a flawed experiment in adapting mid-century design language to a digital typeface.

Graffiti Treat



I released Graffiti Treat on December 1, 1997, as a single-style display typeface. The design was based on graffiti I noticed under a bridge in Mississauga. The lettering was rough and awkward, but it gave me an idea for a font built from jagged, unconventional shapes that carried some of the same raw character. The name came from Tahitian Treat, a Canada Dry soft drink that was occasionally sold in Canada; I altered it to "Graffiti Treat" as a pun.

From the outset, I licensed the font for free commercial use. On November 14, 2012, I released version 3.001, which added layered foreground and background fonts to make color treatments easier. That was the only technical update, and in August 2020 I placed Graffiti Treat into the public domain without further changes.

The typeface has always been intended only for display use. Its eccentric forms make it poorly suited to text, but they do convey the rough, makeshift character I wanted. Over the years I have seen it used on low-budget video game covers and in clothing store graphics. As of this writing, it ranks around 64th in popularity among my fonts on Dafont, averaging about a dozen downloads a day.

Graveblade

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Graveblade on January 15, 2008, as a commercial display typeface. My goal was to distill heavy metal aesthetics into a functional alphabet, drawing inspiration from the logos of classic hard rock and metal bands such as AC/DC, Iron Maiden, and Metallica. I wanted the design to project aggression without resorting to the illegibility often found in extreme black metal logos.

The letterforms borrow from blackletter in their basic structure and stroke logic, but I altered them to feel more like blades than pens. Jagged angles suggest lightning bolts, while sharpened terminals reinforce the knife-like theme. The result was a hybrid of gothic tradition and heavy metal iconography, deliberately designed to appear forceful and abrasive.

The typeface was created strictly for display use. I never released a free version; it has always been a commercial product. On June 4, 2021, I issued a technical update that removed deprecated characters, corrected reversed quotation marks, adjusted vertical metrics, and fixed inconsistencies to ensure compatibility across platforms.

Graveblade has been one of my more visible display designs. It was adapted for the Pokémon Omega Ruby logo, and I also know of it appearing on Jimmy Eat World merchandise. Those applications confirmed that the design could cross between music and entertainment while still retaining its metal identity.

Gravtrac

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Gravtrac on January 6, 2020, as part of my ongoing exploration of ultra-compressed designs. The project grew out of my

earlier work on Galderglynn 1884 for Jameson Whiskey. In that project I had experimented with extreme width variation, and I carried the same construction method into Gravtrac. To create the narrowest masters, I duplicated the widest versions, scaled one set proportionally and another set non-proportionally, and then overlaid them on a mask layer. By comparing the two, I could adjust the points manually until the narrow version matched the intended proportions and weight.

Gravtrac was conceived as a slab serif where even the regular width was unusually narrow. The family expanded from there into a range of weights and widths, with compressed styles that pushed legibility to its limits. Obliques were given a reduced slant in the tightest versions, since heavy compression makes a steep italic less effective. The design was always intended for display use, where space efficiency and visual impact outweighed text readability.

To make the typeface accessible, I released the Compressed Bold style with a free commercial use license, while all other styles were commercial only. The only revision after its release came with version 1.1 on November 6, 2024. That update corrected minor vector issues, renamed Ultra-Light to Thin, and reorganized the naming system so that weight preceded width—for example, “Compressed Heavy” became “Heavy Compressed.”

I haven’t seen Gravtrac used in any notable projects, but for me it stands as an exercise in the technical process of constructing compressed families, and in exploring just how narrow slab serifs can be pushed before breaking down.

Great Escape

ABCDEFabcdef1234

I released Great Escape on July 27, 2010, as a commercial family. The design was a return to territory I had explored a decade earlier with Pakenham, but by then I had more refined skills. It was built on geometric principles, though I softened the forms with a subtle

bullnosing effect at the corners. That softening was applied optically rather than through measured modules, giving the typeface a rational structure without appearing too rigid.

Great Escape was developed as a large family of twenty-eight styles, covering a range of weights, widths, and italics. I intended it for both display and short text use, where its compact shapes and softened details could convey authority while remaining approachable. The name didn't carry particular meaning; it reflected a trend at the time of giving fonts multi-word names, like Board of Directors or From the Stars.

I revised the typeface twice after release. On December 7, 2021, I removed deprecated characters, corrected reversed left quotation marks, removed redundant ligatures, lowered inverted punctuation, expanded the fractions feature, optimized kerning for smaller file sizes, and fixed a bug that kept UltraLight Italic from appearing in some application menus. On November 6, 2024, I reorganized the weight naming system in version 1.3: Book was renamed Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was renamed Hairline. No other revisions have been made, and I haven't seen it used in notable projects.

Green Fuz

A B C D E F G H I J K L 1 2 3 4 5

I released Green Fuz on May 30, 1999. The design was influenced by vintage horror comics and by the logo of the band The Cramps. It featured dripping letterforms intended to evoke the style of classic B-movie horror graphics. The name came from the Cramps song "Green Fuz," which also explained the single "z" in the title.

I originally distributed Green Fuz with a free commercial-use desktop license. In April 2024, I placed it in the public domain. Over the years it has often been used for horror and Halloween-themed designs.

Groovy Ghosties



I released Groovy Ghosties on October 30, 1997. The design was based on cartoon ghost shapes and was intended as a playful display typeface. The name was a reference to the pop punk band The Groovie Ghoulies.

I originally distributed Groovy Ghosties with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Guanine

A B C D E F a b c d e f 1 2 3 4

I introduced Guanine on June 4, 2001. The design was influenced by lettering seen on vintage buses, possibly from the 1930s. It featured coarse, industrial letterforms with art deco traits. The typeface showed some similarity to Binner but included distinct hammer-like terminals on letters such as C, G, and S. The name "Guanine" was not related to the design; I chose it for its sound, though it is also the name of a compound found in guano and fish scales and one of the four nucleic acid bases.

I originally distributed Guanine with a free commercial-use desktop license. In April 2024, I placed it in the public domain. The typeface was completed a few months before I launched Typodermic Fonts in October 2001.

Gulkave

A B C D E F a b c d e f 1 2 3

I released Gulkave on October 19, 2012, as a commercial display typeface. The design was inspired by vintage laserdisc video games and

intended to evoke the look of low-resolution graphics. The letterforms appear pixel-based, but in reality, they were drawn with more sophistication than a true bitmap font. To reinforce the illusion, I restricted kerning adjustments to whole-pixel increments. Most other decisions were optical rather than technical, giving the design a consistent, digital feel without relying on strict grids.

The name came from Gulkave, a 1986 SG-1000 shoot-'em-up developed by Compile and published by Sega. I wasn't trying to reference the game directly; I chose it because the sound of the word fit the retro gaming mood of the typeface. Gulkave was always intended only for display use, where its exaggerated block forms could create a nostalgic, video game-inspired atmosphere.

The typeface has not been revised since its original release, and I haven't seen it used in notable projects. For me, it was a design experiment that carried forward ideas I had explored earlier in Computechnodigitronic, particularly the tension between pixel-based appearance and vector-based drawing.

Gumtuckey

A B C D E F a b c d e f 1 2 3 4

I released Gumtuckey on February 7, 1999. The design was based on my Vibrocentric typeface, modified by adding boot tread shapes to the letterforms to create a footwear-inspired effect. The name came from an Ottawa Valley expression for rubber boots.

I originally distributed Gumtuckey with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Gunplay

A B C D E F a b c d e f 1 2 3 4

I released Gunplay on June 6, 2000, as a stencil typeface inspired by *The Getaway*, the 1972 film starring Steve McQueen and Ali MacGraw. A variation of the movie poster showed the actors' names set in a stencil style, and I built a typeface from scratch that extrapolated from those letterforms. Gunplay was designed strictly for display use, with bold, blocky shapes and open struts that made it effective in large settings.

At release, I offered the Regular and 3D styles under a free commercial use license. In 2004, I revised the font to replace accents, add punctuation and symbols, and fix alignment problems. On February 4, 2011, I expanded the family by adding two textured styles, which were commercial only. That remains the full extent of the family, and no other updates have been made since.

Gunplay has proven popular over the years, often appearing in design projects, though I can't point to specific examples. It also attracted orders for custom modifications with wider struts, produced for use in CNC routers, lasers, and plasma cutters. Those adaptations confirmed its practicality in physical manufacturing as well as digital design.

Gurkner

A B C D E F G H I J K 1 2 3 4 5

I released Gurkner on January 8, 2008, as a commercial display typeface. The design grew out of an experiment with soft, rounded letterforms that reminded me of Casper the Friendly Ghost. That association influenced the rest of the shapes, which became plump and cartoon-like. I developed two variations: a straight version with conventional alignment, and a more animated version where the characters bounced above and below the baseline.

To enhance the springy effect in the bouncy version, I added OpenType ligatures that automatically substituted certain character pairs, creating irregular rhythm and movement in the text. Both versions were intended strictly for display use, where their exaggerated forms could carry playful or comic associations.

On May 25, 2021, I issued an update that corrected outline inconsistencies, removed deprecated characters, and refined some details. Gurkner has not been revised since, and I have not seen it used in notable projects. The name came from a recurring bit on *Late Night with David Letterman*, where the show's director, Hal Gurnee, was jokingly introduced as "Hal Gurkner."

Gymkhana

A B C D E F a b c d e f 1 2 3

I released Gymkhana on June 5, 2016, as a sans serif family inspired by twentieth-century American sign painting, especially block lettering from the 1940s and 1950s. Rather than following strict geometry, I designed the letterforms to feel as though they had been drawn freehand by a practiced sign painter. Round characters were shaped optically rather than with compasses, and stem widths were adjusted by eye rather than measured, giving the typeface a relaxed, approachable rhythm.

The family included six weights with italics, along with Greek and Cyrillic support and optional old-style numerals. While most of the styles were commercial, Gymkhana Light—originally named Book—was always available under a free license. I intended it for both display and text use, where its generous proportions and softened geometry could provide comfortable readability.

The only revision came on November 7, 2024, with version 1.1, when I reorganized the weight naming system. Book was renamed Light, Light became Extra-Light, and Extra-Light was relabeled Thin. I haven't seen Gymkhana used in notable projects, but for me it remains a straightforward interpretation of mid-century lettering adapted into a versatile digital family.

Hachimitsu

A B C D E F G H I J K I 2 3 4 5

I released Hachimitsu on May 4, 2010, as a commercial display typeface. The design was influenced by top-heavy Showa-era signage I once saw in Osaka, which likely no longer exists. I built the letterforms with wide shoulders and thick strokes above, tapering to narrow bases with thinner strokes. That imbalance gave the design a heavy, kaiju-like presence that reminded me of 1960s science fiction posters and B-movie advertising. The name, meaning “honey” in Japanese, was chosen to anchor the design to its cultural context.

The typeface was created as an all-caps display design, suited to dramatic headlines rather than text settings. On May 25, 2021, I issued a technical update that added prime symbols, removed deprecated characters, replaced reversed quotation marks, adjusted ellipsis width, expanded the OpenType fractions feature, and refined outlines for better consistency. I have not revised it since and have not seen it used in notable projects.

Hackensack

A B C D E F a b c d e f 1 2 3 4

I released Hackensack on June 25, 2010, as a commercial display typeface. The project began as a commission from Apple, who wanted a narrow slab serif for their iOS Game Center app. The design was influenced by compact Clarendon models, with ball terminals and sturdy slabs, but I simplified the details to maintain legibility on small phone screens. I also added old-style numerals as an OpenType feature and expanded the character set to include Cyrillic and Vietnamese.

Apple ultimately chose a different slab serif for the app, so Hackensack was never used in their interface. I issued it commercially as a single

weight with no italics. The only update came on May 1, 2015, when I adjusted the vertical metrics to improve line spacing. I have not seen it used in notable projects.

Hamma Mamma Jamma

A B C D E F a b c d e f 1 2 3 4

I introduced Hamma Mamma Jamma on January 28, 1998. The design was influenced by 1970s display lettering styles, particularly those associated with van culture graphics. It was developed as a condensed, upright variation of my Husky Stash typeface, released the same day. The name came from a euphemism popularized by Carl Carlton's 1981 song "She's a Bad Mama Jama."

I originally distributed Hamma Mamma Jamma with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Hawkeye

A B C D E F G H I J K 1 2 3 4

I released Hawkeye on December 4, 1997. The typeface was inspired by large-scale graffiti I had seen in Toronto. The design used a modular construction and included separate front and back layers to allow for coloring effects. Unlike true graffiti, which is typically freeform and organic, Hawkeye had a more rigid and technical structure. The name was taken from the character Hawkeye in the television series *M*A*S*H*.

I originally distributed Hawkeye with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Hayate

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

I released Hayate on January 23, 2007, as a commercial display typeface. It was commissioned for a World War II Pacific air war video game, though the design itself had no direct connection to the period. I based the letterforms on the texture and resilience of sliced bamboo, giving them wide shoulders with thick strokes and narrow bases with thin strokes. The result was a small-cap design that carried a pseudo-Japanese influence, filtered through a mid-twentieth-century industrial style rather than through authentic historical models. The name came from “Hayate,” the code name for the Imperial Japanese Navy’s Mitsubishi A6M Zero fighter aircraft during the war.

On July 19, 2010, I issued a revision to adjust the vertical metrics. Later, on June 18, 2021, I released a more substantial technical update that removed deprecated characters, eliminated redundant ligatures, refined outlines, and adjusted vertical metrics again for better cross-browser compatibility. Beyond those changes, the typeface itself has remained stable.

In 2025, I decided to reposition the marketing of Hayate. The original air war theme in the promotional graphics limited its perceived use and felt unnecessarily tied to military history. Since the design itself had no authentic WWII basis, I reframed it as an outdoor adventure typeface. This repositioning didn’t change the font itself, only the way it was presented. I haven’t seen it used in notable projects.

Headlight

A B C D E F a b c d e f 1 2 3 4

I released Headlight on November 1, 2007, as a commercial rounded sans serif. The design combined superelliptical curves with humanist

strokes and oval-nib embellishments. While it drew a trace of influence from Barry Deck's Template Gothic, particularly its stroke modulation, the connection was indirect. I wanted the letterforms to feel friendlier and less technical than geometric rounded faces like Arial Rounded, while still working in both text and display settings.

The family began with five weights and later expanded on August 16, 2009, when I added italics. That update also brought adjustments to vertical metrics and introduced missing symbols such as the paragraph mark and section sign. Over the years, I refined the design further. On June 25, 2021, I removed deprecated characters, eliminated superfluous ligatures, corrected curve errors, and improved access to the alternate italic "a" via Stylistic Set 1 in applications like InDesign. On November 8, 2024, I reorganized the naming system with version 1.4: Book became Light, and Light was renamed Extra-Light, clarifying the hierarchy of weights.

Headlight has never been released in free versions, and I haven't seen it used in notable projects. It remains one of my rounded sans designs that blends humanist influence with softened geometry in a way that doesn't directly resemble anything else I've made.

Heavy Heap

aBcDeFabcdeF1234

I released Heavy Heap on December 12, 1997 as a display typeface. The idea came from the Hot Wheels logo, which I tried to echo in a psychedelic style. That first version wasn't very good; it was a small-caps font with rough outlines and a fire-tailed Q that I quickly came to regret. It did see some use, and in 2005 I made a custom version for Roxio Inc., though it looked almost identical to the original.

By the mid-2010s, I decided to take the concept seriously and rebuild it from scratch. I looked deeper into the Hot Wheels aesthetic and other examples of 1960s hot rod kustom culture, treating it more as inspiration than a direct model. My process was traditional; pencil

sketches, scanning, and refinement through repeated sketch-scan cycles, then vector tracing and adjustments to improve flow. Lighter weights were developed with the same technique, which let me interpolate the family.

On February 25, 2022, I issued a major update. I replaced the reversed left quotation marks, removed deprecated characters, and expanded the character set with more symbols and punctuation. The OpenType fractions feature was improved to support longer numerators and denominators. The regular style remains free for commercial use under the same desktop license as when it was first released, while the newer styles are sold commercially.

Looking back, the original was more of a tribute to the Hot Wheels logo, while the rebuild is more loosely inspired. It no longer aims to mimic the logo closely but instead captures the spirit of 1960s kustom hot rod culture. The name comes from two Hot Wheels models: Heavy Chevy and Hot Heap. I haven't seen Heavy Heap in notable uses, though it turns up in custom work from time to time.

Hedgerow

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Hedgerow on September 28, 2008 as a display typeface. The initial spark came from the interlocking letters in the liner notes of Led Zeppelin IV. I didn't want to copy them directly, so I looked to Arts & Crafts and Art Nouveau calligraphy for broader guidance. The name comes from a lyric in "Stairway to Heaven," which tied it back to the original reference. Although designed for display, I've found it can hold up in paragraph settings when not used too small.

My process was unusual. I first built rough polygonal shapes and completed a crude version of the font with accents, kerning, and ligatures. I then rendered all of the characters in Photoshop, using a chain of effects—Gaussian blur, level adjustments, unsharp mask, difference clouds, and film grain through an app called Exposure—to

produce a bleed effect. Afterward, I auto-traced the results, cleaned them up, scaled them, and aligned them to the rough font. This gave the letters a textured, pen-like look.

On May 12, 2021, I gave Hedgerow a maintenance update. I refined outlines, corrected curve errors, updated stylistic alternates for better software support, removed deprecated characters, and slightly adjusted vertical metrics. Hedgerow was paid from the beginning and I've never come across it in use. It remains, for me, an exercise in adapting classic rock imagery into a calligraphic form.

Hello Larry

A sample of the Hello Larry font, showing the letters 'a' through '4'. The font is a bold, stylized, and somewhat irregular typeface with a textured, pen-like appearance. The letters are black and set against a white background.

I released Hello Larry on November 30, 1997. The design was influenced by the Y2K-era aesthetic and developed without a direct reference point. It combined graffiti-inspired forms with a counterless structure and included decorative “eye” shapes within some letters. I first built it as a bitmap font, then auto-traced and slanted the outlines, which resulted in some irregularities due to the process. The name came from the television sitcom Hello Larry, which I remembered from childhood, though it was not connected to the design itself.

I originally distributed Hello Larry with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Hemi Head

A sample of the Hemi Head font, showing the letters 'A' through '4'. The font is a bold, stylized, and somewhat irregular typeface with a textured, pen-like appearance. The letters are black and set against a white background.

I launched Hemi Head on March 16, 1998 as a display typeface. The idea came from my interest in classic American muscle cars, particularly Dodge designs from the 1960s and 1970s. The first version was a single style called Hemi Head 426, named after the Chrysler Hemi engine. It was italic only, reflecting the always-italicized Dodge logotype. I

released it with a free commercial-use desktop license, hoping it might appeal to car enthusiasts. The design drew from the squarish lettering Dodge used between 1964 and 1993; Dodge Trucks relied on a narrower variation of the same style.

That first release was adopted far more widely than I expected, especially in product packaging and within muscle car culture. Encouraged by the response, I expanded the family in February 2011, adding multiple weights and upright companions to balance the italics. I designed a Bold Italic that closely matched the original 426 style and kept that weight free under the same license, treating it as a direct continuation of the original release. The full family grew to eight weights with matching italics.

The update released on February 6, 2026 represents a near-total rebuild rather than a simple expansion. Earlier versions were interpolated by blending extremes; this version was reconstructed using three masters (Hairline, a new Regular, and Heavy) allowing distortions in the heavier styles to ease naturally toward a fully even Regular. This significantly improves the intermediate weights, reduces corner congestion, and better suits the boxy, industrial structure of the design. A Semi-Bold weight has been added, kerning has been improved, and the Hairline has been carefully refined so stroke thickness remains consistent even at billboard scale. Italics were rebalanced as well, with corrected diagonal stroke weights and a slightly reduced slant from 12° to 11.3° for improved clarity on screens.

Language support has expanded substantially. Latin coverage now includes Vietnamese and additional languages, with Greek and Cyrillic added. Vertical metrics have been modernized, combining accents and anchors are included, quotation marks have been corrected for proper typographic behavior while retaining a reverse quote as an alternate, and the currency set has been updated to include newly introduced symbols. The free desktop license, originally limited to Bold Italic, now includes Bold as well.

In November 2024, I also reorganized the weight naming system: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin,

and Ultra-Light was relabeled Hairline. Along the way, the letterforms found secondary use in an earlier release, Vipnagorgialla. Hemi Head remains a display family rooted in automotive influence, but one that has evolved from a single italic into a carefully rebuilt, multilingual system while keeping part of its lineage free.

Heroid

ABCDEFGHIJK1

I released Heroid on October 5, 2005 as a paid display typeface. The goal was to capture a comic book look, something I had tried earlier with Mufferaw and Gargle but never felt satisfied with. For Heroid, I curved the vectors to give the letters a pen-like quality, making it feel closer to the inked lettering I saw in 1970s Marvel and DC comics. I wasn't imitating any one letterer; I used the era as a general guide.

The family started with regular and bold weights. I also added alternate caps to break up repetition and create the irregularity you'd expect in hand lettering. I always thought it worked better for comic-style text than my earlier efforts.

On June 18, 2021, I updated Heroid. I removed obsolete characters, fixed reversed quotation marks, and corrected some curve errors. I also adjusted a few Bézier points to balance shapes that had always looked slightly off to me, though those refinements are so subtle that they probably went unnoticed.

Heroid has not been used in published comics to my knowledge, but I still see it as a more successful attempt at the comic book aesthetic than its predecessors.

Highway to Heck

ABCDEFabcdef1234

I released Highway to Heck on March 6, 1998. The design was derived from my Blue Highway typeface. I applied an asphalt texture in Photoshop and then auto-traced it to create a crackled effect. Because the texture and tracing settings could not be replicated exactly, later updates such as adding accents and expanding the character set required manual vector adjustments.

I originally distributed Highway to Heck with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Hit

ABCDEFabcdef1234

I released Hit on June 17, 2008 as a paid display typeface. The design began with a scan of an old German disconnected script font, much thinner than what I was planning. I used it as a loose guide, then built thicker polygonal shapes. The polygonal construction was intentional, meant to create a jagged, textured quality.

To achieve an ink-like effect, I used the same Photoshop technique I had applied earlier in Hedgerow. The process created a bleed texture, which I then auto-traced and refined into vector outlines. I gave the design a slight slant to reinforce its sense of motion. The result was a display font with rough, inky edges and a deliberately uneven feel.

On November 2024, I released version 1.2 of Hit. This update fixed several rendering glitches, improving the display of specific characters such as the lowercase c, e with ogonek, H with bar, and the Vietnamese dong symbol. These refinements ensured smoother performance across applications.

Hit was never widely adopted, and I haven't seen it used in published work. For me, it was an experiment in texture—less about utility and more about exploring how far I could push an inky, rough aesthetic in a digital typeface.

Holy Smokes

A B C D E F G H I J K L 1 2 3 4 5

I released Holy Smoked on September 1, 1999. The design was created in Illustrator using a custom brush tool and a tablet, resulting in letterforms shaped like curved cigarettes. It was intended as an experimental display typeface. The approach was similar in spirit to my Burnstown Dam typeface, both relying on unconventional and whimsical construction methods.

I originally distributed Holy Smoked with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Home Sweet Home & Heart Sweet Heart

A B C D E F G H I J K L

I released Home Sweet Home on October 27, 1997. The design was inspired by cross-stitch lettering found in traditional samplers. In 2004, I added a variant called Heart Sweet Heart, which incorporated heart motifs. The construction reflected the same grid-based logic used in pixel fonts, where letterforms are built within strict resolution limits.

I originally distributed both typefaces with a free commercial-use desktop license. In November 2022, I placed them in the public domain.

Honfleur

A B C D E F G H I J K L 1 2

I released Honfleur on May 11, 2010 as a paid, all-caps display typeface. The design came from a 1938 Guerlain Vega perfume poster; I was drawn to its lettering and wanted to capture the same atmosphere in a digital form. Honfleur's wide letterforms reflect the proportions of that

advertisement, giving it the look of vintage luxury packaging. I named it after the commune in northwestern France, mainly because I liked the sound of the word rather than for any direct link to the design.

On May 25, 2021, I issued a maintenance update, removing outdated characters, adding prime symbols, and correcting reversed quotation marks. There were no stylistic refinements beyond these technical fixes.

On May 5, 2026, Honfleur underwent a complete revision. The typeface was expanded into a full family of eight weights with matching italics, and lowercase was added. Many glyphs were redrawn or refined for improved consistency, while spacing and kerning were rebuilt from the ground up. Accents were redesigned to better harmonize with the letterforms, punctuation was updated, and currency symbols were expanded. Language support was extended across Latin, including the addition of the German capital ß. Vertical metrics were also adjusted for improved cross-platform compatibility.

I still think of Honfleur as an exercise in translating a single piece of historical lettering into a typeface, though it has since grown into a more complete and flexible system.

Hooked Up 101

A sample of the Hooked Up 101 typeface. The text 'ABCDEFGHabcdefghi1234' is displayed in a bold, italicized, and slanted font. The letters have sharp, rectangular corners and a forward slant, giving them a dynamic, almost 'hooked' appearance.

I released Hooked Up 101 on November 9, 1998. The design featured sharp, rectangular corners and a forward slant. The inspiration behind the typeface and the meaning of its name are unclear to me now.

I originally distributed Hooked Up 101 with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Horsepower

A sample of the Horsepower typeface. The text 'ABCDEFGHabcdefghi1234' is displayed in a bold, blocky font. The letters have sharp, rectangular corners and a forward slant, giving them a dynamic, almost 'hooked' appearance.

I released Horsepower on October 14, 1996, as a display typeface. It was a variation of my earlier Induction design, both of which drew from Wim Crouwel's 1967 New Alphabet. New Alphabet had eliminated diagonals and curves in favor of horizontal and vertical strokes, reflecting the limitations of display technology at the time. Induction softened that approach slightly, and with Horsepower I tried to make it even more accessible by narrowing the width, using more conventional letterforms, and adding lowercase. The name tied to ideas of speed and technology rather than any specific subject matter.

On July 20, 2021, I released an update. I corrected inconsistencies, revised kerning and accents, expanded language support, and improved fractions. I also increased the character size by 13 percent to address cross-browser compatibility; this was a technical fix rather than a stylistic refinement.

Horsepower did not see notable use in published work, but it remained an experiment in balancing the aesthetics of 1960s typographic futurism with more practical letterforms. On November 2022, I placed it into the public domain.

Hoverunit

A B C D E F a b c d e f 1 2 3 4

I released Hoverunit on April 17, 2008, as a paid display typeface. The design was based on magnetic ink character recognition fonts from the 1960s, though I applied a more contemporary technology to the strokes to make it feel current. My aim was to keep the retro-computer aesthetic while improving readability compared to the original MICR designs.

The name came from my work on the DOS and PlayStation game Quarantine. In that game's dystopian setting, city vehicles had their wheels replaced with large metal blocks, which I called "hoverunits." I borrowed that term for the typeface because it carried the same futuristic tone I wanted the letters to suggest.

On 2021, I issued a maintenance update. I removed deprecated elements and corrected some technical issues but made no stylistic refinements. Hoverunit has not appeared in notable uses, though I still think of it as an experiment in connecting a specific historical style with a more usable digital form.

Hurontario



I released Hurontario on August 24, 1999. The design was an experiment in creating a connected, constructed script style. I named it after a street near my home in Mississauga. It was one of the earliest typefaces I removed from the Larabie Fonts website due to limited quality and usability.

I originally distributed Hurontario with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Hurry Up



I released Hurry Up on September 20, 1998 as a display typeface. The idea came from Ed Emberley's 1977 book Great Thumbprint Drawing Book. While the book focused on thumbprint art, the lettering inside had a casual, cartoon style that I wanted to capture. I scanned examples, traced them, and used those shapes as the basis for the design. The result was a loose, hand-drawn look that borrowed from the spirit of children's instructional illustration rather than from polished type.

Hurry Up was released with a free commercial use desktop license. Over the years, I've seen it appear here and there, though never in especially notable applications. On April 2024, I placed it into the public domain.

Husky Stash

A B C D E F a b c d e f 1 2 3 4

I released Husky Stash on January 28, 1998 as a display typeface. I wanted to capture the visual language of 1970s van culture graphics, so I experimented with modular construction and oversized swashes. The result was a bottom-heavy design, with swashes so large that they frequently collided with descenders. Looking back, the modularity feels mechanical, as if the pieces were copied and pasted rather than shaped with care.

Despite these flaws, Husky Stash found more success than I expected. It was used on shirts, album covers, and even television shows. One example I remember was the cover of *Free All Angels* by the band Ash. I think some people assumed it was a revival of a genuine 1970s typeface rather than a recent creation. Around the Y2K period, it fit in with a wave of reinterpreted vintage aesthetics, such as space-age clothing and lounge-inspired graphics.

At the time of release, Husky Stash came with a free commercial use desktop license. On August 2020, I placed it into the public domain along with other older free fonts. Although I was dissatisfied with the design, its reception showed how imperfections and a strong aesthetic could still resonate in a particular cultural moment.

Huxtable

A B C D E F a b c d e f 1 2 3 4

I released Huxtable on September 11, 2004. I aimed to create a casual slab serif with a hand-drawn quality. The design was based on the forms of an IBM Selectric typewriter font, possibly Prestige Elite. I scanned the typewriter characters and used them as templates, then redrew them with a tablet to soften their mechanical appearance and add a more

organic feel. The name referred to the Huxtable family from The Cosby Show.

I originally distributed Huxtable with a free commercial-use desktop license. In April 2024, I placed it in the public domain.

Hybrea

ABCDEFabcdef1234

I released Hybrea on June 6, 2006, as a paid family. My goal was to reflect the industrial and automotive design language of the mid-2000s, a time when typefaces were moving away from strict minimalism but still experimented with unusual cuts and curves. Hybrea combined soft curves with firm corners, aiming for a balance between technological precision and a humanized outline.

The family included a range of weights from Thin through Black, each with italics, and a single alternate style called Dirty, which resembled a spray-painted stencil of the Heavy weight. While I tested it in text settings, Hybrea worked best in signage and larger point-size paragraphs rather than extended reading.

In the 2010s I expanded the family with additional weights, refining details to maintain consistency but without redrawing the core shapes. On May 2021, I updated Hybrea to fix technical issues and remove deprecated characters. In July 2022, I added italic styles for the full weight range and included more currency symbols. A year later, in November 2024, I standardized the weight naming system: Ultra-Light became Thin, Fat was renamed Black, and Ultra-Black was changed to Extra-Bold. In December 2024, I corrected the Euro symbol in heavier weights and adjusted the vertical metrics to avoid clipping in some applications.

I haven't seen Hybrea used in published work. For me, it represents a particular moment in type design where industrial influence and softened geometry intersected.

Hydrogen Whiskey

A B C D E F G H I J K L 1 2 3 4 5

I released Hydrogen Whiskey on October 28, 1997, as a free display typeface. The design was built around wide, capsule-shaped letterforms that echoed the aesthetics of 1960s science fiction. My influences included MICR fonts, Westminster, Data '70, and even the pill symbol on Kaneda's jacket from Akira. Capsules had a futuristic quality that I wanted to capture, and this design was one of my earliest attempts at that idea.

The process began with a pixel font. I blurred it in Photoshop to smooth the edges, then auto-traced the shapes and cleaned them up. In the 2010s, I tightened the vectors to create more balanced outlines. The design remained purely a display face; I never intended it for text settings.

On July 20, 2021, I updated the font with small adjustments, fixing minor technical issues. Then in April 2024, I released it into the public domain along with other older free fonts. Hydrogen Whiskey never saw notable use, but it stands as a record of my early exploration into capsule-inspired letterforms.

Icicle Country

A B C D E F a b c d e f 1 2 3 4

I released Icicle Country on October 27, 1997, as a free display typeface. It was an experiment in giving Impact a winter theme. The first version used a perspective effect so that every character was wider at the bottom and narrower at the top, which left the letters looking triangular and difficult to use. I replaced that version with Icicle Country 2, which dropped the perspective treatment in favor of rigid, polygonal shapes.

The second version kept the frozen, jagged look but aligned everything to a strict grid. That decision made it appear overly stiff and mechanical, and it never found much practical use. I didn't see it in notable applications, and it remained one of my less successful experiments.

In August 2020, I placed *Icicle Country 2* into the public domain along with other older free fonts. For me, the design is a reminder of how an effect that seems clever in theory can quickly turn into a limitation in practice.

Idle Race

A B C D E F a b c d e f 1 2 3 4

I released *Idle Race* on April 2, 2024 as a paid, display typeface. The idea was to capture the look of 1960s MICR-inspired lettering but with softer, more playful forms that suggested the optimism of that period. I was also thinking about Carnaby Street fashion and how geometric precision and a relaxed, rounded aesthetic could overlap in the same design. I named it after the British psychedelic pop band *The Idle Race*, whose name felt appropriate for a typeface rooted in 1960s cultural references.

I drew the typeface directly in FontLab. Instead of conventional Bézier handles, I used smart corners, which let me assign radii to individual corners and adjust curve tension globally. This system was awkward to work with, but it produced consistent curves that converted to standard Bézier outlines on export. The method gave *Idle Race* its fat, softened shapes while keeping the geometry precise.

I designed it purely as a display typeface; it wasn't intended for text settings. Since release, I haven't seen it used in notable work, and I haven't made any updates or refinements.

Induction

A B C D E F G

I released Induction on May 28, 1996 as a free display typeface. The design was influenced by the cover lettering of New Order's 1988 compilation Substance. At the time, I hadn't seen Wim Crouwel's New Alphabet, but I later realized that Induction shared some of its ideas—letters reduced to horizontal and vertical strokes, stripped of curves and diagonals, and carrying the feeling of technology dictating form. Where New Alphabet was deliberately radical and often illegible, I softened the approach slightly so that Induction remained usable while still carrying that stark, mechanical quality.

On July 20, 2021, I released a significant update. I adjusted vertical metrics to improve cross-browser compatibility, slightly reducing character size in the process. Alternate letters were shifted to OpenType Stylistic Alternates and Stylistic Sets #1 and #2. I replaced all spacing and kerning, redesigned several characters, and expanded the fractions feature to support very long numerators and denominators. I added reversed left quotation marks to Unicode 201B and 201F, prime marks to 2032 and 2033, and many additional monetary symbols. Language coverage was expanded, diacritical marks were redesigned, combining accents were introduced, and the period and comma were raised to the baseline except when paired with "!" and "?".

In November 2022, I released Induction into the public domain as part of a larger batch of older free fonts. It has not seen notable use, but for me it remains a record of how I tried to balance historical influences with my own interpretation of technological constraint.

Inflammable Age

a b c d e f g h i j k 1 2 3 4 5

I released Inflammable Age on September 15, 1997 as a free display typeface. The design was built around octagonal corners, giving it a more aggressive look than my earlier Droid, though in practice the two ended up looking very similar. The name began as “Inflammable,” but I added “Age” to soften it and avoid making the reference too stark.

On July 20, 2021, I released a major update. I adjusted the vertical metrics to improve cross-browser compatibility, increasing the character size by almost 8 percent. I replaced all spacing and kerning, redesigned several characters, and made small adjustments to stroke thickness. I also expanded language support, added combining accents, numeric ordinals, and a wider set of math symbols. The OpenType fractions feature was updated to handle very long numerators and denominators. These changes brought the typeface in line with more modern technical standards.

I never saw Inflammable Age used in notable projects, and I had always intended it only as a display typeface. On April 2024, I placed it into the public domain as part of a larger batch of older free fonts.

Injekuta

A B C D E F G H I J

I released Injekuta on July 12, 2007 as a paid display typeface. The design was influenced by the sleek look of automobile badge lettering, with compressed proportions and sharp curves meant to echo the way car emblems were styled in metal. I named it after the Japanese katakana rendering of “injector,” reflecting my early interest in Japanese lettering. The original version included a set of katakana characters, but at the time my understanding of Japanese typography was limited and the results were weak.

On July 20, 2021, I issued an update. I replaced the reversed left quotation marks, sometimes called painter’s quotes, with proper quotation marks, though the originals remain available under Unicode

201B and 201F. I corrected an inconsistency between the widths of the space and non-breaking space characters, and I removed deprecated and obsolete characters such as L with dot and E with breve. The katakana set was withdrawn, a narrow ellipsis was added, and the vertical metrics were adjusted to improve cross-browser compatibility, which increased the overall character size by about 10 percent. I also improved ogoneks and redesigned the barred H character.

Injekuta never found much use and sales remained poor. In November 2022, I released it into the public domain. For me, it was a reminder of how experiments in style and cross-cultural influence do not always result in lasting appeal.

Inklea

A B C D E F G H I J K 1 2 3 4

Instant Tunes

A B C D E F G H I J K 1 2

I launched Instant Tunes on October 13, 1997. The design was influenced by Edwardian book cover lettering, with added abstract elements that gave it a less traditional appearance. The name came from the XTC song “Instant Tunes,” chosen for its sound rather than any direct connection to the design.

I originally distributed Instant Tunes with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Interplanetary Crap

A B C D E F a b c d e f 1 2 3 4

I released Interplanetary Crap on May 18, 1998. The design began with a scan of Alternate Gothic No. 3 from a catalog, which I modified by stretching and adding stencil struts in Photoshop. This was the first time I used a process that became part of my later workflow: applying Gaussian blur, layering effects, and integrating digital textures. The texture I used came from Autodesk 3D Studio, which produced edges that were sharp near the contours and rougher further away.

The name came from the song “Calling Occupants of Interplanetary Craft” by The Carpenters. Interplanetary Crap was released with a free commercial-use desktop license and later appeared in a variety of contexts. In November 2022, I placed it in the public domain.

Interrogator Stencil

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

I released Interrogator Stencil on May 9, 2014, as a paid, all-caps display typeface. The inspiration came from the look of 1980s military-themed video games, particularly the pixelated title screens of early Famicom shooters. I didn’t base the letterforms on any existing font; instead, I designed them to capture the utilitarian feel of stencil lettering associated with weapons and equipment.

The horizontal strut was the key organizing element of the design. In some letters, crossbars sit above the split, such as in A and H, while in others the shapes fall below, such as the bowl of the 9. The bowl of the R aligns above the split, reinforcing the consistency of the system. These rules gave the typeface a disciplined rhythm while still allowing for variation. The stencil cuts themselves were drawn to look conventional, strengthening the military theme rather than pushing into stylization.

Interrogator Stencil has not been updated since its release, nor have I seen it used in notable projects. It remains a straightforward attempt to combine the aesthetics of military stencils with the atmosphere of early video games.

Iomanoid

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

I released Iomanoid on October 20, 2000 as a free display typeface. The design was based directly on the logo for Taito's 1986 arcade game Arkanoid. That logo used sharp, angular letters to echo the trajectory of the ball in the game, and the round "O" represented the ball itself. I wanted to capture that same look while expanding it into a usable font.

To recreate the multicolored effect of the original logo, I built Iomanoid as a layered system. Designers could stack the layers in their software to produce a similar color treatment. I also included an alternate "O" with a grid texture, mirroring the one used in the Arkanoid identity. Beyond that, the family was straightforward and intended solely for display settings.

I never saw Iomanoid used in notable projects. On November 2022, I released it into the public domain as part of a larger batch of my older free fonts. For me, the typeface remains a personal nod to the arcade games of my youth and the hours I spent playing Arkanoid at home on my Amiga.

Jandles

A B C D E F a b c d e f 1 2 3 4

I released Jandles on September 12, 2004, though there had been an earlier version from 2001 that I never published. The first attempt felt too crude, so I tried to make the 2004 version more presentable. The result was an all-caps design with awkward, curly strokes that never really worked. The name itself was unappealing to me even at the time.

I drew Jandles using a graphics tablet, likely in a single sitting, and the process lacked the planning and refinement I would normally apply. It

was more of an experiment than a serious release, and the outcome reflected that.

On August 2020, I released Jandles into the public domain along with other older free fonts. While it was never widely used and I don't consider it a strong design, it remains part of my history as a designer, showing the kinds of risks and improvisations I was making at the time.

Jesaya

ABCDEFabcdef1234

I released Jesaya on July 30, 2008 as a paid geometric sans-serif. My goal was to give it a distinctive character by adding chamfered corners, which helped the letters fit together tightly and set it apart from more conventional geometric designs. Those squared-off shapes became something of a recurring theme in my later work.

On June 18, 2021, I updated Jesaya by removing obsolete characters and unnecessary ligatures while adding support for longer fractions. In May 2022, I made a larger update: redesigned accents, added italic styles, and introduced several new symbols. The most recent revision came in November 2024 with version 1.3, which standardized the weight names—Book became Light, Light was renamed Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled Hairline.

The name Jesaya has always felt mismatched to me. It has a biblical tone that doesn't fit the modern, angular look of the design, and if I had the chance, I would have chosen something less solemn. Despite this, I consider Jesaya one of the better outcomes among my geometric sans-serifs.

Jigsaw Trouserdrop

A B C D E F G H I J K 1 2 3

I introduced Jigsaw Trouserdrop on August 20, 1998. The design was derived from my Blue Highway typeface. A friend suggested I create a jigsaw puzzle font, which led me to experiment with adding puzzle-like forms to the letters. An early version included small caps, though I removed them in later releases. The name was chosen spontaneously and had no particular connection to the design.

I originally distributed Jigsaw Trouserdrop with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Jillican

A B C D E F a b c d e f 1 2 3 4

I released Jillican on February 21, 2002. My idea was to take Gill Sans and push it toward a post-punk, military aesthetic; something angular and octagonal that still carried some of Gill's rhythm but with harder edges. The name came from me playing with the sound of "Jill" until I landed on a version with a softer, feminine ring that felt right.

I developed two related versions. Jillican War is a stencil variant, while Jillican Warpaint adds dripping paint effects over the stencil structure. In 2008 I released version 3, which brought improved kerning, including class-based kerning; later that year version 3.1 expanded Latin accents for wider language support. On June 25, 2021, version 3.212 removed deprecated and obsolete characters such as L with dot and E with breve, eliminated the unnecessary fi and fl ligatures, and adjusted vertical metrics to improve cross-browser compatibility without scaling changes in Adobe applications. Accents in the Jillican War 3D style were also extensively cleaned up. In November 2024, version 3.3 modernized the naming system, renaming Ultra-Light to Thin, and simplified Warpaint by reducing the complexity of its paint splatter effects to improve performance in browsers.

When I created Jillican, I was unaware of the controversies surrounding Eric Gill. That knowledge came later, as discussion of his personal life became more widely known. Looking back, Jillican feels like a time capsule of early-2000s experimentation with a typographic nod to 1980s Britain. It never had any notable usage, but for me it remains an example of how type design can reflect both stylistic influence and cultural perception

Jillsville

A B C D E F a b c d e f 1 2 3 4

I released Jillsville on August 14, 2002 as a paid typeface. The name came from my earlier play with the soft “Jill” sound in Jillican; I had considered calling it Coolsville because I wanted something that sounded like a cool town, but Jillsville felt more distinctive. At first it came in two styles—Regular and Bold—which were so light that the difference between them was minimal. The design itself came from a mistake with a typewriter and carbon paper, where overstruck letters left small ring shapes that inspired the letterforms.

On September 14, 2009, version 3 expanded the character set with more Latin accents and punctuation, and it introduced class-based kerning. By 2017 I decided the typeface needed more than adjustments; I rebuilt it from the ground up. The new Jillsville expanded into seven weights with matching italics, with spacing redone, punctuation replaced, and fractions supported. I also added Greek and Cyrillic support. The letterforms were so extensively revised that the result was essentially a new typeface, though it kept a thread of resemblance to the original.

Version 4.1, released in November 2024, refined naming conventions, renaming Ultra-Light to Thin and modernizing the overall structure for application compatibility. That update also fixed the encoding of the single base quote to improve cross-platform consistency. Jillsville never had any notable usage in the wider design world, but for me it marked a transition from a quirky experiment into a more substantial, multilingual family.

Jingopop

abcdefghijklmnopqrstuvwxyz

I released Jingopop on April 11, 1998. The design began as an attempt to adapt the Coca-Cola logo into a typeface, but I abandoned that direction when it proved impractical. Instead, I reworked the partial drafts into a jumbled, experimental design that became Jingopop.

I originally distributed Jingopop with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Johnny Fever

ABCDEFGHIJK12345

I introduced Johnny Fever on April 16, 1998. It was an all-caps design influenced by 1980s science fiction and computer graphics. The original version included long swashes in the uppercase slots, which, along with spacing problems, made it difficult to use.

In 2016, I revised the typeface by improving the spacing and removing the swashes. A 2021 update involved further refinements. Johnny Fever shared some qualities with Aldo Novarese's Stop, particularly the use of gaps to create a futuristic effect, though my design had a heavier, more angular style. The name came from the character Johnny Fever on the television series WKRP in Cincinnati.

I originally released Johnny Fever with a free commercial-use desktop license. In April 2024, I placed it in the public domain.

Joy Circuit

ABCDEFGG

I released Joy Circuit on June 7, 1997. It was derived from Nasalization, stretched wide, with a thick outline effect applied. Joy Circuit was named after a song by Gary Numan. I originally distributed the typeface with a free commercial-use desktop license. In August 2020, I placed Joy Circuit in the public domain.

Joystix

ABCDEFGHIJK

I released Joystix on October 20, 1997 as a free typeface. The idea was to capture the look of arcade lettering, and the immediate inspiration came from Atari's Sprint, a 1976 racing game with a chunky pixel font. At the time, M.A.M.E. was new, and I discovered a way to view the character sets used in classic arcade games. I examined several titles, including ones from Atari and Namco, to get a sense of their full alphabets. The name came directly from arcade joysticks, but it was also a nod to the 1980s B-movie Joysticks, which I had enjoyed. The first version only included a monospaced style, staying faithful to the fixed-width look of arcade text.

In the mid-2010s, I expanded the family with a proportional version, which introduced kerning, as well as broader character coverage. That update added Greek and Cyrillic support along with new symbols, giving it more range without losing the arcade spirit. The monospaced style remained structurally unchanged but benefited from the expanded glyph set.

Joystix has been used in a variety of retro-themed projects, with one notable appearance in Matt Wilson's web cartoon Bonus Stage. In July 2025, I released a minor update to fix a bug with the numeral 8, which displayed incorrectly in some versions of Adobe Premiere Pro. For me, Joystix was a way of preserving arcade lettering at a time when tools like M.A.M.E. had just made it possible to peek behind the curtain.

Junegull

A B C D E F a b c d e f 1 2 3

I released Junegull on May 2, 2002. At the time, June was just around the corner and I was living in Port Credit, which was full of seagulls; that's how the name came about. The design grew out of my earlier typeface You're Gone, which itself had been influenced by the Movie Gallery logo. With Junegull, I wanted to keep the soft, rounded sans-serif character while easing back on some of the science-fiction eccentricities. I released the original Regular style with a free commercial-use desktop license.

In 2012, I added Junegull Beach, a textured companion with a sandy, weathered surface. It used OpenType ligatures to keep repeated letters from looking too obviously identical. While the main Junegull remained smooth and straightforward, Junegull Beach offered a rougher, more casual alternative. The textured version remained all caps and was sold separately.

Junegull circulated steadily over the years as an approachable display face and appeared in projects including the 2015 game Macbat 64. For a long time, though, the family remained essentially what it had been at the beginning: a single smooth weight with Cyrillic and Vietnamese support, plus the textured Beach companion.

I completed Junegull 4.000 on July 20, 2026. This was a major expansion of the original design. The former Regular proved too heavy to function convincingly as the middle of a family, so it became Extra-Bold. I added Thin, Extra-Light, Light, Regular, Semi-Bold, Bold, Heavy, and Black weights, along with matching italics, and designed a complete lowercase for the first time.

The language support was also expanded. The Latin character set now covers more languages, and the Cyrillic repertoire was extended substantially. Accent shapes were redesigned, including the taller stacked forms needed for Vietnamese, and the vertical metrics were adjusted to accommodate them. Spacing was improved, all kerning was rebuilt, numeral widths were normalized, punctuation was refined, and the comma and quotation marks were redrawn with clearer wedge-shaped forms. The guillemots were also redesigned so they would sit more naturally with both capitals and lowercase letters.

The OpenType fraction feature was improved, with fewer precomposed fractions retained in the font. Despite the scale of the revision, Junegull Beach was left unchanged; it remains a textured all-caps snapshot of the earlier family.

Kadeworth

ABCDEFabcdef1234

I released Kadeworth on May 4, 2010. The project began in late 2009 when someone from Google Fonts contacted me about contributing to their new web font service. I quickly sketched a few ideas, including Kadeworth, but the contact disappeared before any agreement was made. No contract was signed, and no licensing discussions took place. I decided to finish Kadeworth anyway and release it on my own. The name was chosen purely for its sound rather than any direct reference.

Kadeworth was designed to be compact and space-saving, suited for headlines on the web where line breaks were a concern. To keep it approachable, I used superelliptical rounded stroke ends that softened the overall impression. It was released as a paid font from the start, with only one weight and no italics or expansions.

The typeface has not been updated since its initial release and has not seen notable usage. For me, Kadeworth represents an instance where a potential commission fell through but still led to a finished design.

Kadonk

A B C D E F G H I J K 1 2 3 4 5

I released Kadonk on November 29, 2005 as a paid typeface. The name was meant to sound primal and cartoony, like an exaggerated sound effect from a caveman cartoon. The design was inspired by the spiked armor aesthetic I saw in Games Workshop's Gorkamorka series, though I never played Warhammer myself.

Kadonk was a single style with jagged, spiky forms that required extensive ligature work. I created hundreds of ligatures to keep the spikes from colliding or to join them when they did. To add variety, I applied a randomization filter to the outlines, which distorted the vector points; this required careful cleanup afterward. The result was a chaotic, aggressive look that gave Kadonk its character.

On May 2021, version 1.1 introduced some technical updates. I removed deprecated characters such as L with dot, and I increased the overall size of the font by 6 percent, which improved its presence in use. Kadonk never expanded beyond its original style and never found notable adoption.

Karma

A B C D E F a b c d e f 1 2 3 4

I released Karma on November 9, 1998 as a free typeface. My aim was to capture the feel of bitmap fonts from the Windows console, the kind you could generate by adjusting system settings in the 1990s. I created two versions at the outset: Karma Suture and Karma Future. The name "Karma Suture" came from a song by The Monochrome Set, while "Future" was chosen simply as an easy rhyme.

On January 31, 2022, I rebuilt Karma with significant changes. Many characters were redesigned, and I reworked the spacing and kerning so

that they aligned to pixel increments, preserving the low-resolution atmosphere. I also expanded the language support, added longer fractions, and corrected the encoding of reversed left quotation marks. A couple of weeks later, Karma Future, the outlined style, received its own adjustments to spacing and kerning. In November 2022, I placed Karma into the public domain.

The typeface has always existed as two styles, Suture and Future, and it was never widely used in design or publishing. For me, it remains a small project tied to the early days of bitmap nostalgia.

Kelvingrove

ABCDEFGHIJKLMNOPQRSTUVWXYZ123

I released Kelvingrove on August 28, 2007 as a paid typeface. The design came from an experiment in FontLab where I blended two of my earlier typefaces, Biondi and Marion, to see if I could create something new. The result was a small-cap typeface that held together better than I expected. I named it Kelvingrove after coming across the place name while scanning an atlas; it felt like the right fit for the design.

Kelvingrove was released as a single style but included OpenType stylistic alternates for characters such as K, Q, R, and the ampersand. In 2015 I expanded the character set to include Cyrillic. On December 7, 2021, version 2.1 introduced several refinements: deprecated characters such as L with dot were removed, the superfluous fi and fl ligatures were eliminated, and the Š and š were corrected to use proper cedillas. I also improved the accessibility of stylistic alternates in applications like InDesign.

Kelvingrove has not been used in any notable projects, but for me it represents an example of experimentation that produced a usable result. The blend tool in FontLab could often be unreliable, yet in this case it generated something I was satisfied with.

Kengwin

A B C D E F a b c d e f 1 2 3 4

I released Kengwin on August 10, 2010 as a paid typeface. The idea was to take the chubby, rounded serifs often seen in Archie Comics lettering and apply them to more serious, wider letterforms. The name was just a made-up word, chosen in part because I wanted to highlight the capital K. Kengwin began as a proposal during my short-lived contact with Google Fonts, but the opportunity fell through and I published it independently instead.

The design was a single style, intended to balance playfulness and formality. On June 18, 2021, I released an update that removed deprecated and obsolete characters such as L with dot and E with breve. I also improved the OpenType fractions feature to handle long expressions like 13/64 or 199/200. Reversed left quotation marks were replaced with proper quotes, though the older forms remain accessible at Unicode 201B and 201F. I added prime symbols at Unicode 2032 and 2033, and removed the unnecessary fi and fl ligatures.

Kengwin has not seen notable usage since its release, but it remains an example of me trying to bridge cartoon-inspired lettering with more conventional proportions.

Kenyan Coffee

A B C D E F a b c d e f 1 2 3 4

I released Kenyan Coffee on October 7, 1999. The design grew out of my long-standing admiration for Compacta, Fred Lambert's condensed sans-serif for Letraset from 1963. I tried to capture the same balance between square and round forms, starting with Compacta's characteristic O, but I introduced my own ideas, such as alternating high and low waistlines. The original version was a single Bold style, which

was soon followed on February 25, 2000 by Regular, Italic, and Bold-Italic. Those first releases were free for commercial use.

In the mid-2010s I expanded the family considerably, adding new weights and italics; those later styles were sold as paid fonts. By the time of version 5.2 in November 2024, Kenyan Coffee had grown to fourteen styles, covering seven weights with italics for each. That update introduced a clearer naming system—Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was relabeled Hairline. The change was cosmetic, though I also corrected the internal weight values to fix sorting problems in some applications.

Kenyan Coffee became one of my most downloaded fonts, often appearing in projects without me keeping track of where it showed up. I don't have a single standout usage to point to, but it has circulated widely over the years. Its stencil variant, Kenyan Coffee Stencil, has its own history separate from the main family.

Kenyan Coffee Stencil

A B C D E F a b c d e f 1 2 3 4

I released Kenyan Coffee Stencil on June 4, 2019 as a companion to the original Kenyan Coffee family. The idea was simple: take the condensed framework of Kenyan Coffee and add stencil breaks to give it a more industrial edge. It launched with five weights, all upright with no italics. Of those, only the Semi-Bold weight was made available as a free download; the rest were paid. I kept it as a separate family from the main Kenyan Coffee rather than bundling it.

The design played with contrast in the stencil struts. In the lighter weights the breaks are wide and obvious, while in the heavier styles they're thinner and subtler, almost disappearing into the weight of the strokes. In November 2024, version 1.1 adjusted the naming system so that Book became Light and Light became Extra-Light. No other changes were made at that time.

Kenyan Coffee Stencil never found notable usage in media or branding, but it served as an alternate option for designers who wanted a stencil look with the same condensed proportions as Kenyan Coffee.

Kicking Limos

A B C D E F G H I J K L 1 2 3

I released Kicking Limos on May 15, 1998. The design was constructed from repeated loop shapes that I arranged and combined to form letterforms, giving it a modular structure. The name was chosen for its strong, stylized sound rather than for a direct connection to the design.

I originally distributed Kicking Limos with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Kilsonburg

A B C D E F G H I J K L 1 2 3 4 5

I released Kilsonburg on September 20, 2014 as a free typeface. The design was inspired by the December 1925 cover of Vogue, which featured a striking approach to thick and thin strokes. In most Art Deco typefaces, such as Broadway, there's a predictable logic behind where the thick and thin lines fall. With Kilsonburg, I deliberately broke that pattern; some letters have no thick lines at all, which gives the typeface a less conventional and more playful character. I also added a tall, slim S that reflected my own stylistic preferences in the 2010s.

Kilsonburg was released as a single style and remained free for commercial use throughout its life. It was never expanded with additional weights or italics, nor did it receive technical updates after the original release. In April 2024, I placed it into the public domain. Kilsonburg never gained notable usage in design or publishing, but for me it remains an exploration of Art Deco influences interpreted with less rigid rules.

Kimberley

A B C D E F a b c d e f 1 2 3 4

I released Kimberley on April 11, 2000 as a free typeface. At that time it was a single heavy style, though I didn't call it "Black" until later—originally it was simply Kimberley. The name came from a request; in the Y2K era I occasionally received emails asking me to name fonts after people, and in this case I agreed without knowing anything about the individual behind the name. I later learned that an unrelated typeface with the same name existed, produced by Graphic Systems (Rapitype) in the 1970s, but it bore no resemblance to my design.

In 2011 I expanded Kimberley into a larger family, at which point only the original style remained free while the new styles were sold. On July 10, 2022 I added italic versions to the family, introduced a capital eszett (ß), and included additional currency symbols. I also improved the fractions feature at that time. In November 2024, version 4.2 reorganized the naming system so that Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was relabeled Hairline.

Kimberley has never been tied to a specific high-profile project, but it has circulated widely enough that I encounter it often.

Kinesthesia

A B C D E F a b c d e f 1 2 3 4

I released Kinesthesia on August 8, 2022 as a paid family of seven weights, each with a matching italic. The design was my attempt to capture the look of liquid crystal display lettering, with sharp, diamond-shaped stroke ends and angular forms. It reflected a fascination I had in the early 2020s with sci-fi user interface aesthetics, particularly the kind of typography often seen on control panels in films and games.

On October 22, 2022, I issued an update to improve cross-platform behavior. The internal naming was adjusted so the styles would appear consistently in font menus across applications. I also refined the stroke widths in some of the weights and reworked the italics to achieve smoother curves and more consistent stroke contrast. No other technical changes were made.

Kinesthesia has not seen notable use in design or media projects, but for me it remains tied to that moment when I was focused on translating LCD-inspired geometry into a full type family.

King Richard

ABCDEFabcdefl234

I released King Richard on March 8, 1998 as a free typeface. The design was based on the Plymouth logo that appeared on cars from 1964 to 1994, which featured subtly flared strokes and squared terminals that suggested strength and speed. I tried to preserve those qualities in the full alphabet, including a distinctive lowercase h with an ascender shaped like a hooked “4” without the crossbar. The name came from NASCAR driver Richard “The King” Petty, a direct nod to the racing culture that had shaped the original inspiration.

At first King Richard existed only in an italic style, leaning into the idea of motion and speed. In 2004 I added a roman version so it could be used more broadly. The family never expanded beyond those two styles and it did not undergo further technical updates. It remained free for commercial use throughout its life until November 2022, when I placed it into the public domain.

King Richard never saw notable usage in design or media, but it was one of my early attempts to build a typeface directly from a commercial logo and extend it into a functional alphabet.

Kingsbridge

A B C D E F a b c d e f 1 2 3 4

I released Kingsbridge on November 16, 2014 as a free slab-serif family. The design was built around square slabs and sharp points, aiming for a bold, assertive look. I developed it as a large system with seven weights, four widths, and italics, for a total of 56 styles. The character set included extended Latin support, but I did not add Vietnamese, Greek, or Cyrillic.

Kingsbridge included fractions as its only OpenType feature. Beyond that, it was a straightforward family designed to provide variety in weight and width. I did not update it after the initial release.

On April 1, 2024, I placed Kingsbridge into the public domain. Although it never found notable use in design or media, it remains one of my largest free families, showing how far I was willing to push range and flexibility even without charging for it.

Kirsty

A B C D E F a b c d e f 1 2 3 4

I released Kirsty on December 24, 2000. The design was influenced by old railroad lettering and hand-painted brick signs, with a nod to the popularity of Émigré's Brothers around the same time. The original release was a small caps family in Regular, Italic, Bold, and Bold-Italic, all free for commercial use. A few days before finishing the font, singer Kirsty MacColl died, and I decided to name the typeface in tribute to her.

In 2020 I rebuilt Kirsty as a more complete family. I replaced the small caps with a proper lowercase while retaining the original small caps as an OpenType feature. The update also introduced new weights—Hairline, Thin, Extra-Light, Light, and Black—each with a matching italic, which

were released as paid fonts. I refined spacing, improved character shapes, and rebuilt the kerning with classes. The rebuild also added Greek and Cyrillic support, new accents and punctuation, updated currency symbols, and modernized fractions.

On November 1, 2024, version 5.1 refined naming conventions in the font menus and corrected Polish ogonek characters. The family now spans nine weights, all with italics. Kirsty has circulated widely and was most prominently used in the *Red Dead Redemption* video game series.

Kleptocracy

A B C D E F a b c d e f 1 2 3 4

I first released Kleptocracy on March 20, 1999 as a free font in a single style. It was loosely inspired by Émigré designs, though I can't point to a single source. That early version was rough and resembled what later became the Condensed Regular style.

On July 29, 2005 I rebuilt Kleptocracy from the ground up and turned it into a full family. It became a compact industrial design that blended elements of Art Deco with minimalist techno forms, with a few subtle cursive touches in the shapes. At that point the family included three weights and three widths, all upright. From that release onward Kleptocracy was no longer free; it was one of the few cases in my catalog where a typeface began as free but shifted to paid licensing.

On November 18, 2021 I fixed a compatibility issue that prevented the Expanded Bold style from showing in older applications. On July 11, 2022 I added italics across the family and removed deprecated characters such as E with breve. No other OpenType features were introduced. Kleptocracy never saw notable usage in design or media, but its name—chosen for its cultural weight in the late 1990s—has only become more resonant in the years since.

Knuckle Down

A B C D E f a b c d e f l 2 3 4

I released Knuckle Down on January 24, 1999 as a free font. It was originally an all-lowercase design with the capital positions cut out on the right side, so round letters would overlap when typed in sequence. The idea was tied to a 1970s visual sensibility, but in practice the cutaways only worked in limited combinations, and the concept didn't hold up.

In 2004 I revised it by removing the cutaways but kept it lowercase-only. The name came from the XTC song "Knuckle Down," which I admired. On October 12, 2021, I rebuilt the font more thoroughly. I added capital letters, redesigned several characters, raised the lowercase f to ascender height to distinguish it from r (keeping the original f as a stylistic alternate), and redrew the accents. I also adjusted the spacing and kerning, replaced the kerning system with class-based kerning, and added an OpenType fractions feature. Vertical metrics were updated for better compatibility across browsers.

On April 1, 2024, I placed Knuckle Down into the public domain. It has never been a widely used typeface, but for me it illustrates how an idea tied to 1970s aesthetics evolved over time from an impractical experiment into a more usable design.

Korataki

A B C D E F a b c

I released Korataki on May 11, 2006. It was commissioned for BioWare's Mass Effect series, but it was also published through Typodermic at the same time. The initial release was a single Regular weight, upright only. The design was influenced by the ultramodern style of the 1970s typeface China/Chimes, with wide, geometric letterforms suited to

science fiction settings. That first version included basic Cyrillic support and a set of katakana characters.

In 2009 I expanded the family by adding four more upright weights—Ultra-Light, Extra-Light, Light, and Bold. Italics were still missing at that point. In 2014 I introduced italics across the family, improved kerning, and removed the katakana characters, which I considered substandard. Korataki was never released for free. In 2009 it was also licensed for Capcom’s Spyborgs, another instance of it being used in video games.

On July 20, 2021, I refreshed the family but did not add new features; it was mostly to keep the set current. The most recent change came on November 12, 2024, with version 3.2. That update reorganized the weight naming system: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline.

Korataki remains most closely associated with the Mass Effect trilogy, where it appeared prominently, but it has also seen some use in other media.

Korrupt

A B C D E F G H I J K L

I released Korrupt on April 21, 2022 as a paid typeface. It was conceived as an experiment in distortion, beginning with a sketch of an offset R where the top was shifted horizontally yet still had to remain legible. I developed the rest of the alphabet with sharp, segmented stroke ends reminiscent of LCD numerals, combined with conflicting angles and antihumanist elements. The family consisted of a single weight, and the character set included extended Latin support.

Korrupt has not been updated since its release. It has not appeared in notable design or media projects, but I consider it an example of hypermodernism in typeface design—a recursive abstraction where traditional forms are layered with the logic of segmented LCD fonts, which themselves were abstractions of numeric displays. The result is a

design that sits uneasily between legibility and decay, reflecting the aesthetic concerns of the early 2020s.

Krait

A B C D E F G H I J K L 1 2 3 4 5

I released Krait on May 4, 2017. My goal was to create a contemporary display typeface that combined Art Deco influences with modern geometric principles. The design worked as a layered system, with a solid layer, an outline layer, and a fill layer that could be combined for offset effects. The numerals were a particular focus; I designed them to work well with the layering system, producing sharp and distinctive results. The character set included extended Latin, Cyrillic, and Greek.

Krait was released under a free commercial use license, but it came out at a time when interest in free fonts was waning. Despite the layered design, it ended up being one of my least downloaded typefaces. That lack of reception was disappointing and became a turning point for me, leading me to reconsider releasing new typefaces for free.

The family never included italics, and it was not expanded or updated after the initial release. In April 2024 I placed Krait into the public domain, hoping that by removing all restrictions, more designers might find a use for it.

Kredit

A B C D E F G H I J K L 1 2 3 4 5

I released Kredit on June 4, 1996 as a free font. The design was intended to emulate the embossed numerals commonly seen on credit cards. I began with a scan of OCR-A as a structural base, then built up strokes to create a three-dimensional effect. The first version was a single upright style and included extended Latin support.

By the 2010s, I recognized the limitations of the original. The shading was crude, the accents and symbols needed attention, and without separate layers, designers had little flexibility for color or dimensional effects. In 2014 I rebuilt Kredit, refining the shading, cleaning the outlines, and improving accents and symbols. I also introduced three separate layers—back, front, and shine—so users could stack them in software to create multicolor effects. This update kept Kredit free for commercial use.

On April 1, 2024, I placed Kredit into the public domain. Over the years it was adopted by banks and agencies working with banks, which made sense given its visual connection to credit cards. It remains one of my earlier attempts to translate a specific industrial lettering style into a functional digital typeface.

Kunio

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

I released Kunio on January 24, 2023 as a paid variable font. The goal was to explore the potential of variable font technology through an Art Deco lens. Rather than a static design, Kunio allows users to adjust two axes, which I called “body” and “counter.” By sliding these axes, the weight of the strokes and the openness of the counters can be tuned independently, producing over a million possible variations. I included a few presets as starting points, but the real purpose was to let users experiment freely.

Kunio exists only as a variable font; I did not produce static instances. The character set includes extended Latin coverage. There have been no updates since the initial release, and it has not yet found its way into any notable projects. For me, Kunio was more of a laboratory project—an experiment in recursive adjustability rather than a conventional family release.

Kwokwi

ABCDEFabcdef1234

I released Kwokwi on May 5, 2006. The design began with Mikadan, a typeface I developed for Bioware's Dragon Age series. That commission required a pre-hinted font aligned to a low-resolution pixel grid so it would perform reliably in the game engine. At full resolution, the results looked unusual, but the design was not exclusive to Bioware. I modified the outlines to develop a new typeface with characteristics of pub-sign lettering and added a drop shadow style, which became Kwokwi. Unlike most of my earlier fonts, it was originally sold rather than released freely.

Kwokwi did not gain much traction commercially, and in November 2022 I placed it in the public domain. The name came from a friend's cat, Kwokwi, chosen as a tribute.

Lady Starlight

ABCDEF R H J K 1/2 3/4 S

I released Lady Starlight on March 17, 1999 as a single-style display font. The design was directly inspired by the Scorpions' band insignia, which I later learned had also been used in the Rollerball movie poster from 1975. The name came from "Lady Starlight," a track on the Scorpions' 1980 album Animal Magnetism. The first version supported basic Latin only.

On July 20, 2021 I redrew Lady Starlight from scratch. The geometry was tightened, the waistline logic made more consistent, and extended Latin was added. I also replaced deprecated characters, expanded the fractions feature, and corrected quotation marks and guillemot spacing. Kerning and spacing were improved throughout. The font remained a single style and never included italics.

Lady Starlight was always free for commercial use. On April 1, 2024 I released it into the public domain. While it has never been used in notable projects, its reference to 1970s pop culture and its song-based name give it a place in my catalog that feels tied to both music and cinema history.

Larabiefont

A B C D E F a b c d e f 1 2 3 4

I released Larabiefont on February 23, 1998 as a free typeface in a single Regular style. Shortly after, I added a Bold version. These early releases were distributed widely at no cost, which helped establish my work in the late 1990s font-sharing culture. When I later began publishing under the Typodermic name, Larabiefont was expanded into a family that included Condensed, Bold Condensed, Expanded, and Bold Expanded, with italics for each. In that arrangement, the Regular remained free while the other styles were sold.

The design grew out of my interest in high-tech lettering of the time, with an octagonal D suggested by James Arbogast as one of its distinctive features. Larabiefont remained Latin-only and never expanded to cover other scripts. On June 9, 2021, I released version 4.0, which removed deprecated characters, refined outlines, and adjusted vertical metrics for modern software compatibility. That was its last update.

Larabiefont has not been tied to notable projects, but it did lead to derivative work. Cuomotype was directly based on it, and I also developed the morse code font Radios in Motion as a spinoff.

Laserjerks

A B C D E F a b c d e f 1 2 3 4

I released Laserjerks on July 3, 2006 as a paid typeface. It began as a FontLab blend experiment, combining elements of two earlier designs—Kleptocracy and Tank. The automatic blend produced a set of chaotic outlines, and I spent time cleaning and rationalizing them into a semi-coherent design. The result was a display face with industrial geometry and sharp edges, intended for experimental use. It was a single style and supported extended Latin.

On May 25, 2021, I updated Laserjerks to improve compatibility. Deprecated characters such as L with dot and E with breve were removed, reversed quotation marks were corrected, and prime symbols were added at Unicode 2032 and 2033. I also gave the lowercase ð a proper crossbar and adjusted vertical metrics for consistency across browsers. That was the only update the font has received.

Laserjerks has not been used in notable projects, but it reflects a moment in my process where I was interested in pushing digital tools to create unexpected results, then refining them into usable type.

Lerku

A B C D E F a b c d e f 1 2

When I released Lerku on November 7th, 2006, I was drawing inspiration from Morris Fuller Benton’s Bold Antique. I really liked that typeface and wanted to create something fun based on it. It’s got OpenType ligatures to make varied letter pair combinations. In June 2021, I gave Lerku a bit of a tune-up. I removed some outdated characters and adjusted the vertical metrics for better cross-browser compatibility. There’s not much more to Lerku, really. It’s a simple concept executed in a way that I hope designers find useful and fun to work with.

Lesser Concern

A B C D E F a b c d e f i 2 3 4

I launched Lesser Concern on May 11, 1999. The design was developed by taking the outline strokes of my typeface Kleptocracy and applying a nib stroke effect to them. The result was a vertical, disconnected script with angled stroke modulation. Unlike conventional script designs, it lacked a natural sense of flow. The name did not have a specific meaning or connection to the design.

I originally distributed Lesser Concern with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Let's Eat

A B C D E F a b c d e f i 2 3 4

I released Let's Eat on October 5, 1997. The design was created by modifying my Fragile Bombers typeface. I applied Photoshop's emboss effect to simulate reflections, then added additional highlights by hand with a tablet. The result was a condensed design with narrow letterforms and a glossy appearance. The name came from someone saying "Let's eat" while I was considering a title for the typeface.

I originally distributed Let's Eat with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Letter Set

A B C D E F G H I J K L

I introduced Letter Set on April 6, 1999. The design was based on a set of ceramic letters I found at a garage sale in Mississauga, originally used by amateur filmmakers in the 1960s for titles and credits. I scanned the

letters on a flatbed scanner, applied digital effects, and autotraced the results. I intentionally left the forms unrefined to retain their stark appearance. The name was a literal description as well as a play on “Letraset.”

I originally distributed Letter Set with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Lewinsky



I released Lewinsky on March 21, 1998. It was an all-lowercase techno-style typeface influenced by the snowboard aesthetic of the late 1990s. The design included horizontal lines running through the middle of the letters, though the spacing and alignment presented difficulties.

I named the typeface during the Clinton-Lewinsky scandal, intending the name to be unrelated to the events themselves. Shortly after its release, I saw it used on a snowboarder’s sweatshirt, but I have not often encountered it since. I originally distributed Lewinsky with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Libel Suit



I released Libel Suit on September 26, 1999. The design came from studying the Westinghouse logotype designed by Paul Rand in 1960, particularly the distinctive W. I used a modular construction with unusual details such as a lowercase g that departed from convention and diagonally cut stroke ends. The first release was a Regular style, which I made free for commercial use.

In 2005 I cleaned up the outlines, but the major change came in 2012 when I rebuilt the family. At that point I expanded it into six weights with italics, added Greek and Cyrillic support, and introduced OpenType features such as ordinals, fractions, and stylistic alternates. I also included an alternate g that softened the modular appearance. Those added styles were sold, while the Regular remained free.

On May 12, 2021, I refined Libel Suit by removing deprecated characters, fixing quotation marks, and adjusting guillemot spacing. On November 19, 2024, version 7.2 reorganized the weight names: Book was renamed Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline. That update also corrected weight value data so the fonts sorted properly in menus.

Libel Suit has appeared occasionally in projects, most notably in the 2014 game Terrance the Flying Eyeball. Although not widely recognized, it remains one of my more substantial families, combining influences from mid-century corporate identity with later technical refinements.

Ligurino

ABCDEFabcdef1234

I released Ligurino on March 9, 2005 as a paid sans-serif family. At the time, I wanted to test myself by creating something deliberately restrained after years of producing more eccentric designs. The first release included Regular, Italic, Bold, Condensed, and a single all-caps Outline style. Unlike many of my other families from that period, Ligurino emphasized clarity and control rather than experimentation.

Over time, the family expanded to six weights across three widths—Condensed, Semi-Condensed, and Normal—each with italics, along with the Outline style retained from the original release. I also added an OpenType stylistic alternate for the uppercase Q and a fractions feature. The design remained Latin-based and never extended into other scripts.

On November 12, 2024, I released version 3.1. This update reorganized the weight nomenclature, with Extra-Light becoming Thin, Light becoming Extra-Light, and Book renamed to Light. I also changed the internal naming convention so that weight precedes width, for example “Extra-Bold Condensed Italic,” to improve font menu organization. That has been the last revision of Ligurino to date.

Lilliput Steps

A B C D E F a b c d e

I released Lilliput Steps on August 26, 1999. It was a pixel typeface inspired by Earthbound (known in Japan as Mother 2), even though I hadn’t actually played the series at that time. The name came from a cave near Happy Happy Village called Lilliput Steps, the second sanctuary in the game, guarded by Mondo Mole. It was one of two Earthbound-related fonts I made, the other being Orange Kid.

Lilliput Steps was always a single style and supported only basic Latin. Unlike many of my other free fonts from that era, it never received the extended Latin treatment in the 2010s. It also never included italics or OpenType features. The font was always free for commercial use, and on November 1, 2022, I placed it into the public domain.

It was never used in notable projects, but for me it stands as an early experiment in translating video game aesthetics into type design. Later, after I finally played through the Mother series, it became a personal connection to a game world I came to appreciate deeply.

Lineavec

A B C D E F a b c

I released Lineavec on July 13, 2006 as a paid typeface. The design was influenced by vector arcade games, laser beams, and circuit board traces. I wasn’t referencing a specific vectorbeam title, but I wanted the

letterforms to echo the aesthetics of that era; the name itself is a portmanteau of “line” and “vector.” It was created as a single style and supported extended Latin. On June 10, 2021 I issued an update that removed deprecated characters, corrected reversed quotation marks, and adjusted vertical metrics for consistency across browsers. That has been the last revision. Lineavec has not been tied to notable projects or media, but it remains an example of how I experimented with geometric structures and arcade-inspired abstraction.

Linefeed

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Linefeed on January 5, 2006 as a paid typeface. It was inspired by the output of 1960s and 1970s computer band printers, which used continuous feed paper and produced a distinctive monospaced appearance. For reference I looked at old subscription labels that used band printers; those provided the capital letters, while the lowercase had to be imagined since the original machines didn’t use them. I added punctuation and accents so the typeface could function in modern contexts.

Linefeed was created as a single style and supported extended Latin. It did not include italics or OpenType features such as fractions or ligatures. On February 16, 2012, I improved the vertical metrics for better compatibility across software. No further revisions have been made.

Linefeed has not been used in notable projects, but it remains one of my explorations into adapting obsolete machine lettering for digital use.

Living by Numbers

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Living by Numbers on February 2, 1998. The design was not based on a specific typeface but on the idea of creating a jagged, irregular style. The letterforms were spiky and uneven, with nervous, jittery outlines that gave the typeface an energetic quality. The name came from the song “Living by Numbers” by the new wave band New Musik.

I originally distributed the typeface with a free commercial-use desktop license. In November 2022, I placed Living by Numbers in the public domain.

Llandru

A B C D E F G H I J

I released Llandru on June 23, 2005 as a paid typeface. The design was influenced by retro computer hardware such as floppy disks and Zip drives, with squared forms and a mechanical feel. The name came from a Star Trek reference, drawn from the computer system “Landru” in the episode The Return of the Archons. Llandru was always a single style and supported extended Latin.

The font included stylistic alternates for filled counters but no other OpenType features. On June 25, 2021 I updated it to remove deprecated and obsolete characters, refine the stylistic alternates, and adjust vertical metrics to ensure cross-browser consistency. That has been the only update.

Llandru has not been used in notable projects, but it represents my interest at the time in translating retro-technical motifs into functional display typography.

Lockergnome

A B C D E F a b C d e f 1 2

I released Lockergnome on December 20, 1997. The typeface began as a response to a request from Chris Pirillo, founder of LockerGnome, Inc. and host of TechTV's Call for Help. He asked me to create a custom font based on his description, but the draft I sent did not meet his expectations, and the collaboration ended. Rather than discard the work, I refined the draft and released it under the name Lockergnome.

The typeface had a cartoon-style appearance and over time it was used in cartoons, books, and video games. I updated it periodically by improving curves, accents, and symbols, though the design has remained close to the original release. I initially distributed Lockergnome with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Lonsdale

A B C D E F a b c d e f 1 2 3 4

I released Lonsdale on May 17, 2006 as a paid typeface. It began as part of my work on Cinecav, a project I developed with David Delp in 2005 to create closed caption fonts for television sets and set-top boxes under new FCC rules. Lonsdale was a disconnected script influenced by Emil Hirt's 1964 Parkway Script. I wanted to capture some of its flowing qualities while giving it a more technical feel.

During testing, it became clear that Lonsdale wasn't suitable for closed captioning. The lowercase forms were too unconventional, which posed problems for legibility, and the capitals were too wide and ornate to work in long runs of all-caps text. I decided not to use it for Cinecav but felt it had potential as a stand-alone design. The name came from Lonsdale Quay in North Vancouver, where I was living at the time.

Lonsdale was always a single style and supported extended Latin. Its only OpenType additions were ligatures designed to give the script a more natural appearance. On June 25, 2021 I updated the font by removing deprecated characters, correcting quotation marks, adjusting vertical metrics, and refining outlines. It has not been used in notable

projects, but it reflects my attempt to merge script forms with a technical sensibility.

Lucky Ape



I released Lucky Ape on October 27, 1997. The typeface was inspired by my experience working at a lottery booth in Oakville, Ontario. I wanted to create a design that resembled the rollers on a slot machine. To develop it, I scanned and traced a Clarendon typeface from a catalog and added symbols commonly associated with slot machines, such as cherries and lemons. The name referred to the way gambling devices exploit chance and psychology.

I originally distributed Lucky Ape with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Lunasol



I introduced Lunasol on March 26, 1997. The design was influenced by the twin-striped lettering on Toronto Blue Jays jerseys. I developed a futuristic, square-form typeface with parallel stripes running through the letters. After completing the design, I accidentally overwrote the finished version and its backups, so I recreated the font from scratch. The name combined “luna” (moon) and “sol” (sun), chosen for its science fiction resonance.

On April 14, 1997, I released two related variations: Lunaaurora, which added a background layer, and Lunasequent, which stretched the striped pattern into extended forms. In 2016, I merged the three designs under the Lunasol name, incorporating Aurora and Sequence as styles and adding another background layer to simplify color layering. I

originally distributed Lunasol with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Madawaska

A B C D E F a b c d e f 1 2 3 4

I released Madawaska on October 9, 2008 as a paid typeface. It was a slab-serif family with idiosyncratic lowercase forms that gave it a slightly rough, handmade feel. The name came from the Madawaska River, which I remembered from my childhood in Ontario.

The family was extensive, with eight weights and italics as well as separate small-cap styles. I also released two textured variations, Madawaska Jeans and Madawaska River, at the same time. These used OpenType ligatures to minimize repeating textures, and I added old-style numerals for additional flexibility. The character set included extended Latin but not Cyrillic or Greek.

On June 4, 2021 I updated the family to remove deprecated characters, expand fractions, refine outlines, and adjust metrics. Later, on November 13, 2024, version 1.2 introduced a weight renaming system for greater clarity and modernized the naming convention for small-cap styles. Despite its range, Madawaska has not been used in notable projects, but it reflects my interest at the time in building larger, more versatile families.

Mahavishnu

A B C D E F G H I J K 1 2 3 4 5

I launched Mahavishnu on March 1, 2006, directly inspired by the lettering on Mahavishnu Orchestra's psychedelic record covers. I didn't invent the style—it was an extrapolation of those album forms—but I wanted to capture that flowing, organic look in a digital typeface. The

design emphasizes interactions between adjacent letters, creating a rhythm that suggested calm contemplation as much as stylistic flair.

Although there were examples of lowercase letters in the original artwork, they didn't harmonize with the capitals. I kept Mahavishnu as an all-caps design, which allowed the shapes to retain their impact without compromise. At the time, I imagined it might have a future in fashion branding, where expressive display lettering was often sought after, though no notable uses ever materialized.

On June 4, 2021, I updated Mahavishnu to bring it in line with modern standards. I replaced reversed left quotation marks with standard quotes while leaving the older form accessible through Unicode, refined outlines to address minor issues, adjusted vertical metrics for cross-browser compatibility, and redesigned the Ø character. The typeface remains a paid release.

Mai Tai

ABCDEF abcdef 1234

I released Mai Tai on November 3, 1998. The typeface was created as a bitmap design that I later autotraced into vector form. The result featured compact, boxy letterforms and a very small x-height. These traits limited its readability, especially at smaller sizes.

I originally distributed Mai Tai with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Mail Ray Stuff

ABCDEFGHIJK 12345

I released Mail Ray Stuff on July 5, 1999. The design was influenced by the visual style of 1980s Menudo record covers. I aimed to create a typeface with organic letterforms that suggested a casual, playful

quality. The name “Mail Ray Stuff” was chosen quickly at the time; it had no particular connection to the design.

I originally distributed Mail Ray Stuff with a free commercial-use desktop license. It was later used for comic sound effects in the English translation of the manga series One Piece. In April 2024, I placed the typeface in the public domain.

Malache Crunch

The image shows the uppercase letters A through Z and the numbers 0 through 9 in the Malache Crunch font. The characters are constructed from a grid of small, solid black circles, giving them a pixelated or dot-matrix appearance.

I released Malache Crunch on September 8, 1998. The design was based on my Budmo typeface; I isolated its dot pattern and applied a heavy outline effect, producing letters made up of small rings. The appearance suggested chains or hole-punch reinforcement rings. The name came from a Season 4 episode of Happy Days in which the Malachi brothers used a demolition derby tactic called the “Malachi Crunch.” I misspelled the name as “Malache” when I released the font.

I originally distributed Malache Crunch with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Manbow

The image shows the uppercase letters A through Z and the numbers 0 through 9 in the Manbow font. The characters are filled with a pattern of small black dots, creating a textured, stippled effect.

I introduced Manbow on October 29, 2014. It began with a sketch of a ‘B’ featuring a decorative loop, which reminded me of clever loop treatments I had seen in thin strokes of Art Deco typefaces. That small detail set the direction, and I developed the rest of the alphabet into a geometric display face with strong Art Deco influences.

At first, I wasn’t convinced the design stood apart from existing Art Deco fonts. To give it distinction, I introduced stripes that dictated the proportions of the thick strokes. Manbow grew into a layered system

with solid, transparent, striped, polka-dot, and screen-patterned variations. Some of these could be used as standalone styles, while others were intended for layered, multicolor compositions. I also designed versions that combined outline and fill textures so that users could mix approaches; in some cases, even the standalone textures could be layered on top of combined styles to create more complex effects.

The name comes from Space Manbow, a horizontally scrolling shooter released by Konami in 1989. There is no thematic link between the game and the font—I simply liked the sound of the name and thought it fit. Manbow was always meant as a display face, and I never saw it used in notable projects. It was first released with a free commercial-use license; in April 2024, I placed it into the public domain.

Mango

A B C D E F a b c d e f 1 2 3 4

I released Mango on November 24, 2006. Unlike many of my earlier typefaces, it was originally sold rather than distributed freely, apart from a limited free release of the Mango Scribble layer. I developed the design by drawing letters freehand with a Sharpie in an upside-down orientation, which created irregular, awkward forms. I then printed the letters in light cyan, scribbled over them, and added a fill layer to produce a marker-style, bubble-letter effect. The typeface consisted of multiple layers, with the scribble layer serving as the central feature.

On June 25, 2021, I updated Mango by removing deprecated characters, refining curve outlines, and enlarging some forms. In November 2022, I placed the typeface in the public domain.

Map of You

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

I introduced Map of You on April 5, 1999. The typeface began from a concept drawing created for an online multiplayer clan logo. The idea suggested a sci-fi tribal style, but it provided only a few characters, so I expanded the design into a complete alphabet. The result was an experimental display typeface with angular, stylized forms. The name came from the song “Map of You” by the new wave band New Musik.

I originally distributed Map of You with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Maqui

ABCDEFabcdef1234

I released Maqui on December 10, 2009. My goal was to create a typeface that avoided the clichés of futuristic fonts while still feeling modern and industrial. From the start, it was built as a compact headline family. The most distinctive feature is the peak form in characters like the ‘A’, which I based on images of classic gothic arches. It isn’t a strict equilateral arch, but it borrows that sense of upward sweep and compression, which also functioned as a space-saving device.

The design was meant for display use, particularly headlines, where its condensed proportions and sharp detailing could stand out. All of the weights were released at the beginning rather than added later, since I wanted the full range available for hierarchical use from the outset. I never saw Maqui adopted in notable projects, but it has remained available as a paid release.

On June 18, 2021, I updated Maqui to bring it in line with technical expectations. I removed deprecated characters, refined the outlines, improved the ellipsis and quotation marks, and expanded OpenType fractions. Later, on November 13, 2024, version 1.2 reorganized the weight nomenclature: Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. This re-

labeling clarified the structure of the family without altering its visual character.

Marianas

A B C D E F A B C D E F 1 2 3 4

I released Marianas on July 13, 2006, for a video game about the Pacific Air War, where it was used as part of the in-game design. My goal was to merge the sleek geometry of 1920s Art Deco with the utilitarian aesthetic of 1940s military lettering. Instead of leaning into the elegance that often defines Art Deco, I lowered the contrast between thick and thin strokes and replaced graceful counters with crude, rectangular ones. Even details like the stroke weights in the 'N' were made deliberately awkward, giving the typeface a homespun quality, as if it had been drawn by an inexperienced designer.

The result was a hybrid of Art Deco structure and wartime functionality, stripped of ornament and closer to a brutalist interpretation of the style. It was conceived specifically for the game it accompanied, not as a general-purpose display face, and I have never seen it used in notable projects outside of that context.

On June 18, 2021, I revised Marianas to improve its performance and compatibility. I removed deprecated characters, corrected spacing issues, and adjusted metrics, leaving the visual identity unchanged. In the 2020s, I shifted the way I presented Marianas: originally positioned as a World War II-themed font, I reconsidered that angle since the design didn't actually reflect authentic wartime lettering. I reframed it as having more of a tropical island theme, which better suited its casual, rough-hewn look. It remains a paid release.

Marion

A B C D E F a b c d e f 1 2 3 4

I released Marion on January 25, 2006, as a transitional serif typeface with nineteenth-century traits. It wasn't copied from historical sources, but I was influenced by the feel of older metal types. One of its distinctive features is the hammer-claw serif form, most visible on the top right serif of the capital 'S', where I used a slight convex curve rather than a conventional vertical or angled serif. That shape gave it a blunt, tool-like quality. The family fit into the neoclassical tradition, alongside fonts such as Baskerville and New Caledonia, but I gave it a heavier, more idiosyncratic treatment.

The project was shaped by practical use rather than experimentation. Roxio licensed Marion for their DVD authoring software while it was still in development, commissioning ornate ligatures that I felt undermined the typeface. They were a one-off for that software, and in hindsight I regret not removing them from the Typodermic release. In 2011, Apple licensed Marion for inclusion in iOS and some Mac applications. That deal expanded its language coverage to Greek and Cyrillic. It was included in iOS until 2019 and remains in macOS, though hidden until called by documents. Sales were minimal before Apple adopted it; since then, it has sold steadily, likely due to legacy document support.

The family began with Regular, Italic, and Bold. A Bold Italic was added in the late 2010s, and over the years I refined spacing, kerning, and international character support. On June 2, 2023, I corrected a PANOSE table discrepancy that was causing installation problems on macOS. That issue turned out to be tied to the system's hidden copy of Marion, which caused conflicts when users tried to install it. The solution was to change the internal naming to Marion Standard. The typeface continues to be distributed commercially.

Markerfield

ABCDEFabcdef1234

I released Markerfield on April 12, 2010. My aim was to simulate the texture of whiteboard markers—the squeaky, uneven strokes that stand

out on a smooth surface. My first attempts at drawing directly on slick material didn't work; the strokes were too inconsistent. Instead, I drew the letters on bond paper with a marker, then scanned them. From there I built a streak layer in Photoshop, which I blended with grit and film grain textures to capture the feel of a marker's surface residue. The end result was cleaned and assembled into a digital typeface.

The textures were designed to hold up when scaled down to smaller display sizes, but at very large sizes the autotraced vector shapes become more obvious and less convincing. Markerfield was always meant for display use, particularly in contexts where the goal is to emphasize a point or call attention to an idea. I never saw it adopted in notable projects, but I still consider it a fairly faithful digital approximation of whiteboard handwriting.

On June 25, 2021, I updated Markerfield to keep it technically current. That update involved removing deprecated characters, refining metrics, and expanding OpenType fraction support. The typeface remains a paid release.

Marquee Moon

A B C D E F G H I J K 1 2 3 4 5

I released Marquee Moon on June 9, 1997. The design began with an experimental concept for the letter N and developed into a typeface influenced by Compacta. Its main features were condensed proportions and twin stripes running through the letters. Producing consistent corners within this striped structure proved technically difficult at the time.

In the 2010s, I updated the typeface to correct vector errors and alignment issues, though the overall design remained unchanged. The name came from the song "Marquee Moon" by the band Television. I originally distributed the typeface with a free commercial-use desktop license. In November 2022, I placed Marquee Moon in the public domain.

Massive Retaliation

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

I launched Massive Retaliation on October 21, 1997. The design combined elements of Art Nouveau with angular forms associated with techno typography. It was intended as a display typeface that reflected stylistic trends of the late 1990s. In its early version, the typeface used alternate forms in the uppercase and lowercase positions, but I later removed this feature because it made the typeface difficult to use. The name came from the song “Massive Retaliation” by the British band Sigue Sigue Sputnik.

I originally distributed the typeface with a free commercial-use desktop license. In November 2022, I placed Massive Retaliation in the public domain.

Maychurch

A B C D E F A B C D E F 1 2 3 4

I released Maychurch on May 6, 2005. The idea came from a mix of architectural influence and typographic rationalization. I wanted it to function as a display face for projects with a formal or architectural theme. The capitals were based on Marion, with construction lines overlaid to give the appearance of a drafting diagram. Those lines weren’t ornamental; they were meant to mimic the long tradition of attempts to rationalize Roman capitals with geometry.

The faux construction look connects Maychurch to a lineage of theorists such as Albrecht Dürer in his 1525 *Unterweisung der Messung*, Geoffroy Tory’s *Champ Fleury* in 1529, and even earlier efforts like Felice Feliciano’s 1463 *Alphabetum Romanum*. These systems were not true design methods but reconstructions, often forcing letterforms into geometric compromises. I think of them as a kind of typographic

alchemy—an attempt to impose order on forms that were historically developed by hand and eye rather than compass and rule.

On May 25, 2021, I updated Maychurch to improve technical compatibility. That revision involved removing deprecated characters, adjusting vertical metrics for cross-browser consistency, and refining outlines to correct curve errors that caused issues in some applications. The typeface remains a paid release.

Mecheria

A B C D E F a b c d e f 1 2 3 4

I released Mecheria on May 26, 2005. It was a connected script loosely inspired by Amanda, a typeface from 1939. My approach was not to make a faithful revival but a reinterpretation. I traced a clean scan of Amanda using straight lines, deliberately choosing that method to create a crinkled, cut-paper effect. The result was a script with angular connections and swashes that gave it an unusual, almost fragile texture.

The design was meant for decorative display use rather than text. Shortly after release, Canada Type contacted me, pointing out that they had recently issued their own Amanda revival. Their version was a clean reproduction, while mine was interpretative. There was no question of copying—we were both working from the same widely available specimen—but it highlighted how multiple designers can arrive at similar ideas from the same source. For a time, I mentioned in my promotional material that those seeking a faithful revival should look at their version, while mine represented an alternate interpretation.

Mecheria never received technical updates after its release. It remains a paid typeface and has not been released into the public domain.

Meloche

A B C D E F a b c d e f 1 2 3 4

I released Meloche on October 25, 2007, after studying late nineteenth-century French signage and grotesque typefaces. What caught my attention was the presence of stroke modulation—thick and thin relationships—that aren’t common in sans-serif grotesques but often appeared in hand-painted signs. I leaned into that quality and added closed curves and angled stroke ends, which gave the design more warmth than a strict revival. From the beginning, Meloche was intended for display and larger point size text.

As a nod to its French theme, I added Fleurs-de-lys symbols. They were more of a marketing device than a serious functional addition, in line with how many designers include pilcrows or printer’s fists as selling points. The family originally had three styles, with extended Latin support but no italics. It included OpenType features such as old-style numerals and an alternate ‘Q’, but no fleur-de-lis shortcodes. On March 31, 2016, I expanded the family to seven weights with italics, improved language support to include Vietnamese, Greek, and Cyrillic, and added updated currency, punctuation, and math symbols. Meloche Book, later renamed Meloche Light, was released with a free commercial-use desktop license.

Meloche also became the foundation for my Moja typeface. On November 13, 2024, version 2.1 reorganized the weight nomenclature, renaming Extra-Light to Thin, Light to Extra-Light, and Book to Light, to clarify the progression across the system. Aside from that update, the design has remained consistent, and the family is still mostly a paid release.

Meloriac

A B C D E F G H I J K 1 2 3 4 5

I released Meloriac on March 8, 2007, after seeing an experimental uncase treatment of Avant Garde Gothic in a Vancouver entertainment magazine. That sparked the idea of pushing a geometric sans serif to the limit of weight and proportion. The goal was to see how much mass

the letters could carry before the forms broke down. The 'S' was the most difficult; its spine could only be thickened so far before the curves collapsed.

Meloriac is not a strict unicasé but something in between. Only the lowercase 'e' was included as a deliberate lowercase form, while the rest of the alphabet followed uppercase models. I tightened the spacing and kerning to emphasize a 1970s feel. It was conceived entirely as a display face, not for text.

I also included Katakana, though my inexperience with Japanese showed in their structural inaccuracies. As a kana-only font, it had little practical use. Later, I added Greek and Cyrillic support, which broadened its usability. Meloriac became popular in informal contexts and has been widely adopted in YouTube video thumbnails, which gave it unexpected visibility.

On May 2021, I updated the font by refining OpenType features and removing obsolete characters. It remains a paid release.

Meposa

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Meposa on March 27, 2007. It was derived from my earlier design Sui Generis, though very little was carried over beyond the basic structure of the b, d, p, and q. From that starting point, I extrapolated a new system with heavier strokes and decorative surfaces. The result was a display typeface intended for posters and other large-scale use.

The most distinctive feature of Meposa was its ligature system. I created joined forms not just as an experiment but as a deliberate marketing hook, giving the typeface a modular, constructed feel. While it remained visually related to Sui Generis, the weight, rhythm, and texture pushed it in a different direction.

Meposa never gained notable adoption, but it continued to be part of my catalogue. On June 25, 2021, I updated it for technical consistency,

removing deprecated characters, refining outlines, and improving OpenType feature support. It remains a paid release.

Mesmerize

A B C D E F a b c d e f 1 2 3 4

I introduced Mesmerize on November 29, 2014. It was my second attempt at using interpolation properly, after an earlier trial with Kingsbridge. Until then, I had been working out weight blending manually with charts and calculations. With Mesmerize, I relied on interpolation axes to generate a large family. FontLab 5 made the process difficult—middle weights often behaved unpredictably—but it was an important step forward in my workflow.

The inspiration came from the geometric sans serif lettering on Monopoly boards, especially the way letters like A, M, N, V, and W met the baseline or cap line with sharp points. I carried that detail into the design, which gave it a retro character. Mesmerize was intended as a display face for signage and posters, not for extended text. From the beginning, the family included eight weights, five widths, and italics, making it one of my largest releases.

Though I never saw it adopted in notable projects, Mesmerize became the foundation for the Canada 150 typeface, adapted in 2015 for Canada's sesquicentennial logo. That project expanded its reach far beyond my initial expectations. In April 2024, I placed Mesmerize into the public domain. Because of its size, I did not issue new updates—the amount of repetitive work involved in changing all styles would have been prohibitive. The public domain release was simply a relicensing rather than a technical revision.

Metal Lord

A B C D E F G H I J K 1 2 3 4 5

I released Metal Lord on July 17, 1996. The design was based directly on the Iron Maiden logo, which itself came from an earlier typeface I had not identified at the time. My first version contained only the letters visible in the logo, but as more information surfaced—through fan discoveries and archival materials—I expanded and modified the font to include a full character set.

One unusual addition was a lowercase script ‘s’ that appeared in a 1988 Iron Maiden calendar. I included it in Metal Lord as an OpenType stylistic alternate rather than in the default set. The font was conceived specifically as a heavy metal display typeface rather than a general gothic design, and its connection to the Iron Maiden identity defined its place in my catalogue.

After its release, fans pointed me to other appearances of the original typeface, such as a 1976 poster for *The Man Who Fell to Earth* and a 1979 paperback cover, though the actual designer of the source typeface remains unknown. I never saw Metal Lord used outside of Iron Maiden merchandise and their official website, but it was notable to see my reconstruction applied to their branding decades after the logo first appeared.

In April 2024, I placed Metal Lord into the public domain. This was a relicensing rather than an update—the design itself has remained unchanged since the expansions I made years earlier. In early 2025, I recorded a video interview with noted Iron Maiden enthusiast Ben Mistri, who is preparing a detailed history of the logo and will reveal the original typeface source when his research is published. As of September 2025, that information has not yet been released.

Mexcellent

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Mexcellent on April 2, 2000. It was a direct homage to the visual identity of the 1968 Mexico City Olympics, designed by Lance Wyman and Eduardo Terrazas. Their tri-linear stripe system was a

striking fusion of Mexican cultural motifs and Op Art, and I wanted to capture some of that spirit in digital form. My version was not as geometrically precise as the original, but it carried the same rhythmic, striped energy. Mexcellent was conceived strictly as a display typeface.

I initially released it with a free commercial-use desktop license for the regular style and a drop-shadow “3D” version. Later I added optional, non-free color layers that made it easier to add multi-colored effects. Those layers were a convenience rather than a necessity, since anyone could take the free version, convert it to outlines, and color the stripes manually. Because of that, I have always thought of Mexcellent primarily as a free typeface.

It found some visibility in music design: The Black Angels used it on their 2006 album *Passover*, and Pelican Club featured it on the cover of their 2024 single *Laura Call Me Up*. On November 14, 2024, I issued version 4.1, which refined the naming system for better cross-platform compatibility and adjusted line thickness in the regular style to improve balance and consistency across the family.

Mikadan

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Mikadan on April 13, 2006, as a commission for BioWare’s *Dragon Age* series. The challenge was to strike a balance between medieval atmosphere and modern readability. I studied samples of *Verona* by Stephenson Blake, William Dana Orcutt’s *Humanistic*, and Morris Fuller Benton’s *Motto*, borrowing ideas for proportions, serif forms, and stroke logic from all three. The result was a blackletter-influenced face that evoked medieval fantasy while remaining clear on a television screen.

BioWare requested decorative alternates, so I created a set of drop-cap capitals to reinforce the fantasy setting. Mikadan was designed specifically for in-game use rather than for printed material. Beyond *Dragon Age*, it later appeared in the 2018 game *Kingdom Come*:

Deliverance and on the cover of Ann Shelton's 2024 book *worm, root, wort... & bane*.

In 2021, I revised Mikadan to keep it technically current. I removed obsolete characters, refined OpenType features, adjusted kerning, redesigned Cyrillic forms, and corrected quotation marks. These changes preserved its appearance while improving usability. Mikadan remains a paid release.

Milibus

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Milibus on August 9, 2006, during a period when DIN and its variants were becoming widely used across interfaces and branding. Rather than follow that model closely, I wanted to add a touch of 1980s nostalgia. I looked back at low-resolution plotter fonts and computer lettering, then integrated some of their traits into a DIN-style framework. The most distinctive feature was a flat-sided 'A', built like the outline of a house with straight vertical edges and a pointed roof. It echoed the constraints of older digital lettering systems while giving the family its own identity.

Milibus was designed to function in both display and text settings. The structure borrowed DIN's utilitarian clarity but introduced subtle quirks that made it more expressive, especially at larger sizes. I never saw it adopted in notable projects, but it remains one of my experiments in fusing technical precision with retro digital reference points.

On June 18, 2021, I updated Milibus to keep it compatible with modern standards. That revision removed deprecated characters, replaced reversed quotation marks, eliminated unnecessary ligatures, and refined inconsistencies in the outlines and metrics. These changes improved usability without altering the design's character. Milibus remains a paid release.

Minicomputer

A B C D E F a b c d e f 1 2 3 4

I released Minicomputer on May 5, 2017. It grew out of my interest in 1960s techno-style typefaces that borrowed from MICR lettering, such as Data '70 and Westminster. Those fonts had been treated mostly as novelties or as symbols of outdated technology, but I wanted to show how they could be reframed as stylish display faces. The goal was to shine a light on their fashion potential, giving them a contemporary context rather than treating them as relics.

The design was intended purely for display use. The lowercase followed a more predictable stroke logic, which helped readability, but many glyphs had to be resolved one by one. The Greek lowercase was particularly difficult, since its more organic forms resisted translation into the mechanical logic of the system.

Although I never saw it adopted in notable projects, Minicomputer was my attempt to reposition this genre as more than a curiosity, showing how it could still carry visual strength in modern design. In May 2024, I updated the family for technical compatibility, refining outlines, updating vertical metrics, correcting quotation marks, and expanding OpenType features. It remains a paid release.

Minisystem

A B C D E F G H I J K L 1 2 3 4

I released Minisystem on September 20, 2004. It was based directly on the segmented fluorescent displays used in a Technics audio minisystem I owned in the 1990s. That display style was not unique to Technics; similar versions appeared across many brands of consumer electronics at the time. I wanted to capture that aesthetic in a digital typeface as a

record of an era when stereo minisystems were seen as compact, futuristic technology.

The design was strictly for display use. Since it was built on a segment system, the construction process was straightforward: I drew a single glyph with every segment activated, copied it across the alphabet, and then removed the segments that didn't belong. This allowed the family to mimic the logic of segmented displays without needing complex outlines.

I never saw Minisystem used in notable projects, but I considered it a faithful snapshot of a style that quickly became obsolete. In April 2024, I placed it into the public domain, relicensed as-is with no technical updates.

Minya

A B C D E F a b c d e f 1 2 3 4

I released Minya on June 10, 1996. It grew out of a marker scrawl I had used for years on family greeting cards and gift labels. The process was deliberately raw—I drew the letters by hand, scanned them on a flatbed scanner, and then autotraced them without much cleanup. The result preserved the spontaneous, uneven quality of the marker strokes. Minya was never conceived as a polished commercial project; it was more of a novelty exercise, born from a style I had already been drawing casually for a long time.

What seemed to make it resonate was the pairing of a playful, spontaneous look with the structure of a typewriter face. That combination gave it a quirky appeal that I hadn't expected. Although it was widely used, I don't recall specific notable projects where it appeared. After I developed Minya Nouvelle, which became the more refined successor, Minya was no longer a priority.

In August 2020, I placed Minya into the public domain. That was a simple relicensing with no technical updates; it remained as it had been since its original release.

Minya Nouvelle

ABCDEFabcdef1234

I released Minya Nouvelle on January 25, 2000, as a reworking of my earlier Minya typeface. While Minya had been created quickly from marker drawings and scans, I wanted this version to have a more consistent stroke logic and a cleaner, digital foundation. I built it from scratch on a drawing tablet, which allowed me to refine the forms while keeping the playful character that made the original appealing.

Unlike Minya, which was strictly a novelty, Minya Nouvelle was designed to function in both display and text settings. I expanded it into four styles—Regular, Italic, Bold, and Bold-Italic. The first bold versions were produced with a simple bold filter in FontLab, and while that was expedient, the results were crude. I later redrew and corrected those weights to bring them in line with the rest of the family.

Over time, Minya Nouvelle found steady use in children’s publishing, including Robert Munsch’s *Get Me Another One* in 2018. On November 25, 2022, I updated the family to adjust vertical metrics and prevent accent clipping, but otherwise the design remained stable. In April 2024, I placed Minya Nouvelle in the public domain, released as-is with no further revisions. It should not be confused with Ahmad Jamaludin’s typeface Minya, which was released in 2024.

Misadventures

ABCDEFABCDEF1234

I released Misadventures on November 10, 2009. It was commissioned for a PlayStation 3 action game, though I no longer recall the title. The

client asked for a typeface that echoed action-movie lettering, so I designed it as a bold small-caps family with added flares to soften its digital edges and give it a cinematic quality. The style was intended to resemble the kind of typography often associated with film posters and game titles.

The design did not find use beyond its original commission, but I continued to maintain it. On June 18, 2021, I updated the family to refine certain details: the ellipsis was narrowed, redundant ‘fi’ and ‘fl’ ligatures were removed, and prime marks were added. No other structural changes were made. Misadventures has remained a paid release.

Misirlou

abcdefghijklmnopqrstuvwxyz12345

I introduced Misirlou on July 20, 2000. The design was influenced by Mike Daines’ 1971 Letraset typefaces Sunshine and Moonshine. Sunshine featured hollow letters with a light halftone drop shadow, while Moonshine reversed the approach with solid letters and hollow shadows. Misirlou carried these ideas forward in a lowercase-only, counterless typeface that reflected the retro styles of the period. The name came from the surf rock song “Misirlou” by Dick Dale and the Del-Tones.

I originally distributed Misirlou with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Mississauga

Λ3CJEFabcdefghijklmnopqrstuvwxyz1234

I released Mississauga on June 17, 1999. The design was derived from my Credit typeface, which I modified to create a more experimental style. I named it after Mississauga, the city where I was living at the time.

I originally distributed Mississauga with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Mister Firley

A B C D E F G H I J K L 1 2 3 4 5

I released Mister Firley on November 30, 1997. The design combined several influences: the unicas style associated with 1970s lettering, exaggerated stroke contrasts reminiscent of psychedelic forms, and soft-edged square shapes common in 1990s techno typography. The result was a display typeface that reflected the design trends of its time. The name referred to the character Mister Furley from the television show Three's Company; I made a guess at the spelling when I named the font.

I originally distributed Mister Firley with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Mitigate

A B C D E F a b c d e f 1 2 3 4

I released Mitigate on March 20, 2012. The idea was to imagine a typewriter font narrower than either pica (10 cpi) or elite (12 cpi). The design condensed the proportions while keeping enough detail to remain legible. Some letters, like the 'k,' were bent into curved forms to save width, and the 'M' and 'W' had truncated middles. The lowercase 'm' lost its central serif. These adjustments let Mitigate take up less horizontal space while still reading as a typewriter face.

I designed it with distressed styles to simulate mechanical artifacts—worn ribbons, uneven impressions, and rough printing. That made it useful for retro contexts where a typewriter look was needed but horizontal space was limited. It was never meant for contemporary editorial work but rather for projects seeking a compressed, analog feel.

On November 14, 2024, I updated Mitigate by cleaning up vectors, reorganizing weights, and refining spacing and kerning. The family remained visually consistent but more technically reliable. It continues to be distributed as a paid release.

Mixolydian

ABCDEFabcdef1234

I released Mixolydian on February 20, 2012. The design was based on American industrial lettering traditions such as the Federal Highway Administration Standard alphabets and drafting templates, which contrasted with the more widely known European models like DIN. My aim was to explore the plain, utilitarian qualities of U.S. sources and treat them as a basis for a text-oriented sans rather than as display material alone.

The name came from music theory. I was learning about musical modes at the time, and “Mixolydian” appealed to me for its sound and rhythm. The family was drawn to serve in both text and display contexts, with proportions that could adapt across sizes. A companion called Mixolydian Titling was also released, consisting of an all-caps style available under a free desktop license. Structurally it was consistent with the main family, differing only in its casing.

I have not seen Mixolydian used in notable projects. On November 25, 2024, I updated the family by refining curves, reorganizing weight names, and improving vertical metrics. The core design stayed the same, but the family became more consistent and easier to use. Mixolydian remains a paid release, with Titling continuing to be free.

Mlurmlry

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

I released Mlurmlry on May 5, 1997. The design began as a modification of Neuropol; I condensed the forms and retraced them by hand, producing irregular outlines. The result was an experimental display typeface with a distorted appearance. The name was intentionally difficult to pronounce and chosen for its abstract quality.

I originally distributed Mlurmlry with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Mob Concrete

A B C D E F a b c d e f 1 2 3 4

I released Mob Concrete on February 4, 1999. The design was derived from Vibrocentric, which itself was an expanded version of Hemi Head. Mob Concrete exaggerated those heavy forms further, producing a rough, blocky style.

The name came from a David Letterman routine about the lyric “We built this city on rock and roll,” reimagined as “We built this city on mob concrete.” I originally distributed the typeface with a free commercial-use desktop license. In August 2020, I placed Mob Concrete in the public domain.

Mochon

A B C D E F G H I J K 1 2 3 4 5

I released Mochon on November 11, 2015. The typeface was based on the hand lettering of Donald Mochon, a former dean of RPI’s School of Architecture whose work with a grease pencil had a distinctive mix of control and irregularity. A fan sent me scans of his lettering, and I was struck by the texture and rhythm of the forms. Since the samples were inconsistent in size and resolution, I decided to build my own system rather than trace them directly.

To capture the effect, I worked with Mitsubishi Dermatograph grease pencils, drawing each letter about twenty-five times until I found three variants that preserved the raw quality while still holding together as a typeface. I then used an OpenType contextual alternates feature to shuffle the variants, so repeated letters would not look identical. The result was intended as a display typeface, though I also imagined it working in comic book balloons where a loose, handmade quality was appropriate.

As a small nod to Donald Mochon, I included his bird mascot, which I traced and added as a decorative glyph. Mochon has not been used in notable projects, but for me it served as a tribute to a designer whose lettering made a strong impression. It remains a paid release.

Model Worker

A row of letters and numbers from the Model Worker typeface. The characters are A, B, C, D, E, F, G, H, I, J, K, 1, 2, 3, 4, 5. They have a very rough, irregular, and hand-drawn appearance, with uneven ink and visible paper fibers.

I launched Model Worker on August 9, 1997. I created the design using a damaged Speedball dip pen nib that I altered with pliers. Writing with it on ordinary printer paper produced rough, irregular strokes as the nib tore the paper fibers and the ink soaked unevenly. I scanned and autotraced the results to produce the typeface. The name came from the song “Model Worker” by Magazine.

I originally distributed the typeface with a free commercial-use desktop license. In November 2022, I placed Model Worker in the public domain.

Moja

A row of letters and numbers from the Moja typeface. The characters are A, B, C, D, E, F, G, H, I, J, K, 1, 2, 3, 4, 5. They have a very textured, fur-like appearance, with a grainy, mottled effect across the entire set.

I released Moja on August 23, 2009. Unlike most of my earlier typefaces, it was originally sold rather than distributed freely. I developed it by adapting my Meloche design and applying a fur-like texture effect. The process involved generating textures with specialized

software, compositing the results in Photoshop, and then autotracing the characters into vector form. The name came from a Japanese word for a particular type of hair.

In June 2021, I updated Moja by removing obsolete characters, fixing inconsistencies, and enlarging the characters by about twenty percent. In November 2022, I placed the typeface in the public domain.

Mold Papa

ABCDEFabcdef1234

I introduced Mold Papa on April 14, 1999. The typeface was derived from Soul Mama, a sans serif design with outlines and drop shadows, and its simplified companion Soul Papa. Mold Papa was a distorted variant of Soul Papa, created as a separate experiment in form.

I originally distributed Mold Papa with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Monofonto

ABCDEFabcdef1234

I released Monofonto on November 11, 1999. It was designed as a monospaced face for screen use, with Bell Centennial as the main influence. I borrowed its deep ink traps, compact spacing, and narrow proportions, adapting them to a digital monospace framework. At the time, ink traps were an attractive stylistic feature, even in digital work, and I wanted to see how they would behave in a fixed-width design.

The typeface became unexpectedly well known after being licensed through Monotype for use in Bethesda's Fallout series. I wasn't directly involved with that arrangement, so its appearance in the games was a surprise to me. Over time, the family expanded beyond the original

regular style, though that version has continued to be available under a free license.

On June 18, 2021, I revised Monofonto to reduce the exaggerated ink traps and bring it in line with current preferences. The following year, on November 25, 2022, I updated it again by redesigning the zero and eliminating remaining ink traps across the family. That update also introduced support for Greek, Cyrillic, and Vietnamese. Monofonto remains a paid release, with the regular style still available for free.

Montebaldo

A B C D E F a b c d e f 1 2 3 4

I released Montebaldo on May 27, 2024. It was my attempt at an inverse slab serif, the category where the serifs are heavier than the stems. Historically, these designs are tied to French Clarendon or Italienne types that gained popularity in the late nineteenth century, then resurfaced in the 1960s psychedelic scene. Album covers like *Headquarters* by The Monkees or artwork from Yellow Submarine showed how these styles slipped into pop culture ephemera. I wanted to acknowledge that history without leaning into the usual “cowboy” or “circus” associations.

To achieve that, I minimized certain ornamental features, such as avoiding a curled terminal on the R and using a simplified lowercase a. My main references came from the 1973 Photo-Lettering Inc. catalog, which contained many obscure narrow slab serif designs that carried a more European rather than Western flavor. The family was built with eight styles, ranging from ultra-thin to heavy. Managing consistent radius-based curves across so many weights required a lot of manual work; I filled pages with calculations to make sure the geometry stayed coherent from one master to the next.

Montebaldo was aimed at fashion-oriented display use, though it has not seen notable adoption since release. Despite disappointing sales, I

regard it as a careful exploration of how Italienne forms can be reframed in a modern context.

Moon Cresta

A B C D E F a b c d e f 1 2 3 4

I released Moon Cresta on April 5, 2012. It began as a loose interpretation of Frederic Goudy's Sans, but I simplified the structure and rounded the terminals to soften its tone. The result was less angular and more approachable than Goudy's original. My goal was to take an early sans serif that might otherwise feel severe and give it a calmer, more adaptable quality.

The typeface was designed to work in both text and display contexts. At first, I released only a single regular style. In February 2022, I expanded the family to include Light, Light Italic, Regular, and Italic. That same update also corrected quotation marks, added fractions, refined punctuation, and removed obsolete characters to keep it technically current.

The name came from the 1980 arcade game Moon Cresta. It was chosen playfully, as I wanted to avoid an old-fashioned or historical-sounding title. Moon Cresta has not been used in notable projects, but it remains available as a paid release.

Motorcade

A B C D E F a b c d e f 1 2 3 4 5

I released Motorcade on September 23, 1997. The design began as an adaptation of my Inflammable Age typeface, which I reworked in Lightwave 3D to create a blocky, three-dimensional style. The result resembled lettering from 1960s racing graphics, with a strong high-contrast 3D effect.

I originally distributed Motorcade with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Movatif

A B C D E F a b c d e f 1 2 3 4

I released Movatif on April 29, 2009. It was essentially a modification of Coolvetica, adjusted to fit the late-2000s trend of geometric sans serifs with tight spacing and aggressive slanted ligatures. At the time, I noticed many designers were manually customizing fonts like Avant Garde Gothic to exaggerate angled pairings, so I built a family that baked that effect in from the start.

Movatif was intended purely as a display typeface. The family included seven weights but no italics. Instead, I focused on ligatures, creating a wide range of slanted pairings that reinforced the geometric construction. This gave the typeface a more fashion-oriented feel, reflecting how designers were chasing sharper, stylized forms in that period.

The family did not gain notable adoption, but I revised it on November 25, 2024, to reorganize its weight names for consistency with the rest of my catalogue. That update did not alter the design itself. Movatif remains a paid release.

Mufferaw

A B C D E F G H I J K 1 2 3 4 5

I released Mufferaw on April 7, 2003. It began as a commission for a German comic book team who asked me to design a custom typeface for their web comic. I produced a design that I thought suited their needs, but it was rejected. Rather than discard the work, I kept it and gave it a name tied to my Ottawa Valley roots. The name comes from Joseph Montferrand, known locally as Big Joe Mufferaw, a French-

Canadian folk hero celebrated in stories by Bernie Bedore and in a song by Stompin' Tom Connors.

The family included two weights, three widths, italics, and outline styles, all drawing on comic lettering. From its release, the regular style of Mufferaw was offered as a free font, while the expanded family was sold commercially. That balance of free and paid distribution helped it circulate more widely than it might have otherwise.

Mufferaw received a technical update on May 25, 2021, which removed obsolete characters, corrected curve irregularities, and adjusted the spacing of the ellipsis. A further revision on November 13, 2024, modernized the internal name tables for software compatibility, refined outlines again, and added a section symbol (§). It remains in distribution under the same free/paid model.

Naftalene

A B C D E F G H I J K 1 2 3 4 5

I launched Naftalene on March 11, 1998. The design was based on a piece of lettering found on an onion box; a font enthusiast sent me an image, and I adapted the angular style into a digital typeface. I saw it as a translation of architectural brutalism into typographic form. The name was a play on NAFTA, which at the time was associated with agricultural trade, particularly onion shipping.

I originally distributed Naftalene with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Nagomi

A B C D E F a b c d e f 1 2 3 4

I released Nagomi on October 18, 2006. The name means “tranquility” in Japanese, and the intent was to capture that mood in a brush display

typeface. My wife, Chikako, painted the hiragana and katakana, which I scanned and digitized. I stylized the strokes slightly, but kept the overall structure intact. For the Latin alphabet, I drew a set of characters that matched the mood of the kana so the two systems could work together visually.

It was conceived as a display typeface that conveyed a calm atmosphere. I originally included hiragana and katakana but omitted kanji, which limited its usefulness as a Japanese font. The Latin set was designed primarily for compatibility with the kana rather than as a standalone system.

Nagomi received a technical update on June 25, 2021, which removed obsolete characters, adjusted vertical metrics, and improved fractions. On November 15, 2024, version 2.103 expanded the set by adding dagger (†) and section (§) symbols. It has not appeared in notable projects but remains available as a paid release.

Naked Power

A B C D E F a b c d e f l 1 2 3 4

I released Naked Power on June 8, 2010. The typeface was directly inspired by Morris Fuller Benton's Eagle Bold from 1934, which was originally created for the National Recovery Administration's Blue Eagle logo and later used widely in government posters. Eagle Bold also found its way into popular culture, appearing on David Bowie's "Heroes" cover and Michael Jackson's "Moonwalker." Rather than doing a strict revival, I designed Naked Power with a focus on readability in the lowercase; the capitals were shaped to support them. Where Eagle Bold leaned toward all-caps display, I wanted a typeface that could function in both text and display contexts.

At the time, geometric sans-serifs were dominating design, and I felt the trend had already overstayed its welcome. Naked Power was my attempt at an alternative—still stylized but more grounded, with a range of weights from Hairline to Bold. The intent was to provide a

contemporary option that kept some vintage character while offering more practical use in text.

The typeface was updated on November 15, 2024, when the weight nomenclature was reorganized to better reflect their relative positions within the system. Book became Light, Light was renamed Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was reclassified as Hairline. Naked Power has not been used in notable projects, but it remains available as a paid release.

Nasal

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

I released Nasal on September 14, 1997. It was derived from Nasalization, with a blur effect applied to create softened outlines. Nasal was released a few weeks after Nasalization.

I originally distributed the typeface with a free commercial-use desktop license. In August 2020, I placed Nasal in the public domain.

Nasalization

A B C D E F a b c d e f 1 2 3 4

I released Nasalization on May 12, 1997. The design began as an extrapolation of the three letters from NASA's "worm" logo. I didn't trace the original forms directly but drew them by eye, extending the system into a full alphabet. The initial version was uppercase only. Later I rebuilt the family with a lowercase set, which gave it more flexibility; in short runs of text, the typeface can now function beyond its original display intent.

In the early years, I included outline, 3D, and distressed styles, but by the 2010s I removed them. That decision marked a shift in philosophy—those extras had been added to make the family look larger, but they

didn't provide real value to designers. From that point forward, I focused on maintaining a cleaner, more useful core family.

Nasalization has appeared in some high-profile places. CNN used it for their Crossfire branding, and in 2021 I was surprised to see it appear on NASA's Perseverance Mars probe. I had no involvement with that usage and only discovered it after they posted about it on social media.

On June 18, 2021, the family was updated with prime marks, corrected fractions, and removal of obsolete characters. A further revision on November 25, 2024, reorganized weight names for consistency with my wider catalogue. Nasalization remains a paid family, though the regular style is still available under a free license.

Negotiate

ABCDEFabcdef1234

I released Negotiate on March 10, 2008. The design was loosely inspired by Morris Fuller Benton's Clearface Gothic, but I wasn't aiming for a direct revival. Instead, I explored a concept where one end of each stroke was rounded and the other flat. At first I applied this systematically, but once I saw how the letters behaved in sentences I adjusted it more intuitively—squaring off some of the rounded caps when it improved readability. The effect created a typeface that felt like it was suspended between geometric and humanist tendencies.

Negotiate was built as a text family, with five weights and corresponding italics. I included old-style numerals because they integrate well in lowercase settings, which I expected to be important for text use. To make it more accessible, I offered the regular style with a free commercial desktop license, while the full family remained paid.

On November 15, 2024, I revised the family to standardize weight names across my catalogue. Book was renamed Light, and Light was reclassified as Extra-Light. These changes improved consistency without

altering the core design. Negotiate has not been used in notable projects, but it remains available under the free/paid model.

Nerdropol

A B C D E F a b c d e

I released Nerdropol on October 19, 2012. The idea came directly out of my years in the video game industry, where I often had to build pixel fonts by hand for custom text rendering systems. Back then, if a game needed a font like Handel Gothic, I would type it out in Photoshop and edit it into a pixel font manually, usually under tight palette restrictions. Neuropol was one of the designs that often ended up redrawn this way, so I decided to create a pre-pixelated version of Neuropol X as a standalone release.

The resemblance to Neuropol was intentional; Nerdropol was meant to feel like a bitmap reinterpretation of that design. To preserve the authenticity of the look, I limited the kerning to full-pixel increments. It was designed for display use rather than text, aiming to capture the feel of old bitmap fonts while still presenting a futuristic tone.

Nerdropol has not appeared in notable projects, but it remains in distribution as a paid release.

Nesobrite

A B C D E F a b c d e f 1 2 3 4

I released Nesobrite on March 27, 2007. The design drew on industrial lettering and emphasized a modular, box-like construction. I intended it mainly as a display face, where the rigid geometry could suggest strength and utility without being softened into a more humanist form.

The family originally consisted of multiple weights and widths, and in 2022 I expanded it by adding italics. That update also improved spacing

and corrected technical details that had dated since its release. Subsequent updates followed: on June 18, 2021, I cleaned up vectors and removed obsolete characters, and on November 15, 2024, I modernized naming tables and refined outlines for consistency with my other families.

Nesobrite has not appeared in notable projects, but it continues to be distributed as a paid family in its full range of weights and widths.

Neurochrome

A sample of the Neurochrome font showing the uppercase letters A through Z and lowercase letters a through z. The characters are rendered in a 3D, chrome-like style with thick outlines and a metallic sheen.

I released Neurochrome on October 8, 1997. The concept was simple: I took Neuropol and rendered it in Lightwave, a 3D modeling program, applying extrusion, beveling, and reflections to make it look like chrome. The result was a spectacle more than a practical tool, and I never expected it to find much use.

Neurochrome was always distributed as a free typeface. I've never seen it appear in notable projects, and it functioned more as an experiment in applying 3D modeling effects to type than as a working design for everyday use.

Neuropol

A sample of the Neuropol font showing the uppercase letters A through Z and lowercase letters a through z. The characters are rendered in a bold, blocky, sans-serif style with thick outlines and rounded terminals.

I released Neuropol on October 27, 1996. The design was influenced by Brendel Type Studio's Digital Sans from 1974, which I had admired since childhood without knowing its name. I didn't attempt a direct revival; instead, I added my own twist. At a video game company where I worked, we had a Tempest arcade machine with a glitchy vectorbeam display. The truncated lines produced by the machine inspired Neuropol's cropped terminals, while the rounded ends were meant to

echo the glow of the vector traces. From the beginning, it was intended as a display typeface.

Its rapid spread was due in part to timing. My Larabie Fonts website appeared as a top result for “free fonts” in search engines, so Neuropol was downloaded widely. The design struck a chord with late-1990s trends and became tied to the Y2K aesthetic. I was surprised to see it gain such strong cultural association; other fonts were more common at the time, but Neuropol’s rise and subsequent decline in use cemented its link to that era. An Instagram account called Neuropollution now documents its global appearances, as well as derivative designs like Neuropolitical.

I never received direct feedback from designers during its peak, but I could see the appeal of its truncated strokes. In 2002, I rebuilt it as Neuropol X, tightening the spacing and expanding it into a full family with five weights, three widths, and italics. That same year, I also released Neuropol Nova, which pushed the futuristic elements further. In 2015, I rereleased the original as Neuropol ’96 in response to designers who still preferred the first version. Finally, in April 2024, I placed Neuropol into the public domain as part of a wider effort to free older fonts that had no accompanying paid families.

Neuropol Nova

A B C D E F a b c d e

I released Neuropol Nova on October 24, 2002 as a deliberate exaggeration of Neuropol. Where Neuropol had already pushed a futuristic aesthetic, Nova amplified it, especially in the capital letters M, N, and W, which I designed in a unicas style. The whole family carried a stencil-like effect. The lowercase was less radical, but the capitals made it clear that this was not intended for general reading; it was strictly a display typeface for contexts that needed a stranger, more sci-fi atmosphere than Neuropol X could provide.

Neuropol Nova shared Neuropol X’s release year but served a different role. If X was a rationalized family aimed at versatility, Nova was the alien counterpart, exaggerating truncated strokes until they brushed against the edge of recognition. I didn’t see it as practical; it was meant for display only. Over the years, I have not encountered notable uses.

The family has been updated for technical consistency. On June 25, 2021, I removed obsolete characters, revised quotes, and improved fractions and ellipses. On November 16, 2024, version 2.2 reorganized naming conventions, moving from width/weight to weight/width ordering—for example, Condensed Bold became Bold Condensed—so that it would behave predictably in design software. Neuropol Nova remains commercially licensed.

Neuropol X

A B C D E F a b c d

I released Neuropol X on October 24, 2002 as the definitive replacement for the original Neuropol. I rebuilt it from the ground up, giving it tighter spacing, refining stroke endings, and reworking characters such as the Z, which regained its flat top. The family was expanded into a system of five weights and three widths, with matching italics. I avoided extremes: a Black weight didn’t work well with the rounded stroke ends, and a Hairline was impractical, so the family centered on usable mid-range weights.

Neuropol X carried over the futuristic, techno qualities of the original but rationalized them for more consistent display use. In the 2010s, I expanded its functionality further with new interpolations and broader language support, including Greek, Cyrillic, and Vietnamese, as well as updated currency symbols. The family has been used in projects such as the games WhipCrack (2009) and Galactic Arms Race (2013).

On November 16, 2024, version 3.1 introduced a revised naming convention. The ordering of width and weight was switched to match industry standards, so that names like “Condensed Bold” became “Bold

Condensed” for consistency across software. Neuropol X remains available as a paid family, with the regular style distributed under a free commercial use desktop license.

Neuropolitical

A B C D E F a b c d e f

I released Neuropolitical on December 15, 1997 in response to requests for a squared-off version of Neuropol. I didn’t have a particular vision for how it would be used; it was really about giving people an option they had asked for. I removed Neuropol’s rounded terminals and adjusted the spacing, which created a flatter, more severe look. To me, that change broke the connection between the rounded forms and their terminals, and the result has always felt like a weaker interpretation of Elsner+Flake’s Digital Sans, which inspired Neuropol.

Although I expanded Neuropolitical in the early 2010s into a family of seven weights plus italics, I have never considered it among my stronger designs. When I spot it in use, I often feel a sense of disappointment compared to seeing Neuropol or Neuropol X. Still, some designers clearly prefer its squarer, stripped-down style.

On November 16, 2024, version 5.2 reorganized the weight nomenclature for clarity. Book was renamed Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was redesignated Hairline. The regular style has always been free under a commercial desktop license, while the rest of the family remains paid.

Neuzon

A B C D E F a b c d e f 1 2

I released Neuzon on May 11, 2007, as a response to finding Tempo in an old catalog. Tempo, designed by Robert Hunter Middleton in 1930, was sometimes described as an American cousin to Futura. Its Bold

Extended style wasn't available digitally, yet it showed up on signs across North America, including the Shopper's Drug Mart logo in Canada. I didn't have enough reliable material to attempt a faithful revival, so I went in a different direction. I made Neuzon look like it had been worn down over time, a kind of digital version of what old signage fonts might look like if they had survived into the present.

Neuzon received an update in June 2021, when I removed obsolete characters such as L with dot and E with breve, replaced the reversed quotation marks with proper ones, and refined some outlines. Another update followed on November 17, 2024, which fixed minor graphical issues and added the section symbol (§). Neuzon has always been sold as a commercial typeface rather than released freely. I don't know of any notable uses in the wild, but for me the design stands as a reinterpretation of a once-common type style that had slipped into obscurity.

New Brilliant

The image displays the first five letters of the New Brilliant typeface: A, B, C, D, and E. These letters are rendered in a very wide, bold, and geometric style. The 'A' has a flat top and a wide base. The 'B' and 'C' are composed of thick, blocky strokes with visible gaps or 'notches' at the corners, giving them a fragmented, industrial appearance. The 'D' and 'E' also feature thick, uniform strokes with sharp, angular terminals. The overall aesthetic is reminiscent of mid-20th-century sci-fi or techno typography.

I released New Brilliant on February 1, 1998, during a period when I was producing a number of techno-style typefaces. Its design is very wide, with geometric construction and deliberate gaps in the strokes, similar to the fragmented look seen in science fiction graphics such as the Blade Runner logo. The font was intended for display use in techno or sci-fi contexts, though its extreme width limited its practicality.

New Brilliant was originally distributed under a free commercial-use desktop license. I never saw it adopted in any notable way, probably because the proportions were too demanding for most projects. Despite that, I still think the design holds visual interest when used sparingly, in situations where there's enough horizontal space to accommodate it. In August 2020, I placed New Brilliant in the public domain.

Night Court

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I introduced Night Court on December 3, 1997. The design featured a recurring ornamental form that first appeared on the N and was then applied across other letters. The result was an experimental display typeface with highly unusual shapes.

In August 2020, I placed Night Court in the public domain.

Nightporter

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Nightporter on October 1, 1997. The design was created by taking Fragile Bombers and applying a ripple effect in Photoshop, which produced a distorted texture across the letterforms.

In the 2010s, I revisited the typeface using a newer version of Fragile Bombers as the basis. I added OpenType ligatures to reduce the repetitiveness of the ripple pattern. The name came from the song “Nightporter” on Japan’s “Gentlemen Take Polaroids” album. In August 2020, I placed Nightporter in the public domain.

NK57 Monospace

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I introduced NK57 Monospace on January 29, 2015. My goal was to make a programmer-friendly typeface with multiple widths, something that would let coders fit a precise number of characters on different display panels. The family launched with sixty styles in total: six weights, five widths, and italics. It was monospaced, so every character

had identical advance widths across the weights, ensuring consistent alignment no matter which style was chosen.

I designed the letterforms with clarity in mind. Characters that are often confused, like zero and the capital O or lowercase l and the numeral 1, were given distinct forms. I also included block drawing characters for borders and a wide set of mathematical and technical symbols. Those features were part of the first release, as I wanted it to feel complete from the outset. NK57 was first distributed under a free commercial-use desktop license.

In April 2024, I moved it into the public domain. At that point, it made sense, since there were no paid companion fonts to maintain. NK57 never found much recognition in larger projects, but it served its intended audience of programmers who needed flexibility in monospaced design.

No Clocks

a b c d e f g h i j k 1 2 3 4

I released No Clocks on April 21, 2000. The typeface originated in 1997 when I created a design for Real Doll, a company developing a proposed line of robot and cyborg dolls under the name Replicants. They requested a wide, futuristic style similar to China/Chimes, a 1970s typeface that later influenced my Korataki design. They needed only lowercase letters for a website mock-up. As payment for the work, I received a licensed copy of Fontographer, which replaced the pirated version I had been using. The project was never pursued further, but I later completed the design and released it as No Clocks. The name came from the Pylon song of the same title.

I initially distributed No Clocks with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Nulshock

A B C D E F G H I J K L

I released Nulshock on May 30, 2014. I admired Good Times but felt it carried too much of its Pontiac lettering origin, so I wanted to design something with similar capsule shapes that was entirely my own. I named it after a spell from the Final Fantasy games. The letterforms have a wide, techno feel, with a touch of the NASA worm logo's simplicity, but the focus was on building a sans serif family with clear mechanical curves and carefully balanced proportions.

The original release included seven weights and a set of mathematical and currency symbols. Nulshock Bold was distributed with a free commercial-use desktop license, while the other weights were paid. On July 7, 2022, I expanded the family with oblique styles. They weren't simple slants; I adjusted the stems to compensate for distortion caused by skewing. That update also introduced more currency symbols, improved the OpenType fractions feature, removed deprecated characters, corrected reversed quotation marks, and refined spacing and kerning. A further update on November 17, 2024, reorganized the weight naming to make the system clearer.

I haven't seen Nulshock adopted in any notable projects, but I've always regarded it as a stronger effort than Good Times in terms of balance and precision. It remains part of my catalog as a structured, versatile techno family.

Numberpile

0 1 2 3 4 5 6 7 8 9 10 78

I released Numberpile on April 26, 2001, as a simple tool for adding circled numerals to maps and diagrams. The first version included 80 circled numbers and was distributed with a free commercial-use desktop

license. Accessing them wasn't straightforward; I supplied a chart to help, but typing beyond the lower ranges was awkward.

Later, I updated the font with OpenType functionality. This allowed users to type a number in parentheses and have it automatically convert to a circled numeral, up to 200. That version also included some cleaned-up outlines, making the characters sharper and more consistent. The improvement made the font much easier to use in practice.

In November 2022, I moved Numberpile into the public domain. By then, it had no paid companion styles, and I was gradually transitioning standalone free fonts into open licensing. I never saw it appear in any notable projects, but it filled a functional role for anyone who needed circled numbers in a simple, direct format.

Numbers with Rings



I introduced Numbers with Rings on December 14, 2013, as a more versatile alternative to earlier circled number fonts. Existing systems typically relied on precomposed symbols, which limited flexibility. My approach used OpenType logic to make the frames themselves act as variables, adjusting to fit the width of the content. This allowed numbers in rings up to 999999, along with letters or letter-digit combinations.

The technical side was demanding. I had to build placeholder systems to avoid gaps and ensure the shapes aligned correctly across different rasterizers. Because OpenType doesn't allow variables, the frames carried the adjustment logic instead. On May 12, 2021, I updated the font with support for stylistic alternate sets 1–3 and revised the manual to explain the new features.

Numbers with Rings was aimed primarily at professional use in maps, architecture, diagrams, and instructional materials. I haven't seen it adopted in notable projects, but it remains a paid product in my catalog.

The name came from a play on “Numbers with Wings,” a song by the new wave band The Bongos. Later, I developed Encerle as a simpler evolution of the same system, designed to reduce the complexity for users.

Nyxali

A B C D E F G H I J K 1 2 3 4 5

I released Nyxali on March 12, 2007. The capital letters, numerals, and some punctuation came directly from my earlier typeface Gnuolane, which I placed into a new context by treating them as if they had been metal-stamped. My inspiration was the kind of stamped letters you see in metal or leather, often made with metal punches. At first, I considered modeling them after military dog tags, but that didn’t feel mechanically plausible. Instead, I imagined a stamping device with an index notch at the top, which would keep each stamp aligned the right way up. That fictitious constraint shaped the look of the font.

The design was aimed at display use in military or industrial contexts. To enhance realism, I programmed alternate letter pairings to mimic the irregularities of actual stamped impressions. In 2021, I updated the font by removing deprecated characters such as L with dot and E with breve, and I adjusted the vertical metrics to improve cross-browser compatibility. Nyxali has always been distributed as a paid typeface, and I have not seen it appear in notable projects.

Octin

A B C D E F G H I J K 1 2 3 4 5

I launched Octin on October 16, 2007. At the time, there were only a few octagonal sports fonts available, and none of them offered a consistent range of weights with both serif and sans serif options. I decided to build a broader family and also introduced textured versions,

which were unusual in that genre then. From the start, Octin included all six variants: Sports, College, Prison, Stencil, Vintage, and Spraypaint. The textures for Spraypaint and Vintage were part of the initial release; in fact, the Vintage styles were based on a scanned T-shirt texture.

Each variant was released with one free style, while the rest were sold commercially. That model helped the family gain attention, and I often saw the free versions on protest signs. Octin also found its way into professional projects: Octin Stencil appeared in the exhibition Comeback Season: Sports After 9/11 at the National September 11 Memorial & Museum, Octin College was used in Maximilien Binard's book A Donkey's Tale, and Octin Vintage showed up on Steamworks beer labels and in Wachusett Brewing Company's 2024 rebrand.

I updated the family on June 18, 2021, removing deprecated characters such as L with dot and E with breve, and replacing reversed quotation marks with proper ones. On November 17, 2024, version 1.3 reorganized the weight naming system across College, Prison, Sports, and Stencil (Book became Light, Light was renamed Extra-Light). That update also added the section (§) symbol to all six variants. Despite more competition in the years since, Octin remains a reliable part of my catalog because of its range and versatility.

Octoville

A B C D E F a b c d e f 1 2 3 4

I released Octoville on October 20, 1999. The design was influenced by the title font from the sci-fi film "Outland", though I aimed to make it distinct. It became a compact, octagonal typeface with a low x-height in its lowercase letters. The name is a play on "Alphaville," the Jean-Luc Godard film, combining my interest in science fiction with typography.

I originally distributed Octoville with a free commercial-use desktop license. In November 2022, I placed it in the public domain.

Octynaz

A B C D E F G H I J K L 1 2 3 4 5

I introduced Octynaz on December 15, 2006. It was essentially a very distressed version of Tandelle Bold, stripped of lowercase letters. I wanted to push further into grunge and post-apocalyptic aesthetics by exaggerating damage well beyond what I had done in earlier fonts. The letterforms were heavily smudged, often spilling far past their boundaries, and I used ligatures to allow long smudges to cross several letters at once. I also filled in the counters to give the impression of deterioration and clogging.

Octynaz was created for general display use, particularly in contexts that called for an aggressive or chaotic appearance. From the start, it was distributed as a paid typeface. On June 25, 2021, I updated it by removing deprecated characters such as L with dot and E with breve, replacing reversed quotation marks with proper ones, narrowing the ellipsis, and refining outlines to eliminate errors like overlapping points and twists. These adjustments didn't alter its appearance significantly but improved file efficiency.

I haven't seen Octynaz used in any notable projects, but it remains part of my catalog as one of the more extreme distressed designs I produced.

Ohitashi

A B C D E F a b c d e f 1 2 3 4

I released Ohitashi on November 9, 2006. The design is a brush-style script influenced by the lettering used on automobile emblems from the 1970s and early 1980s. I was interested in translating that sleek, stylized feel into a font that could work in display settings as well as in larger blocks of text. The name came from Japanese cuisine: ohitashi is

a simple dish of boiled vegetables seasoned with soy sauce, and I thought the sound of the word suited the typeface.

The font was intended for display and larger text sizes rather than for continuous reading. In 2021, I revised the family by removing outdated characters such as L with dot, E with breve, and a few others, while also correcting reversed quotation marks. The update refined compatibility across software but didn't change the general appearance of the design.

Ohitashi has always been distributed as a paid typeface, and I haven't seen it used in notable projects. It remains in my catalog as one of the brush-inspired designs that connects automotive aesthetics to a script font context.

Oil Crisis



I released Oil Crisis on August 27, 2000. The typeface originated from a collection of Consumer Reports magazines from the 1970s and early 1980s that I found while helping my aunt clean out her mother's basement. Each issue contained diagrams of cars such as the Dodge Omni and Chevrolet LUV. I scanned these illustrations and attempted autotracing, but the print quality and the detail of the drawings produced poor results. I ended up redrawing most of the cars manually.

The final result was a dingbat typeface of 1970s-era cars and trucks. I originally distributed Oil Crisis with a free commercial-use desktop license. In August 2020, I placed it in the public domain.

Oliver's Barney

ABCDEFGHIJK1234

I introduced Oliver's Barney on October 27, 1997. The design was inspired by lettering I noticed on the facade of an old department store

in England during my first visit there. The letters appeared to date from the 1940s; they were blocky, plain, and geometric, a style often called stovepipe lettering because the shapes resemble bent pieces of stovepipe with straight lines and rounded corners. Although I only saw the lettering briefly, it made a strong impression.

The name came from two sources during that same trip. My first wife's cousin's young son Oliver was fixated on his Barney the dinosaur toy, and I connected that with the Elvis Costello song "Oliver's Army." I initially released the typeface with a free commercial-use desktop license. The first version was rough, with uneven spacing that reflected my early stage as a designer. In the 2010s, I revised it by improving spacing and refining details. In April 2024, I placed Oliver's Barney in the public domain.

Operational Amplifier

A B C D E F a b c d e f 1 2 3 4

I released Operational Amplifier on February 7, 1999. It was a boxy, techno design that leaned heavily toward slanted and extended forms, which limited its usability. In the 2010s, I revised the typeface, reducing the slant and adjusting proportions to make it more functional.

I originally distributed it with a free commercial-use desktop license. In August 2020, I placed Operational Amplifier in the public domain.

Optoisolator

A B C D E F a b c d e f 1 2 3 4

I released Optoisolator on February 23, 2024. The design began as an experiment with FontLab's smart corners. I wanted to see what would happen if the outer edges of the letters were kept rigidly square while the interior curves were softened with precise radii. The result was a

typeface with a boxy exterior and smooth internal arcs, creating strong negative spaces. I applied this treatment consistently across all glyphs.

The name came from electronic components known as optoisolators, or optocouplers, which transfer signals between isolated circuits using light. I liked the parallel: the font balances a sharp technological exterior with more organic curves inside.

Optoisolator was released solely for headline and display use, not for text settings. It has always been a paid font, with no free styles included. So far, I haven't seen it used in any notable projects, and I don't plan to expand it with additional weights or styles beyond the original release.

Orange Kid

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Orange Kid on May 30, 1999. It was a strict replica of the main font used in the Super Nintendo game Earthbound. At the time, I hadn't actually played the game myself; a fan sent me screenshots, and those provided everything I needed to reproduce the pixel font. The name came directly from the Earthbound character Orange Kid.

In 2009, I expanded the font to cover a full Greek alphabet and extended Latin support, including Vietnamese. The design remained a single style throughout. It was originally distributed under a free commercial-use desktop license. On April 23, 2024, I placed it into the public domain, making it freely available to use and modify.

I never saw Orange Kid used in any notable projects, though it was always intended as a faithful preservation of a recognizable part of Earthbound. Years after creating the font, I eventually played the Mother series myself, which gave me a belated personal connection to the design.

Order

A B C D E F a b c d e f 1 2 3 4

I released Order on June 14, 2010. It was based directly on Univers, which I studied using specimens of the older metal versions. I didn't trace or measure the originals, but I kept the proportions while redrawing the letterforms. The goal was to create a contemporary display sans serif that echoed Univers's structure but carried my own detailing.

The typeface was distributed only as a paid family, with no free styles included. On June 25, 2021, I revised it by removing outdated characters such as L with dot, E with breve, and a few others. That update also corrected reversed quotation marks and fixed curve errors that affected efficiency, though these changes didn't alter the outward look of the design.

Order was intended for general display use rather than for technical documentation or screen-specific applications. I haven't seen it used in notable projects, but it remains in my catalog as one of my straightforward modernist sans serif designs.

Otoboke

A B C D E F G H I J K 1 2 3 4 5

I released Otoboke on February 5, 2007. The design was inspired by the psychedelic typefaces of the 1960s, particularly Davida, and by playful shapes reminiscent of the Pac-Man ghosts. To explore unusual proportions, I sketched the letterforms upside down before digitizing them normally. The result was a highly irregular display face with exaggerated, balloon-like forms.

The typeface was always intended for broad display use rather than a narrow genre. It was released commercially with no free styles. On June

25, 2021, I revised it by removing outdated characters such as L with dot, E with breve, and others, correcting reversed quotation marks, narrowing the ellipsis, and sharpening the fuzzy line effect. These adjustments improved efficiency while preserving the eccentric look.

Otoboke has not appeared in notable projects, but it remains in my catalog as one of my more experimental typefaces, connecting 1960s psychedelic design with digital-era irregularity.

Outright

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'1'2'3'4'5

I released Outright on July 22, 1998. I first called it Outright Televism. The design was a 1990s techno interpretation of an art nouveau style; it had blocky shapes, irregular counters, and flared elements. I wanted the forms to echo both the stylized lettering of the 1960s and the vector-driven styles that were widely used in the 1990s.

I originally distributed it with a free commercial-use desktop license. In August 2020, I placed Outright in the public domain, making it freely available to use or modify.

Overload

aBCDeFabcdeF1234

I introduced Overload on December 11, 1997. The design was based on Eurostile, also known as Microgramma; I kept its modular structure but altered it with distressed forms that resembled degraded video output. I also added alternate A and E characters, which made a unicast effect possible. The name came from the Talking Heads song “Overload.”

On February 17, 2022, I released a major update. I redrew many characters, expanded the language coverage, and added monetary and mathematical symbols. The alternate A and E were preserved as

OpenType features; I also refined the accents and added fractions and numeric ordinals. In November 2022, I moved Overload into the public domain.

Owned

A B C D E F G H I J K L 2 3 4 5

I released Owned on July 29, 2005. My aim was to capture the look of urban marker writing without relying on photographs of graffiti. I carried a sketchbook and studied the way people scrawled letters on walls and surfaces, then practiced with markers to imitate the flow. What struck me most was the backslant, leaning to the left, and how the strokes often carried one letter into the next. I included ligatures from the start to emphasize those natural irregularities and connections.

Owned was always distributed as a paid typeface, intended for general display use. On June 25, 2021, I updated it by removing outdated characters such as L with dot, E with breve, and others. I also replaced painter's quotes with proper quotation marks, adjusted the vertical metrics (reducing the size of characters by about ten percent), and corrected curve errors that had crept into the outlines.

I haven't seen Owned appear in professional or notable projects, but it remains part of my catalog as an attempt to translate the feel of graffiti marker writing into a functional font.

Oxeran

A B C D E F a b c d e f 1 2 3 4

I released Oxeran on April 18, 2007. The name was inspired by Ranxerox, a cyberpunk comic book character. The typeface began as a non-exclusive commission; a client wanted a font that matched Clarendon, which they were already using, but also carried a rougher,

punk-inspired look. Once the project was complete, I was free to release it commercially.

Oxeran was designed with jagged edges and rough textures to give it a raw, rebellious appearance. I built in OpenType ligatures from the start, allowing for alternate letter pairings that helped break up monotony in setting. One of its defining features is a bold outline style with a distressed texture.

The typeface was always distributed as a paid font, with no free styles included. On June 25, 2021, I updated it by removing outdated characters such as L with dot, E with breve, and others, while also correcting inconsistencies and adjusting vertical metrics to improve cross-browser compatibility.

Although it was used by the original client, I haven't seen Oxeran appear in notable projects since its release.

Paint Boy



I introduced Paint Boy on June 2, 1997. The typeface was created through experimentation with a new feature in Adobe Illustrator that allowed objects to be turned into brushes. I drew a paintbrush, converted it into a brush, and used it to form the letter shapes.

The name came from my time working at the Woolco department store. When I worked in hardware, I jokingly referred to myself as "Hardware Boy." After transferring to the paint department, the nickname became "Paint Boy," which I later used for this design. The approach was similar to my Holy Smokes typeface, where I used cigarettes as the brush shape.

Paint Boy was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Pakenham

ABCDEFabcdef1234

I released Pakenham on March 30, 2001. It grew out of my earlier typeface Blue Highway, which itself had been influenced by Steile Futura. With Pakenham, I wanted a sturdier and more contemporary design that could function in both display and text settings.

The initial release included one style distributed under a free desktop license and was expanded to a multi-weight “Pakenham Deluxe”, which was exclusively available through MyFonts for a few years. On November 9, 2006, I expanded it to a full family and released it under Typodermic Fonts, while the former Pakenham Deluxe was removed. All later additions—extra weights, widths, italics, and effect styles—were sold as paid fonts. Pakenham did see professional adoption; Reebok used it in the mid-2000s, which gave the family some visibility.

I updated the family on June 25, 2021, by removing outdated characters such as L with dot and E with breve, correcting reversed quotation marks, and improving browser compatibility. A later update on November 17, 2024, standardized the naming conventions across the entire family; Book was renamed Regular, Light became Extra-Light, and so on.

Palamecia

ABCDEFabcdef1234

I released Palamecia on July 26, 2012. The design was an experiment in making a typeface that would remain legible at very low resolutions. Instead of beginning with high-resolution outlines and scaling down, I worked in a low-resolution preview window and built the shapes from polygonal forms. The letterforms came together as cut-out silhouettes, with the negative spaces defining the structure rather than conventional

skeletons and strokes. This approach gave the font a simplified, durable appearance that could withstand scaling and blurring on user interface devices. The name came from a boss character in the Final Fantasy series.

Palamecia was released as a paid font. It attracted little attention at the time and made almost no sales, so a few years later I issued a free all-caps companion called Palamecia Titling. That version used the same glyph set as the original but in all-capital form.

On November 2024, version 1.001 corrected errors in the name tables that caused rare display problems in certain applications. This improved overall stability without changing the design. I haven't seen Palamecia or Palamecia Titling used in notable projects, but the typeface represents an unconventional approach to legibility at low resolution.

Paltime

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Paltime on December 20, 2006, as a follow-up to my earlier Budmo typeface. Budmo had established the idea of a "marquee lights" font, but I wanted a version that felt more casual. Paltime was built as an all-caps display face with illuminated dots, designed simultaneously with the outlines rather than added afterward. This ensured a consistent rhythm and spacing. The capitals were based on my earlier typeface Bleeker.

During development, I experimented with alternate dot shapes such as stars and hearts. The stars pushed the software to its technical limits, nearly crashing under the complexity, while other experimental shapes couldn't even be saved. In the end, I limited the family to dots, hearts, and stars. The typeface was always distributed as a paid product, with no free styles included.

On May 25, 2021, I updated Paltime. That revision removed outdated characters such as L with dot and E with breve, replaced reversed

quotation marks with proper ones, and slightly adjusted the vertical metrics. These changes improved compatibility without altering the design's appearance. Paltime was always intended for signage and display, and while I haven't seen it used in notable projects, it remains a part of my catalog as a decorative illuminated style

Pants Patrol

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Pants Patrol on May 5, 1998. It was conceived as a derivative of my earlier typeface 20th Century Font, which was later rebuilt and relaunched as Wevli after a trademark issue prevented continued use of the original name. Pants Patrol was essentially a heavier version of that design, with a striped texture applied to give the effect of woodcut or woodgrain surfaces. The name Pants Patrol was chosen independently of the design.

Pants Patrol was initially distributed with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Paraaminobenzoic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Paraaminobenzoic on August 11, 1997. It was one of my earliest experiments with science fiction display type. I built it using a process I was relying on a lot at the time: drawing glyphs as bitmaps, blurring them in Photoshop to create smoother edges, and then auto-tracing the results. The name came from para-aminobenzoic acid, a chemical that caught my attention because of its long, unusual wordform.

The original release included a limited character set and was distributed as a free font. On March 26, 2012, I rebuilt it with a new set of outlines, expanded Latin support, and a full range of monetary and mathematical

symbols. Most of the original punctuation was replaced during that rebuild. In 2022, I moved Paraaminobenzoic into the public domain, along with other early free fonts that had no paid companion styles.

The design was intended strictly for science fiction display use, not for text. I haven't seen it adopted in notable projects, but it reflects my early interest in MICR-inspired forms, simplified into a less intricate and more graphic approach.

Pastor of Muppets

I released Pastor of Muppets on October 7, 1997. It was a free commercial-use font inspired by Metallica's logotype and named as a play on their 1986 album Master of Puppets. I created it without realizing how closely it tied into Metallica's trademarks. At the time, it circulated widely on early font-sharing sites and was picked up in parody contexts that referenced the band.

Over a decade after its release, I was contacted by Metallica's lawyers. Rather than dispute the matter, I formally transferred the rights to them, which ended my ability to distribute the font. To the best of my ability, I removed it everywhere I could. Because of its name, there was also an additional trademark issue—Disney owns rights to "The Muppets." That never escalated into a formal complaint, but I recognized it as another risk and reason the font could not stay in my catalog.

Pastor of Muppets has only been used in parody or fan contexts, typically to allude to Metallica. Beyond those, I haven't seen it appear in professional or sanctioned projects. It remains one of the few cases where I gave up distribution rights entirely; once transferred, it belonged to Metallica and was no longer under my control.

Pastrami on Rye

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Pastrami on Rye on August 23, 2013. It came out of a collaboration with my old high school friend, Scott—we were often coming up with side projects, and this one was tied to the idea of making a comic using felt cut-outs. We never produced the comic, though I did buy a lot of felt. The font itself was inspired by the lettering style in the newspaper strip Frank and Ernest, which I’d admired since childhood. Rather than imitate pen-and-ink, I designed it to look as if it were cut out of felt, giving it rough, constructed edges.

To reinforce that hand-made look, I included automatic shuffling of letters and numerals in the OpenType features, so repeated characters would not appear identical. That gave the impression of individually cut and placed letters. The typeface was always a single paid style, with no free versions.

On November 2024, version 1.001 corrected a minor graphical glitch and adjusted the name table for better compatibility across applications. I haven’t seen Pastrami on Rye used in notable projects, but it remains in my catalog as a typeface rooted in the tactile feel of cut-out lettering.

PCTL 4800 & 9600

A B C D E F a b c d e f 1 2 3 4

I released PCTL4800 and PCTL9600 on January 29, 2017. The project began as a commission from Bioware for their video game Anthem. They wanted something that echoed the technical precision of DIN but carried a futuristic, engineered quality. To achieve this, I created two related families. PCTL4800 included corner notches, suggesting the index cuts seen on memory cards and technical components, while PCTL9600 omitted them for a cleaner look. Both were stylistic alternatives rather than functional variations.

Each family was issued in six weights with italics, reflecting the trend of the late 2010s toward larger, more versatile font families. They were distributed as paid fonts from the start. The name PCTL has no inherent

meaning, while the numbers were loosely inspired by Atari console model designations.

Although Anthem did not meet expectations commercially, the typefaces themselves turned out to be among my more functional text families. They remain in my catalog without further updates since their original release, and I have not seen them adopted in notable projects beyond Anthem.

Peatloaf

A B C D E F G H I J K L 1 2 3

I launched Peatloaf on October 22, 1997. It was based on my earlier design Yawnovision, with the grunge treatment obscuring many of the structural weaknesses of the original. The texture gave the letterforms a rough character that suggested both medieval and otherworldly qualities. Its modular construction added to the unusual appearance.

The name was a play on “meatloaf,” altered to “peatloaf” for a slightly irreverent tone that suited the design.

Peatloaf was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Permanence

A B C D E F a b c d e f 1 2 3 4

I released Permanence on March 13, 2012. The typeface began as a personal project connected to a podcast I was starting with my longtime friend Scott. For the cover art, I wanted to parody Alvin Toffler’s 1970 book Future Shock. The title refers to Toffler’s idea of the “death of permanence,” in which post-industrial society would be defined by temporary goods and transient relationships. The letterforms themselves were an extrapolation of the font on the original Future

Shock cover, which shared some characteristics with the magnetic ink recognition styles of the 1960s.

Permanence was released as a single paid style with ligatures included from the outset. It was designed primarily for display use, carrying the same stark, mechanical quality that made the Future Shock cover so striking. I haven't made any significant updates to it since its release, nor have I seen it appear in notable projects beyond its original inspiration.

Pirulen

Λ B C D E F G H I J K 1

I released Pirulen on September 11, 2004. The design was my attempt to create a futuristic alternative to Bank Gothic. I wanted a font that shared its square proportions but avoided the turn-of-the-century engraving style that made Bank Gothic look more suited to old stock certificates than science fiction. The name came from a fire spell in the role-playing game *Skies of Arcadia*, spelled *Pyrulen* in the game; I changed it slightly for the font.

The initial release included a single regular style, which was offered as a free download. On May 9, 2012, I expanded it into a family of six weights with italics, all distributed as paid fonts. The original free style remained, but the additional styles were sold commercially. At first release, Pirulen included stylistic alternates such as a lambda-style A. Over time, frequent requests for a crossbarred A led me to add a barred version as well.

On June 25, 2021, I updated the family by removing outdated characters such as L with dot and E with breve, replacing reversed quotation marks, and correcting vertical metrics. A later update on February 10, 2024, fixed compatibility issues and standardized kerning.

Pirulen found some professional use; it was adopted for the title design of the 2021 arena shooter Lemnis Gate. Beyond that, I've seen it used mainly in science fiction and technology-themed projects.

Plain Cred 1978

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

I released Plain Cred 1978 on April 14, 1999. The design was a geometric sans serif derived from my earlier typeface Street Cred. It was influenced by 1970s hand-lettered layouts and shared traits with Herb Lubalin's Avant Garde Gothic, particularly the slanted A, M, V, and W characters that suggested custom lettering.

The "1978" in the name referred to the period I was trying to evoke. The design's proportions were unconventional, and it lacked the refinement of its inspiration. A striped companion, Street Cred, carried the same concept in a more visually effective way.

Plain Cred 1978 was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Planet Benson

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

I launched Planet Benson on December 2, 1997. The design was based on graffiti styles I observed around the Greater Toronto Area, ranging from elaborate work in Toronto's Parkdale neighborhood to crude lettering in suburban towns. Planet Benson drew more from the latter, intentionally embracing an unpolished, awkward quality. The release was titled Planet Benson 2, following an earlier version that was less developed.

The name came from an imagined concept of specialized worlds. After seeing a store called World of Shoes in Mississauga, I considered the

idea of entire planets devoted to a single theme. The thought of one dedicated to the television sitcom Benson led to the name Planet Benson.

The typeface was first distributed with a free commercial use desktop license. In April 2024, I placed it in the public domain.

Plasmatic

A B C D E F a b c d e f 1 2 3 4

I released Plasmatic on November 16, 1997. The design began with OCR-A as a reference point, but I pushed it toward a distorted, psychedelic style. I wanted a typeface that looked mechanical but warped, almost as if it had passed through an unstable digital filter. The name came directly from the punk band The Plasmatics.

Plasmatic was originally released as a free font. In 2012, I rebuilt it with expanded Latin coverage, fractions, and a fuller set of punctuation and symbols. That version replaced most of the original outlines while keeping the same general design. On March 2, 2022, I moved it into the public domain along with other older free fonts in my catalog.

The typeface was always a single style, and it was intended solely for display use. I have not seen Plasmatic used in notable projects, but it remains a record of my late-1990s experiments with distorted letterforms.

Plastic Bag

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

I released Plastic Bag on October 2, 1997. It was my attempt to build a typeface from hexagonal units rather than the rectangular grids usually used for segmented display fonts. The structure was influenced by LCD segmented lettering, but I wanted the modular geometry to feel unusual

and rigid, almost uncomfortable to read. The name came from the punk band X-Ray Spex and their song “Plastic Bag.”

Plastic Bag was originally a free font. On March 26, 2012, I redesigned the accents and expanded support for additional Latin-based languages. Beyond that, it remained a single style. On February 22, 2022, I placed it in the public domain, along with other early free designs in my catalog.

The typeface was always intended as a display face, not for text setting. One notable use was on a sub-brand of prescription eyeglasses distributed by Owndays in Japan during the 2010s. Otherwise, I haven’t seen it used widely.

Po Beef



I released Po Beef on December 6, 2006. The idea was to make a heavy sans serif that exaggerated weight and proportion to the point of awkwardness. The letterforms were blocky and compressed, leaving little room for subtlety or refinement. The name was meant to sound blunt and inelegant, matching the design itself.

Po Beef was distributed as a paid font from the start. It was intended only for display settings where impact mattered more than readability. On June 25, 2021, I updated it by removing outdated characters such as L with dot and E with breve, correcting quotation marks, narrowing the ellipsis, and cleaning up technical outline errors. These changes did not alter its overall look but made the file more efficient.

I have not seen Po Beef used in notable projects. It remains one of my more deliberately awkward designs, built to emphasize weight and presence over polish.

Poke



I released Poke on May 26, 1999. The design began with a squarish slab serif structure, which I combined with decorative striped forms reminiscent of hot-rod graphics. The result was a display typeface with unconventional contrasts between rigid letterforms and ornamental detailing. The name came from the word “cowpoke,” a reference to the slab serif base of the design.

For many years, Poke was distributed with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Polarband

A B C D E F a b c d e f 1 2 3 4

I released Polarband on October 27, 2010. The design was based on early twentieth-century inline display fonts, which often used thin interior lines to lighten heavy letterforms. I developed it as a layered system: the Back style provided a solid fill, Regular added a thin inline, and Fron isolated the inline so it could be combined with color or other effects.

Polarband was released as a paid font from the start. It was always intended for display use, where its layered construction could be used for posters, signage, or bold titling.

On June 25, 2021, I revised the family by removing outdated characters such as L with dot and E with breve, correcting quotation marks, strengthening accents, and updating the fraction feature. Those adjustments improved technical consistency without altering the

appearance. Beyond that, Polarband has not been used in notable projects and has not required further updates.

Polarized

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Polarized on May 20, 2022. The design was based on the segmented lettering of LCD displays, but I replaced the blunt ends of traditional segmented strokes with pointed terminals. This gave the typeface a sharper, more crystalline look, while still keeping the underlying modular construction. The name referred to polarized light filters, tying the design back to the world of optics and technology.

Polarized was issued as a paid family of five weights, each with obliques, included from the start. It was designed for both display and text use, with enough weights and spacing to function in extended settings while still retaining its segmented character. There have been no updates since the original release.

I have not seen Polarized used in notable projects, but it remains in my catalog as a modular segmented design with an emphasis on angular precision.

Polyflec

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Polyflec on June 28, 2007, during a period when I was immersed in technical, industrial aesthetics. It's a square sans-serif designed to reflect the sharp precision I was drawn to at the time, influenced partly by what I was seeing in contemporary truck design. I coined the name myself; it doesn't have an external source.

One defining feature is the way I introduced angular kinks where curves would normally close, like the bottom stroke of the C. Instead of turning

smoothly upward, it takes an abrupt low-angle incline. This treatment runs through many glyphs and gives the typeface a deliberately mechanical, slightly awkward flavor. I was also pushing myself technically, producing a broader weight range than usual. Improved interpolation skills made that possible, though it also taught me how much extra care intermediate weights require to avoid congestion or thinness.

On May 25, 2021, I updated the family to remove deprecated characters, replace reversed quotation marks, repair spacing inconsistencies, redesign the ogonek, and add prime marks. A further update followed on July 10, 2022, when I introduced italics, added a capital eszett, and included several new currency symbols. While it never found notable use, it stands as a snapshot of my style at that time and the way I was experimenting with industrial shapes and multiple weight families.

Pop Up Fontio



I released Pop Up Fontio on August 7, 1999. The typeface was built from my earlier design Lockergnome, which I modified by removing curves to create polygonal letterforms. I then imported the shapes into Lightwave, a 3D modeling application, where I extruded each letter and placed it above a modeled jack-in-the-box form. Each character was rendered from slightly different angles to add variation. The name was a reference to the television series Pop-Up Video, which was popular at the time.

Pop Up Fontio was distributed with a free commercial use desktop license for many years. In August 2020, I placed it in the public domain.

Port Credit

ABCDEFabcdef1234

I launched Port Credit on May 25, 1999. The typeface was an attempt to create a humanist sans serif loosely modeled after Optima. The design incorporated curling details that gave it an ornamental quality, though the result lacked the balance and refinement of its inspiration. The name came from the Port Credit area of Mississauga, Ontario, where I lived at the time.

Port Credit was distributed with a free commercial use desktop license for many years. In August 2020, I placed it in the public domain.

Pound

ABCDEFGHIJK12345

I released Pound on January 21, 2008. My goal was to design a bold, counterless typeface that drew on Art Deco while incorporating some Arts and Crafts influence. I built it around simple geometric shapes, with the absence of counters giving letters like O, P, and D a solid, filled-in look. To add another layer, I created interlocking forms that could be used with ligatures but were not essential to the design. I also gave the outlines a rustic, slightly irregular quality, suggesting stamped wood type or linotype printing.

Soon after its release, Pound was picked up by Coca-Cola for a global campaign tied to the 2010 FIFA World Cup. I saw it on store displays, posters, and Panini sticker packaging during that year. That exposure helped the font gain strong commercial traction around 2010. At the same time, I developed a simplified companion called Pound Web. It dropped most of the textured details and interlocks to make the typeface faster to render as a webfont, while keeping the wavy,

irregular contours. Pound Web was integrated into the main family and remains available alongside the original style.

Pound was always intended as a single-weight display face, and I never expanded it into a full family. Looking back, it feels tied to a particular moment in time. Its combination of geometric simplicity, rustic texture, and interlocking shapes makes it a reminder of how I was experimenting with hybrid influences in the late 2000s.

Presicav

A B C D E F a b c d e

I released Presicav on May 1, 2008. The starting point was Tempo Bold Extended by Ludlow, but I didn't want to do a straightforward revival. Instead, I treated the heaviest weight as a relatively faithful interpretation of the original, then pushed the lighter end of the family in stranger directions. In the ultralight version, bowls connected to stems in unconventional ways, and interpolation between the extremes produced weights with an unusual character of their own. That tension between heavy and light styles gave the family a shifting personality, where the darker weights carried a vintage flavor and the lighter ones leaned toward the experimental.

The first release included six weights. On August 5, 2018, I expanded the family with italics. A technical update on November 18, 2021, fixed a problem with Presicav Bold not appearing in older applications. Another update, version 2.1 on November 1, 2024, renamed Ultra-Light to Thin for consistency and corrected an export issue that had been causing rendering errors in the thinnest style.

Presicav never found an audience and received little attention, but for me it was an experiment in letting a typeface change personality across its weight range rather than enforcing uniformity.

President Gas

A B C D E F a b c d e f 1 2 3 4

I released President Gas on September 30, 1997. The idea came from a logo on a can of house paint; just a few letters, but enough to spark the thought of building a complete alphabet. I drew it with geometric proportions and octagonal shapes, keeping the design square and angular for display use. The name came from “President Gas,” a song by The Psychedelic Furs.

The uppercase letters had a strong, geometric presence, which I still think works well. The lowercase was less successful. I made the x-height too low, and the proportions didn’t narrow enough to contrast properly with the capitals. Looking back, the design might have been stronger as an all-caps family.

Originally it was a single style. In 2012, I reworked the font: spacing and kerning were replaced, accents were redesigned, punctuation expanded, and support for more Latin-based languages was added. In November 2022, I placed President Gas in the public domain. It never gained traction in use, but it represents an early stage in my exploration of rigid geometric display faces.

Pretender

A B C D E F G H I J K 1 2 3 4 5

I released Pretender on July 15, 2014. The idea came directly from the lettering on a 1935 sheet music cover for the waltz ballad “Mexicali Rose.” I took the forms of the words on that cover and expanded them into a complete typeface. The E in the source looked more like a lunate E—a C with a crossbar—while the L had a hooked form, almost like a reversed J. Those details set the tone for the rest of the design.

The cover itself carried an Art Deco flavor, but it also showed early industrial tendencies. The flat-sided forms and wide spacing hinted at the emerging industrial look of the period. My goal was to keep that blend of Deco elegance and machine-age bluntness intact, so Pretender would feel tied to its time while still functioning in a modern setting.

The name came from “The Great Pretender,” the song by The Platters. It seemed appropriate for a typeface that imitates an earlier era while being new work. Pretender was free to use commercially from its release in 2014 until April 2024, when I placed it in the public domain. I never issued any updates during that period.

Pricedown

A B C D E F G H I J K L 1 2 3 4 5

I released Pricedown on November 30, 1997. It began as my reinterpretation of Pinto Flare, a display typeface from the early 1970s. I kept the boxy structure and the odd uncase letterforms with swash descenders, but I drew my version harder and more angular compared to Pinto Flare’s softer feel.

The style was familiar even before digital fonts became common; Pinto Flare appeared in Data East’s Tag Team Wrestling in arcades in 1984 and on the NES in 1986. My version, however, became linked most strongly with Rockstar Games’ Grand Theft Auto series. At the time, I was working as an art director at Rockstar Toronto while the New York office used my free release of Pricedown without realizing it was mine. The community has since identified it with the franchise, though I never worked on the specific title that made it famous.

In the 2010s, I expanded Pricedown into a full family. The original free style was renamed Pricedown Black, while new weights were added with OpenType ligature coding for automated swash descenders and broader language coverage. On May 12, 2021, I updated it with improved stylistic alternates, extended OpenType fractions, and removed deprecated characters. Version 5.200, released in November 2024,

reorganized the weight names for clarity and fixed a missing inverted exclamation point in the Hairline style.

Looking back, I'm struck by its popularity but don't feel it reflects much of my own personality. It remains essentially a close copy of the "Price is Right" logotype. Even the name, a mashup of "Price is Right" and "Showcase Showdown," acknowledges that heritage more than my own design voice.

Prime Minister of Canada

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I launched Prime Minister of Canada on September 21, 1998. The design was influenced by Ed Emberley's Great Thumbprint Drawing Book from 1977. His simple, approachable drawing style suggested a hand-lettered cartoon typeface, which I developed with irregular, humorous forms to echo that spirit. The name was chosen at random. It did not carry any particular meaning or connection to the design.

Prime Minister of Canada was distributed for many years with a free commercial use desktop license. In April 2024, I placed it in the public domain.

Primer

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Primer on September 18, 1997, with teachers in mind. It was originally called Primer Print, after the oversized pencils used in early schooling. The design was meant for worksheets where children trace and print letters, not for continuous reading. From the start, it included uppercase and lowercase forms, since the aim was to mirror the alphabet children were learning.

After its release, teachers often asked me for customizations. Their requests usually focused on the I, J, q, 1, and 9. Some wanted a serifless I, others wanted the J and 1 to include serifs. The q was sometimes redrawn with a straight descender or angled hook, and the 9 was occasionally altered to a ball-and-stick form resembling a rotated 6. These adaptations reflected the different teaching conventions in use at the time.

I later experimented with a dashed version based on a German handwriting style, though it was eventually dropped. As Primer evolved, it laid the groundwork for the Report family, which I conceived as an extension and an improvement. While Primer was meant specifically for worksheets to teach printing, Report was designed to be more suitable for reading while still evoking the practice-sheet style.

On May 12, 2021, I updated Primer with technical refinements. The stylistic alternates feature was improved for better access in InDesign, fractions were expanded to handle longer numerators and denominators, primes were added, and deprecated characters removed. Primer remained available under a free commercial use license until April 2024, when I placed it in the public domain.

PRINTF

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released PRINTF on April 4, 2007. The design was rooted in the look of IBM chain printers from the 1960s. Those machines carried a chain of characters across a page while hammers struck the ribbon at the right moment, producing a distinctive printed effect. To keep speed high, they often used reduced character sets, typically uppercase only. PRINTF reflects that history with an all-caps design. It was derived from my clean typeface Linefeed, which had an invented lowercase, but PRINTF was always strictly uppercase.

To simulate the textured irregularities of chain printing, I included ligatures based on common digraphs and trigraphs taken from

cryptography lists. These helped reduce the sense of repeated identical letters. The result was a typeface that evoked subscription labels, driver’s licenses, library cards, and other printed matter from that era.

The name comes from “printf,” the C standard library function for formatted output, which itself has roots in Algol 68. The connection reinforced the computing theme. On June 25, 2021, I issued a technical update: deprecated characters and redundant ligatures were removed, vertical metrics adjusted for cross-browser compatibility, and outlines refined to correct curve errors. The stylistic design remained unchanged.

Today, PRINTF functions as a display typeface. It is mostly used for nostalgic projects or props that need to appear period-authentic, rather than for extended text or contemporary functional design.

Propaniac

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

I released Propaniac on May 5, 2018. The design was inspired by the sleeve for the Pointer Sisters’ 1984 single “Neutron Dance,” created by Shoot That Tiger Creative Services in London. I didn’t trace the lettering but based my work on the same Memphis-style geometric forms that gave the original its look. Although some shapes recall Art Deco, the foundation was the bold, angular geometry typical of the 1980s.

I named it Propaniac to highlight specific letters—A, C, N, O, P, and R—that I felt best showed off the typeface’s qualities. The result was a postmodern display design with a distinctly period feel, rooted in the bright, experimental style of that decade.

Propaniac was distributed under a free commercial use desktop license for six years. I never revised it, and in April 2024 I placed it in the public domain. It was never adopted in notable projects, but it remains a record of my attempt to channel a specific visual moment from the 1980s.

Pulse State

A B C D E F a b c d e f 1 2 3 4

I released Pulse State on July 17, 1997. The typeface was conceived as a horror display design. I drew the letterforms by hand on paper, shaping them to resemble tangled organic structures such as nerves or veins. The name came from the song “Pulse State” by Future Sound of London.

For many years, Pulse State was distributed with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Pupcat

a B C D E F G H I J K 1 2 3 4 5

I released Pupcat on July 6, 2001. The design was influenced by 1960s movie poster lettering, especially the style used in the 1964 film *The Pleasure Seekers*. I wanted to capture that casual, decorative look and turn it into a complete typeface. Pupcat was built as a unicas design: most letters take uppercase forms, but I used the lowercase A, E, and R. Its flared strokes, widening at the ends, added to the retro quality.

The name came from Pepsi, my cat at the time, who I often called “Pupcat.” I began with a single style, distributed under a free commercial use license. In the 2010s, I expanded Pupcat into a family with four weights and italics. Those additions weren’t free but gave designers more flexibility.

The design itself didn’t change after the expansion. On December 10, 2021, I updated Pupcat to fix a technical problem that prevented some styles from appearing in font menus, and I removed deprecated characters. Version 5.2, released in November 2024, further refined the name tables for consistency across applications and added the section sign (§).

Pupcat never became tied to any single project, but I noticed it being used frequently in general design work. It remains one of my more widely seen typefaces, even if it was never associated with a specific brand or title.

Pyrite



I released Pyrite on January 27, 1998. The typeface was directly inspired by the Def Leppard logo designed by Alan Schmidt, with its jagged triangular forms. Since the logo wasn't based on a functioning typeface, the challenge was figuring out how to make those shapes work together without collisions or awkward gaps. That difficulty defined the early versions of Pyrite.

From the beginning, I made it available to the public. Later, in the 2010s, I added OpenType ligatures and alternates to address those design issues. Apart from the double-O ligature, most of the work focused on the L. The bottom stroke of L was drawn with alternate end angles depending on context, and I created multiple LL ligatures as well as alternates for accented L forms. These additions helped the typeface feel more coherent and usable.

Pyrite found some real-world use in music; it appeared on album covers and singles by Peaches in 2003 and 2009. On July 20, 2021, I issued an update that improved fraction support, removed deprecated characters, and fixed accent collisions and reversed quotation marks. In November 2022, I placed Pyrite in the public domain. Since then, it has remained unchanged.

Quadaptor



I released Quadaptor on September 23, 1999. The design was based on the lettering in the Dynaco amplifier logo. Only the letters present in that logo served as direct references; the rest of the alphabet was extrapolated from its geometry. I didn't trace the forms but built new ones by imitating the modular, geometric structure of the original.

The defining element is the triangular bowl of the lowercase d, which gave the typeface its unusual character. That feature shaped how the rest of the design evolved. Quadaptor kept a strictly geometric and modular logic, which made it feel tied to the source without being a direct copy.

The typeface was offered under a free commercial license from the beginning. It was never taken up in notable projects, but it remained available until I placed it in the public domain in November 2022. Apart from technical fixes in that final release, the letterforms were never revised.

Quadrangle

A B C D E F a b c d

I released Quadrangle on December 11, 1997. It was a square techno typeface with chamfered corners, designed as a straightforward geometric display font. The name reflected its rectilinear appearance. It may have been influenced by my earlier Vipnagorgialla design, though I cannot confirm the connection with certainty.

For many years, Quadrangle was distributed with a free commercial use desktop license. In November 2022, I placed it in the public domain.

Quadrillion

A B C D E F a b c d e f 1

I released Quadrillion on October 7, 2021. It was a parallel reinterpretation of my earlier typeface Ethnocentric, which I had never been satisfied with. Ethnocentric was all-caps, and my repeated attempts to add lowercase forms always failed. Its sharp-ended strokes worked for aggressive automotive and racing themes, but I felt the style needed a different approach for broader use.

Quadrillion addressed those issues. I gave it rounded terminals instead of sharp cuts, which suited the scientific and technological tone I wanted. The capitals were redesigned with more even proportions, which improved spacing and kerning. Structurally, the letterforms followed a capsule model—rectangles with semicircular ends, like a pill shape. Quadrillion was built as a wide, techno family with six weights and italics, making it flexible for display work while maintaining consistency.

It was not intended as a direct replacement for Ethnocentric but as a higher quality alternative that salvaged the best ideas while discarding what I thought had failed. In November 2024, version 1.1 refined the family by renaming the Ultra-Light weight to Thin and correcting a font menu ordering problem that had caused the thinnest styles to appear out of sequence. No other stylistic changes were made after the original release.

Quasix

ABCDEFabcdef1234

I released Quasix on January 10, 2006. The idea came while repairing a VCR. I was struck by the complexity of its internal mechanisms; each part functioned elegantly in context, but the individual pieces were awkward and purely utilitarian. That philosophy carried into the design of Quasix. The letterforms are built from shapes that look ugly and functional on their own, with their only cohesion coming from the consistency of that ugliness.

Quasix was a single-style release, intended as a compact industrial headline face. In 2015, I expanded its language coverage to include more Latin-based languages and introduced class-based kerning. About a decade after the original release, I issued Quasix Titling, a free version that included only the capitals. I hoped it might find a niche as a simplified, accessible variant.

Despite those efforts, Quasix never gained traction and saw no notable use in publishing or branding. It remains an experiment that reflects my interest in translating the unseen efficiency of mechanical parts into type, even if the result was unconventional and not widely adopted.

Quinine



I introduced Quinine on March 3, 1997. It was developed as a soft techno display typeface and derived from an unreleased design called Quinoline. Quinine featured rounded letterforms combined with unusual angular details, producing an ultramodern but unrefined appearance.

The typeface was initially distributed with a free commercial use desktop license. In August 2020, I placed Quinine in the public domain.

Quixotic



I released Quixotic on March 12, 1997. It was created during the final years of the grunge typography trend and took the form of a deconstructed display design. The process involved modifying an existing typeface in Photoshop by removing and distorting sections of the letterforms, producing fragmented shapes that emphasized thin, weakened structures.

The design was loosely influenced by beatnik-style typefaces such as Ad Lib, though it carried the exaggerated fragmentation associated with grunge typography. By 1997, that approach was already declining in popularity, which limited its reception.

For many years, Quixotic was distributed with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Radio Stars

A B C D E F G H I J

I launched Radio Stars on August 21, 1997. It was a squarish display typeface with rounded stroke ends to soften its appearance. The name was taken from a Kraftwerk song, reflecting its link to a retro electronic aesthetic.

In its original form, the typeface suffered from uneven curves, particularly in letters such as the D. In the 2010s, I revised Radio Stars, correcting alignment and spacing to bring the design up to a more consistent standard.

For many years, Radio Stars was available with a free commercial use desktop license. In April 2024, I placed it in the public domain.

Radios in Motion

● ■ ■ ■ ● ● ● ■ ● ■ ● ■ ■ ● ● ● ■ ■ ■ ●
A B C D E F G

I released Radios in Motion on October 16, 1999. The typeface was created at the request of a hobbyist who wanted a tool for teaching Morse code. Each letter and numeral was represented by its Morse code sequence of dots and dashes, with the corresponding character displayed below. I also produced an alternate version, Radios in Motion Hard, which omitted the letters and numerals for those who wanted to practice decoding directly from the symbols.

The base characters were adapted from my Larabiefont design. The name came from the song “Radios in Motion” by XTC, chosen for its connection to radio communication.

Radios in Motion was distributed with a free commercial use desktop license for many years. In November 2022, I placed it in the public domain.

Rafika

A B C D E F G H I J K 1 2 3 4 5

When I introduced Rafika on April 26th, 2001, I was aiming to create a typeface that oozed authenticity and ruggedness. I started with a facsimile of a typical mid-20th century geometric sans-serif, something like Futura, and then went to town on it in Photoshop. The magic really happened when I added those inky drips and smudges by hand. I wanted Rafika to look like it had been stenciled onto a rough surface and left to weather. The name “Rafika,” an indirect Quranic name meaning “friend,” “kind,” “gentle,” or “good mannered,” seemed to fit the friendly, approachable nature of the font, despite its rugged appearance. Rafika was an immediate hit. It showed up everywhere, and for some reason, the reggae community really took a liking to it. I guess they appreciated its laid-back, hand-crafted vibe. Now, I’ll admit, the original version was a bit of a glitchy mess when it came to autotracing. There were kinks, twists, and overlaps that could cause issues in some software. In the early 2010s, I gave Rafika a major cleanup. It still looks dirty and grungy—that’s its charm, after all—but the improved quality prevents those pesky glitches. For many years, Rafika was available with a free commercial use desktop license. In April 2024, I decided to place it in the public domain.

Raincoat

A B C D E F G H I J K 1 2 3 4 5

I released Raincoat on September 11, 2006. The design was based on the lettering from The Best of Rod Stewart (1976), which showed him illustrated in 1920s clothing. The album title lettering had a strong Art Deco feel, and I adapted that look into a working typeface. Key features included a diagonal stroke ending at the bottom of the D, the absence of crossbars in the B and R, and a right-leaning, straight diagonal spine on the S.

Raincoat was a single-style design and was always offered as a paid font. I once expanded it to include Cyrillic because I needed it for my own wedding invitations, but otherwise it was never used in notable projects.

Rainforest

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Rainforest on October 7, 2009, in response to a commission from Apple. They had requested a typeface for video editing software that would evoke the look of the Jurassic Park logo without directly copying it. Although I don't believe Apple ever ended up using it, the project pushed me to work in a direction I might not have otherwise explored.

Rainforest took cues from early twentieth-century typefaces such as Rudolf Koch's Neuland and Monotype's Othello. Like the Jurassic Park logo, the letters are more condensed, with proportions that emphasize vertical mass. While the stroke logic doesn't exactly mirror Othello, there is a resemblance in the way forms are cut and shaped. The design resulted in a small caps display typeface with a bold, organic structure.

From its first release, Rainforest included plain, outlined, and thin-line layer variations. These styles allowed designers to build stacked effects or use them independently. On June 25, 2021, I updated the family to remove deprecated characters, adjust the width of the ellipsis, redesign the Vietnamese dong symbol, improve OpenType fractions, and refine

the outlines to correct curve errors that caused issues in some applications.

Rakesly

ABCDEFabcdef1234

I released Rakesly on September 25, 2014. My goal was to create a sans serif that drew on the general principles of late nineteenth- and early twentieth-century metal typefaces without directly copying any of them. I worked from intuition, combining upright styles that carried some of the weight distribution of serif display types with italics that hinted at Art Deco industrial influences. One example is the italic A with a rounded top, a form that was common in Art Deco lettering.

The family launched with six weights and italics, and later I added Rakesly Iron, a textured variation. Those styles weren't based on letterpress impressions but built digitally. I layered tiling textures in Photoshop, offsetting them automatically at different angles, then converted the results to 1-bit and autotraced them. The process created heavy, detailed textures that suggested the density of letterpress work.

On March 1, 2022, I updated Rakesly by improving OpenType fractions, adding current currency symbols and a capital ß, and removing deprecated characters. I also introduced the Rakesly Iron textures as Regular, Italic, Bold, and Bold Italic. In November 2024, I reorganized the weights: Book was renamed Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. Rakesly was initially free, but when I added the textured Iron styles, I made those commercial.

Rakesly never saw much practical use, but for me it was a chance to explore early sans serif ideas in a contemporary context and experiment with texture creation in a digital workflow.

Raymond

A B C D E F a b c d e f 1 2 3 4

I released Raymond on February 7, 2007. The design was intended to capture the irregularity of stamped lettering. I began by creating a thin skeletal outline based on a historical typeface, though I no longer recall its name. I then traced over the skeleton with a nib to introduce roughness. The outlines were refined in Photoshop, where I combined digital editing with hand adjustments on a drawing tablet to produce a more natural texture. I also introduced deliberate misalignments; when the design appeared too precise, it lost the impression of authenticity I was aiming for.

The result was a script typeface with a rough, textured appearance that suggested uneven stamping. The name Raymond gave it an additional personal identity, though the design itself was not tied to a specific visual reference.

On June 4, 2021, I updated Raymond. The revision removed deprecated characters, improved the handling of stylistic alternates in applications such as InDesign, and adjusted vertical metrics for cross-browser compatibility. Raymond was distributed under a commercial license and was never released as a free font or placed in the public domain.

Razor Keen

A B C D E F a b c d e f 1 2 3 4

I released Razor Keen on August 18, 1997. It was conceived as a horror display typeface. I created the letterforms with a mapping quill on newsprint paper. The sharp metal tool cut into the surface of the paper and caused the ink to spread irregularly, producing jagged textures that carried into the digitized design. The name came from a song by Adam Ant and reflected the sharp character of the letterforms.

Razor Keen was available with a free commercial use desktop license for many years. In November 2022, I placed it in the public domain.

Reagan

ABCDEFGHIJabcdefghij1234

I released Reagan on December 11, 2007. The design was based on vintage T-shirt lettering from the 1980s, with the Letraset typeface Pretorian as its closest influence. To build the textured version, I first created a clear digital interpretation of Pretorian using scans of specimens. I then rolled acrylic paint onto jersey fabric, let it dry and crack, flexed the fabric to produce more breaks, and scanned the results. Those textures were tiled in Photoshop layers and used to give the letters the worn, fabric-printed look I wanted.

Reagan included an extensive set of ligatures, not just for common double letters but also for digraphs and trigraphs. Their design was informed by usage frequency in English, French, German, and other languages. This helped the texture feel less repetitive and more authentic across longer settings.

The typeface was released as a single style. Despite its careful construction, I am not aware of Reagan being used in notable projects. It remained more of an experiment in how to simulate printed tee shirt texture.

Recharge

ABCDEFGHIJabcdefghij1

I released Recharge on September 28, 2012. It was designed as a full family from the start, with multiple weights and italics. The concept grew out of ideas I had explored earlier in Ethnocentric, though I treated it as an independent reworking rather than a successor. Where Ethnocentric had sharper, more aggressive cuts, Recharge was built

around a boxier structure with angled stroke ends placed mostly inside the letters. This allowed the forms to remain consistent without creating spacing problems.

The family was complete upon release, with a uniform approach to proportions and geometry. Because the angled cuts were confined to interior strokes, kerning and neighboring letter interactions were easier to manage than in my earlier work. Recharge carried a more stable, technical feel, suitable for display use in contexts where a futuristic tone was desired.

The design never saw notable adoption in projects or branding, but I maintained it with technical updates. On November 19, 2024, version 1.1 adjusted the font menu order so that the thinnest weights displayed correctly in applications.

Refuel

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Refuel on December 7, 2016. The design came from an interest in octagonal aircraft lettering. While I initially thought it reflected contemporary military markings, I later found that modern aircraft lettering had shifted toward curved forms; the octagonal style was more of a mid-twentieth-century convention. I pursued it anyway, building a large, versatile family in that style.

Refuel distinguished itself from other octagonal typefaces through its scope. I offered six weights, six widths, and italics, along with full lowercase forms designed in the same angular manner as the capitals. It also supported extended Latin, Greek, and Cyrillic, giving it a breadth of language coverage uncommon in display families of this type.

The typeface never saw notable adoption, but it was built to be comprehensive and adaptable. On November 19, 2024, I updated the naming convention to align with standard practice—styles like “Condensed Bold” became “Bold Condensed”—and corrected a character

issue with the i with ogonek. No changes were made to the letterforms themselves. Refuel was always a commercial release; no styles were ever free.

Regra

A B C D E F a b c d e f 1 2 3 4

I released Regra on June 21, 2006. It was built in the context of mid-2000s industrial design, when consumer electronics often favored glossy plastics, angled surfaces, and compact proportions. I aimed to translate those qualities into type. The result was a boxy, futuristic family without the gaps that had mistakenly been mentioned in earlier notes.

At launch, Regra was a straightforward family of weights without italics. On October 22, 2009, I expanded the character set to cover extended Latin. Italics were introduced much later, in 2022, giving the family broader stylistic range. Structurally, the design stayed consistent; the main updates were about language coverage and technical fixes.

Regra never saw notable use in branding or product design, but I maintained it with refinements. In June 2021, I updated it to include additional currency symbols, improved OpenType fractions, and a capital ß. On October 27, 2022, I introduced italics, corrected a vertical metrics issue, and added more currencies such as the Russian ruble, Turkish lira, and Indian rupee. Regra has always been a paid release and was never offered in free styles.

Relish Gargler

A B C D E F G H I J K 1 2 3 4 5

I released Relish Gargler on December 27, 1999. It was meant to capture the energy of vintage gaming graphics, using a bold octagonal framework with proportions that set it apart from other fonts in the genre. The sides and tops of the octagons were shorter than the

diagonals, giving the letters a skewed, angular rhythm. I also gave it an unusually large x-height, which pushed it close to being a unicas design.

Relish Gargler was a single-style release and included no weights or italics. It circulated under a free commercial desktop license for many years, though it never became one of my more widely used designs. By late 2025, it ranked only 256th in downloads among my fonts on Dafont. On July 20, 2021, I updated the family by improving OpenType fractions to handle longer numerators and denominators, removing deprecated characters, and correcting quotation marks.

In April 2024, I placed Relish Gargler into the public domain. Looking back, the name stands out as deliberately unpleasant; that incongruity became its most memorable quality, even if it overshadowed the design itself.

Remissis

A B C D E F a b c d e f 1 2 3 4

I released Remissis on July 19, 2016. The idea was to reintroduce a feature largely lost in the digital era: near-horizontal strokes. In older metal type, slight angles could appear naturally, but digital hinting systems tended to snap them into perfect horizontals, removing subtlety. With high-resolution screens becoming common, I wanted to see if I could restore that effect.

The near-horizontal treatment is most visible in letters with top or bottom strokes such as E, F, L, T, and Z. I designed those angles manually, working off-grid to preserve a natural quality rather than enforcing strict geometric logic. The goal was to suggest softness and organic rhythm without drifting into playfulness. Remissis was released as a family of seven weights with italics, supporting extended Latin, Greek, and Cyrillic.

From the beginning, Semi-Bold was offered as a free style, while the rest of the family remained paid. The typeface was not widely adopted in practice, but it served as an experiment in resisting the rigid horizontals of digital rendering. On November 19, 2024, I reorganized the weights for clarity: Book was renamed Light, Light became Extra-Light, and Extra-Light became Thin. No changes were made to the letterforms themselves.

Renju

A B C D E F a b c d e f 1 2 3 4

I released Renju on August 23, 2009. It was conceived as a follow-up to Gomoku, which had been an all-caps design. For Renju, I added lowercase forms and applied a rubber stamp texture created through Photoshop. The texture was deliberately uneven, so I also built ligatures to avoid repetition when identical letters appeared side by side.

Renju was always a single style and was released commercially, but it failed completely in the market. It sold no copies at any vendor and was eventually dropped from my catalog. The texture made it less versatile than Gomoku, limiting its applications despite the additional lowercase set.

I made no stylistic revisions after the original release. On November 2022, I placed Renju in the public domain, closing its chapter as a commercial font. It remains one of the rare cases where a design of mine saw absolutely zero uptake despite being fully developed.

Report

A B C D E F a b c d e f 1 2 3 4

I released Report on April 20, 2007. It was developed as a more readable extension of Primer, which had been intended mainly for worksheets to teach handwriting. Report carried over the geometric

logic of Primer but emphasized legibility, with features drawn from handwriting models such as a barred I, a ball-and-stick 9, and a right-angled 4. These details tied it to the conventions of instructional lettering while making it more suitable for continuous reading.

The original release included Regular and Bold with no italics. On December 11, 2015, I added Semi-Bold and Italics, broadening the family. Report also expanded technically over time. On March 6, 2008, I introduced extended Latin characters as well as OpenType fractions and numerical superiors and inferiors. On May 19, 2021, I improved the alternate characters, extended the functionality of OpenType fractions, and corrected quotation marks.

Although I haven't personally tracked its usage in published works, I know Report has been a steady seller, especially to teachers and educational publishers.

Report School

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Report School on September 4, 2008. It was developed at the request of a customer who liked the structure of Report but couldn't use a rounded sans in their project. The result was essentially a square-ended companion to Report, very close in construction but with terminals cut flat. I added Regular, Bold, and Heavy with italics from the start.

The name was mainly a practical choice. I wanted it clearly tied to Report while also serving as a convenient label for educational publishing and search engines. Like Report, Report School attracted feedback from teachers and publishers, and I often added alternate characters in response to those requests. The alternates sometimes diverged from Report because I treated the two as separate projects.

Report School has always been a paid font. Over time, I refined it to meet technical needs. On May 12, 2021, I updated the family with

improved stylistic alternates for better accessibility in applications like InDesign, redesigned the S and s, added nut fractions and an alternative ß, and expanded the OpenType fractions feature to handle longer numerators and denominators. These updates aligned it more closely with current publishing standards while preserving its original role as a legible option for education and technical materials.

Restore

A B C D E F G H I J K 1 2 3 4 5

I released Restore on June 8, 2008. At first, I called it R6D8, a nod to Star Wars droid names. The family launched with seven weights, but after Disney acquired the Star Wars franchise I decided to change the name to something unrelated, and by 2011 it became Restore. The design was my attempt to trace the influences behind the Star Wars logo back to their roots in early twentieth-century German industrial graphics, including signage and tractor logos I had found during a deep image search. I built Restore as a geometric headline typeface with interlocking forms and adjusted proportions to maintain balance.

It has always been a paid typeface and was never positioned for free or public domain use. The intention was to capture the sharp, industrial quality of German design from that era rather than to mimic the Star Wars logo directly. I didn't receive notable feedback or see distinctive adoptions that tied it to its authoritarian look, but it has remained part of my library.

I have revised Restore a few times. On June 25, 2021, I removed deprecated characters, corrected quotes, adjusted ellipsis width, and made spacing and consistency improvements. In November 2024, I reorganized the weight system for clarity: Book became Light, Light was renamed Extra-Light, and Extra-Light was renamed Thin. That same update added a section symbol to broaden functionality. These adjustments kept the family in step with contemporary OpenType standards while preserving its original concept.

Reversal

ABCDEFGHIJKLMNOPQRSTUVWXYZ1

I released Reversal on March 9, 2010. Up to that point, much of my work had focused on squarish superelliptical structures, but with this typeface I wanted to shift into something softer. The design was influenced by the rounded forms I saw in the Suzuki Lapin and other contemporary products. Instead of sharp corners, I drew shapes closer to squashed circles. The goal was to create a clean, modern typeface that read smoothly in paragraphs while still carrying a futuristic look. From the outset, I included seven weights with italics.

It has always been a paid font, not freeware or public domain. I built it with an emphasis on overall text flow rather than specialized technical features. Over time, I updated it to address evolving standards. On June 25, 2021, I removed deprecated characters, corrected quotes, refined the outlines to fix curve errors, and expanded OpenType features to improve fractions and add prime marks. In November 2024, I reorganized the weights: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was changed to Hairline.

Looking back, Reversal marks a moment when I was deliberately moving away from angular structures into something more approachable, while still maintaining a streamlined appearance suited to long reading passages.

Rexlia

ABCDEFGHIJKLMNOPQRSTUVWXYZ1

I released Rexlia on June 2, 2008. The inspiration came while walking down the street and seeing a Hummer H2. Unlike the original military Humvee, the H2 had straighter lines and a more consumer-friendly finish while still looking imposing. That blend of toughness and

refinement set the tone for Rexlia. I drew it as an industrial headline typeface with octagonal letterforms softened by rounded edges, aiming for clarity and consistency in headlines. At release it came in seven weights, without italics.

The Regular style has always been offered with a free commercial use desktop license, while the rest of the family has remained paid. I designed it for projects that needed a bold, mechanical style without sacrificing readability. There were no notable early adoptions, but I kept it in my catalog as a steady option for industrial or technical themes.

I updated Rexlia several times to keep it current. On June 25, 2021, I removed deprecated characters, improved OpenType fractions, corrected quotation marks, added prime marks, and refined stylistic alternates with additional accented characters. On March 14, 2023, I added new kerning, improved line quality, addressed lighter weight issues, added the Indian rupee symbol, and updated menu names for compatibility. In November 2024, I reorganized the weight system—Book became Light, Light became Extra-Light, and Ultra-Light became Thin—and I added new Oblique styles. These changes ensured Rexlia remained consistent with modern font standards while maintaining its industrial tone.

Rimouski

ABCDEFabcdef1234

I released Rimouski on November 12, 2005. At the time, Avant Garde-inspired typefaces were still common, but a rounded geometric sans wasn't. I wanted to create something geometrically strict yet softer at the edges. The result was a rounded sans serif with sharp points meeting smooth curves. I added small quirks, such as the notch in the K, to give it some distinction within a crowded genre. At first, the family had only Regular and Bold.

It was always a paid font. On August 8, 2014, I expanded the family with Ultra-Light, Light, and Semi-Bold. I made Semi-Bold free as a

marketing experiment; by then, rounded Avant Garde–style designs were much more common, so I wanted to draw attention to Rimouski by offering a free weight. Italics came later, on July 11, 2022, along with a capital Eszett and several currency symbols.

I also refined technical aspects along the way. On May 12, 2021, I updated stylistic alternates, corrected quotation marks, improved OpenType fractions, removed deprecated characters, and cleaned up outlines. The stylistic alternates let users swap in angled characters for a less rigid look, giving the face some variety. I haven't seen Rimouski used in notable projects, but it remains part of my library as a rounded geometric option.

Rina

A B C D E F A b c d e f 1 2 3 4

I released Rina on June 3, 2000. The design was influenced by the 1990s trend of altering classic typefaces, a style associated with Neville Brody. I used elements of Bodoni, cutting and recombining parts of the letterforms to create altered structures that deviated from the original.

The result carried the marks of its period and did not align with later developments in the style. In the 2010s, I revisited Rina and refined the outlines to make the typeface more consistent and usable.

Rina was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Rinse

A B C D E F A b c d e f 1 2 3 4

I released Rinse on July 5, 2007. I wanted to make a vintage t-shirt typeface, but instead of starting with the usual Cooper Black, I based it on Goudy Heavyface Italic. That gave the letters a different flavor while

still fitting the look I had in mind. To create the texture, I worked with fabric and paint. I rolled paint onto cloth with a rubber roller, left it in the sun to age, and then crinkled it up before scanning. I also layered in tiling difference clouds, offset with each glyph, to keep the texture consistent but uneven. The result was a single display style designed to look like a worn, broken-in print.

It has always been a paid font. I intended it strictly as a display typeface for graphics and headlines, not for extended text. The letter pair ligatures added variation and kept the texture from looking repetitive. Rinse hasn't been adopted in any notable projects I know of, but it remains in my catalog as a textured, distressed option for vintage-style work.

Riot Act



I introduced Riot Act on August 6, 1997. The design was based on pencil sketches that I scanned and digitized, with the intention of creating letterforms that suggested organic, visceral shapes. The initial scans produced irregular vectors that were difficult to refine.

In the 2010s, I revisited Riot Act with a different approach. Rather than attempting to correct the original curves, I rebuilt the forms with short straight segments. This method gave the design a more consistent appearance and allowed some shapes to be closed, which made them easier to fill for coloring.

The name came from the song "Riot Act" by Elvis Costello and the Attractions. The typeface was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Robokoz



I released Robokoz on October 11, 1997. It was produced in Fontographer using a drawing tablet and nib setup. Unlike some of my other typefaces from that year, this one was completed quickly and without extensive refinement.

The name came from my friend Robert Kozliner, whose nickname was Robokoz. The design did not reflect the strength of that name as well as it could have.

Robokoz was initially released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Romantic Jets



I released Romantic Jets on May 19, 2011. The design was shaped by the brutalist architecture I often see around Nagoya. I wanted to carry some of that feeling into typography, so I introduced small square index holes in the letters, intended to suggest building windows. The rest of the letterforms were angular and geometric, leaning toward a techno style. It has always been a single style and was sold as a paid font.

Those square holes gave the typeface its most distinctive character, though in other respects it was close to many techno designs of the time. I considered them decorative rather than functional; their role was to add architectural resonance rather than improve spacing or readability. Romantic Jets was meant as a display font and hasn't had notable adoptions that I know of.

On June 18, 2021, I updated it by removing deprecated characters and superfluous ligatures, fixing reversed quotes, improving OpenType fractions, and adjusting the stylistic alternate A feature for better accessibility. These changes helped keep it compatible with contemporary software while preserving the original architectural idea.

Rothwell

A B C D E F G H I J K 1 2 3 4 5

I introduced Rothwell on May 30, 2001, during a period when I was focused on modular typefaces. It was conceived as a unicast display design with an astro-militaristic character. The letterforms relied heavily on the capsule shape that appeared in many of my typefaces, exaggerated here to emphasize the aesthetic of the late 1990s. The design produced stark, modular outlines with a cold, technical character.

Rothwell was released in two versions: Regular and Army. A later development introduced an octagonal treatment, also called Rothwell Army, which heightened the militaristic impression. The typeface was named after my friend Scott Rothwell.

On February 3, 2022, I updated Rothwell. The revision included adjusted spacing and kerning, redesigned characters, identical uppercase and lowercase forms, and expanded OpenType support with fractions, inferiors, and superiors. The update also broadened language coverage, added punctuation and currency symbols, and refined accents.

Rothwell was initially released with a free commercial use desktop license. In April 2024, I placed it in the public domain.

Rukyltronic

A B C D E F a b c d e f 1 2 3 4

I released Rukyltronic on September 19, 2012. It was my take on the lettering I remembered from 1980s British video games, especially titles for the Sinclair and Spectrum systems. The design wasn't based on a single typeface but on the broader tendency of those games to use angled, futuristic forms drawn within coarse bitmap grids. I wanted to

capture that low-resolution, makeshift look in a contemporary digital font.

Rukyltronic was always intended as a display typeface for retro-inspired graphics. The family has never had weights, but from the start I offered a set of effect styles. Regular is built of solid square pixels without gaps. Grid, Lattice, Mesh, and Network all use square pixels with varying amounts of space between them. Dot swaps the pixels for circles, Star replaces them with stars, and Screen simulates a CRT scanline effect. To keep the bitmap character authentic, I limited kerning to full pixel increments.

It has always been a paid font, and I've never issued any updates. Rukyltronic remains part of my library as a fixed snapshot of the era it was meant to evoke.

Rustproof Body



I launched Rustproof Body on January 13, 1999. The design was inspired by the DeLorean automobile logo, which I frequently saw on a car parked along my commute. I drew the letterforms from memory rather than working from a direct sample, which produced an interpretation rather than an authentic reproduction.

The modular nature of the original logo would have allowed for a closer replica, but my version became more of a personal variation. The choice of name implied a direct connection to the DeLorean, which in hindsight may have led to unrealistic expectations about its accuracy.

Rustproof Body was released with a free commercial use desktop license. In November 2022, I placed it in the public domain.

Sad Films

ABCDEFabcdef1234

I released Sad Films on May 26, 1997. It reflected the techno aesthetic of the 1990s, with a distinct slant that was characteristic of the style. An earlier version, called Bad Films, included small round notches in the letters, but I later removed them as they did not enhance the design.

In the 2010s, I attempted to refine Sad Films further, but the changes were limited by the nature of the original design. It serves as an example of a typeface closely tied to its era rather than a lasting concept.

The name came from a song by the new wave band New Musik, creating an unusual pairing with the techno appearance of the typeface. Sad Films was initially released with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Salsbury

ABCDEFabcdef1234

I released Salsbury on May 23, 2006. It grew out of my work on closed captioning fonts, where FCC regulations required a script typeface but didn't define what that meant. I experimented with different approaches and ended up trying to simulate brush lettering with polygons. The model I drew from was Dom Script, and I also studied Flash by Edwin W. Shaar. I constructed the forms as polygons so they would remain clear on low-resolution captioning screens, testing them constantly in a preview window with white text on a black background.

Although I ultimately chose a different font for the captioning project, I didn't discard the experiment. Instead, I released it as a standalone typeface. The name came from Salisbury steak, slightly misspelled. It was always a single style and has always been sold as a paid font.

The original release included a wide range of punctuation and symbols, but the accented Latin coverage was basic. On March 30, 2015, I extended the accents to make the typeface more useful. Beyond that, I haven't revised it further, and it hasn't been adopted in any notable contexts that I'm aware of.

Sandoval

A B C D E F a b c d e f i 2 3 4

I introduced Sandoval on February 8, 2001. It began as a modification of my earlier Sofachrome design. I narrowed the capital letters, created a lowercase set, applied a pronounced slant, and added a horizontal cut across each letter.

The result was a variation that closely resembled Sofachrome; the lowercase set in particular did not contribute significantly to the design. Sandoval attracted little attention compared to its predecessor.

The typeface was released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Sappy Mugs



I released Sappy Mugs on February 25, 2004. The idea came from my habit of filling office whiteboards with quick, often absurd sketches while working in the video game industry. I later transferred that same energy to a drawing tablet, producing a set of small illustrations that I compiled into a dingbat font.

At first, Sappy Mugs appeared only as a hidden page on my website, intended as a kind of Easter egg for those who happened to find it. A few years later, I placed it on free font sites. The drawings were

spontaneous and lighthearted, much like the whiteboard doodles that inspired them.

Sappy Mugs was released with a free commercial use desktop license. In August 2020, I placed it in the public domain.

Sarasori

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Sarasori on July 3, 2006. It came out of an experiment where I used my font software's blend tool to combine two typefaces—Regra and another of mine, though I no longer recall which one. These "Frankenstein" blends usually produced messy results, but in this case something caught my attention. I redrew the forms by hand, refining the unexpected details that emerged. The final design was a rectilinear display typeface with technical serifs, intended to suggest both precision and a slightly surreal quality. At release, the family included Regular, Bold, and Black, without italics.

It has always been a paid font. On June 4, 2021, I updated it by removing deprecated characters, correcting quotation marks, adding prime marks, improving OpenType fractions, and adjusting vertical metrics for better compatibility. On July 9, 2022, I introduced italic styles and expanded currency symbol coverage. These revisions broadened the character set without changing the core design.

Sarasori hasn't had notable adoptions, though about a year after release I saw it on a restaurant sign in Montreal. That was unusual since most of my commercial fonts didn't often turn up in signage at the time. While it never became one of my more widely used designs, I've come to prefer it over Regra because of the quirks that surfaced during its unusual development process.

Saved by Zero

A B C D E F G H I J K

I released Saved by Zero on May 17, 1998. The design was based on the headlines I remembered from Omni magazine, which had a distinctive science fiction look in the 1980s and 1990s. The letterforms were drawn with worm-like curves to echo that retro sci-fi style. I wasn't trying to recreate the exact custom lettering from Omni, but I wanted to capture the sense of futuristic technology that the magazine conveyed.

The name came from "Saved by Zero," a song by The Fixx about Zen meditation. It seemed to suit the typeface's otherworldly character. Saved by Zero was initially released with a free commercial use desktop license, and on April 2024, I placed it in the public domain.

I updated it on July 20, 2021, correcting reversed quotation marks and expanding the OpenType fractions feature to handle longer numerators and denominators. Beyond that, I haven't revised it further.

Sayso Chic

A B C D E F a b c d e f 1 2 3 4

I released Sayso Chic on September 15, 2005. It began as a commission for LED signage. The client needed a font that would scroll across short message panels built with square pixel modules. Those panels had very limited resolution, so the letterforms had to remain legible in tight vertical space. I widened the capitals to make them more eye-catching and narrowed the lowercase so more words could fit per line. This gave scrolling messages a rhythmic contrast between large, striking initials and compact text.

Sayso Chic was always a single style. From the start, I distributed it with a free commercial use desktop license. On December 3, 2008, I expanded the character set to include extended Latin. In 2012, I revised

the vertical metrics to improve compatibility across applications. On January 1, 2020, I placed the font in the public domain.

Although the name sounded corny to me, I kept it as part of the project's identity. While it was designed with LED hardware in mind, I haven't seen it used outside of that setting.

Scheme

A B C D E F a b c d e f 1 2 3 4

I released Scheme on March 27, 2008. The inspiration came not from typewritten text itself but from the lettering on typewriter keycaps, and later on early computer keyboards. Those rounded sans-serif technical forms had a utilitarian quality I wanted to capture. To soften it, I gave the lowercase letters a more playful feel, with some curls and bounce in the strokes. The result was a contrast between uppercase characters that carried the mechanical, vintage look and lowercase forms that made the typeface more approachable. At release, Scheme included four weights: Light, Book, Regular, and Bold.

It was always a paid typeface. In early 2009, I expanded the character set to cover extended Latin. On July 3, 2022, I issued a larger update that added italics, improved the balance of fractions, superiors, and inferiors, and enhanced the OpenType fractions feature to handle longer numerators and denominators. In November 2024, I reorganized the weights so Book became Light and Light was renamed Extra-Light, clarifying the family's progression.

Scheme has not been adopted in any notable contexts that I know of, but I've kept it in my library as a typeface that balances technical inspiration with a friendlier lowercase design.

Screengem

A B C D E F G H I J K 1 2 3 4 5

I released Screengem on October 18, 2000. I built it using elements of my Sui Generis typeface, but the goal was different: I wanted to capture the bouncy, mixed-case display style that had been popular in the 1960s. That look had returned in the late 1990s and early 2000s, especially in children’s cartoons, toys, and media tied to the Y2K aesthetic. Screengem wasn’t copied from any one typeface; instead, I drew on the broader trend and gave it my own interpretation. The result was a playful design that referenced an earlier era but fit with the visual culture of its time.

It was originally released under a free commercial use desktop license. On November 2022, I placed it in the public domain. I never issued additional styles or weights beyond the original release.

Looking back, Screengem was tied to a very specific moment in typography and pop culture. It was designed as part of the Y2K wave of retro influence, but I think of it now as one of my experiments in adapting a past style into something contemporary without being derivative.

Scritzy X

A B C D E F G H I J K 1 2 3 4 5

I introduced Scritzy X on February 15, 1996. It was one of my earliest attempts at making a font and may have been the first. I used the grid feature in my font software and applied a slant to the outlines, which gave it an angular, broken look. My aim was to create something unusual, almost like mechanical parts that had been taken out of a device—functional but unattractive. The original release didn’t include the “X” in the name and was slanted.

In the 2010s I revisited it. I created an upright version without the slant, thickened some of the spindly strokes, and added accents and more characters. That revision made it more complete, but not necessarily more appealing; Scritzy was always intended to be awkward and ugly. One of the first things I did with it was to extrude it into 3D at

work, apply chrome effects, and print it. The result looked more striking as a rendered object than as flat text.

Scritzy X was initially released under a free commercial use desktop license and was later placed in the public domain. I think of it now as a starting point in my journey as a type designer—raw, unrefined, and unconventional, but a record of my willingness to experiment and push against expectations of what a font should be.

Scrubby

ABCDEFabcdefl234

I released Scrubby on July 31, 2007. My goal was to bring back the Bookman Swash Italic that had been so common in the 1970s but was missing from the digital landscape. I built a clean version from scratch, scanning old catalogs and reconstructing the letters with punctuation and accents. Once that was complete, I added a distressed effect. I processed the outlines in Photoshop to create a fuzzy, antique quality that gave it the look of worn print.

Scrubby was always meant as a display typeface, full of exaggerated swashes and alternate letters. The alternates were programmed in OpenType to substitute automatically in context, so text would have variety and avoid repetition. The name came from GWG Scrubbies jeans, a brand I remembered wearing as a kid in the 1970s.

On August 27, 2021, I updated Scrubby by narrowing the ellipsis, improving the swash feature, and assigning Unicode values to alternate characters for easier access. It has always been a paid font. I never positioned it to compete with Mark Simonson's Bookmania, which was a clean revival of the same genre. Scrubby's purpose was different: to provide the fuzzy, vintage look that some designers specifically want.

Send Cash

A B C D E F a b c d e

I released Send Cash on January 23, 1998, under the Typodermic brand. The design process began with my Axaxax typeface, which I stretched, joined, and then further distorted in Photoshop. The result was a grungy techno typeface. At the time, grunge fonts were common, but they were usually based on traditional typefaces; Send Cash was unusual in that it combined the distressed aesthetic with a futuristic, techno construction.

In retrospect, the name was poorly chosen. “Send Cash” stands out as one of my weakest naming decisions, with no meaningful connection to the design. It was first distributed with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Senior Service

A B C D E F G H I

I released Senior Service on June 13, 1997. The idea came while I was working on menus for the video game Dark Colony, where I needed futuristic control panels with tiny pixel writing and made-up technical jargon. I built a three-pixel-high lettering system for the game and liked it enough to turn it into a font. To do that, I constructed it as a pixel design, scaled it up in Photoshop, blurred it, and sharpened it again. That process gave Senior Service its rough, cyberpunk appearance. The end result was a techno-industrial headline typeface with bold, futuristic forms. The name came from an Elvis Costello and the Attractions song; it had nothing to do with the design itself, but I had just bought a box set of his work and the title stuck.

Senior Service was initially released with a free commercial use desktop license. On July 20, 2021, I updated it by adjusting vertical metrics,

refining outlines and spacing, redesigning accents, expanding language support, and improving OpenType features with the addition of prime marks. In April 2024, I placed it in the public domain.

Although it never gained wide use, it has remained one of my personal favorites. I think of it as a product of its time, tied to the late-1990s fascination with cyberpunk and futuristic design. Even if it isn't the most readable font I've made, it still carries the atmosphere I wanted at the outset.

Sewn

A B C D E F a b c d e f 1 2 3 4

I released Sewn on February 7, 2008. My goal was to mimic mechanically embroidered lettering as closely as possible. I started with my Doradani typeface and applied a squiggle effect in Illustrator to simulate stitches. At first, this didn't scale well: large letters looked like they were made with heavy rope while small ones had threads too thin to be believable. To solve this, I built four separate versions—small, medium, large, and extra-large—so the thread thickness and stitch density would stay consistent regardless of size.

To make the effect more natural, I added ligatures for certain letter pairs so the stitches flowed together like they would in real embroidery. On June 25, 2021, I issued an update that removed deprecated characters, fixed a space and non-breaking space inconsistency, and replaced reversed left quotation marks with proper quotes to improve language support.

Sewn has always been a paid font. It was designed as a display typeface, intended for situations where the simulation of stitched lettering was more important than text economy or extended reading.

Sexsmith

ABCDEFabcdef1234

I released Sexsmith on May 30, 1999. At the time, I was experimenting with drawing fonts on a Palm Pilot PDA, which pushed me into making shapes I probably wouldn't have attempted on paper or a full screen. The result was a slab serif typeface loosely inspired by late nineteenth-century styles. It had long shanks, cottage-style slab serifs, and rounded, homespun curves that gave it a rustic character. The original version was uneven: widths and weights didn't always match, and some letters had oddities like the lowercase p curling left into neighboring characters or the serif on the lowercase d pointing in an unusual direction.

In the 2010s, I reworked it to keep the rough, handmade quality while fixing the most disruptive quirks. I straightened some irregular outlines, made the proportions more consistent, and adjusted the design so it held together better in use. On June 18, 2021, I issued another major update: quotation marks were corrected, prime marks added, spacing and kerning rebuilt, and OpenType fractions improved. I also redesigned a number of glyphs, added numerical ordinals, and extended coverage to most Latin languages along with Greek and Cyrillic.

Sexsmith was originally released with a free commercial use desktop license. In April 2024, I placed it in the public domain. The name came from Canadian musician Ron Sexsmith, whose work I was listening to a lot when I first drew the font. Looking back, I see the typeface as an artifact of that late-1990s period—an experiment with new tools, imperfections and all, that I later refined without stripping away its original off-kilter quality.

Sheaff

ABCDEFGHIJK12

I released Sheaff on July 16, 2007. The idea was to merge two eras of typography that normally wouldn't meet: the interlocking display styles of the early 1970s and the soft, rounded look that was common in the Y2K period. I looked to Pricedown, which itself was based on a 1970s typeface used in The Price is Right logo, for the interlocking concept. At the same time, I added smoother curves and plastic-like forms that were already starting to fall out of fashion by 2007. The result was a typeface intended for intricate interlocking effects, with six weights and an optional counterless version to broaden its applications.

On June 18, 2021, I updated Sheaff by removing deprecated characters, correcting quotation marks, and improving OpenType fractions. The font has always been sold commercially and was never freeware or public domain. The name came from an odd request: a woman asked me to name my next typeface after her boyfriend. They broke up soon after, leaving the name as an ill-fitting label for the design. In hindsight, I think that mismatch contributed to its limited reception.

Although Sheaff never gained traction, I see it as an experiment in combining two different typographic languages. It may not have succeeded in finding wide use, but it documents my willingness to test unusual combinations, even if the results were more curious than practical.

Shifty Chica 2

A B C D E F a b c d e f 1 2 3 4

I released Shifty Chica 2 on September 4, 1998. It was a redesign of the earlier Shifty Chica, which I had withdrawn because it was built on another designer's work. For the new version, I started again from scratch, using chunky polygons rather than curves. None of the original outlines were reused.

The concept was drawn from the poster for the film Foxy Brown. I aimed for bold, curvy forms with a funky character. Shifty Chica 2 is a serif typeface with prominent curls, but the design suffers from some serious

flaws. The swash curves are always active and cannot be turned off, which often leads to collisions. The lowercase 'a' has an unnecessary curl that creates awkward joins with other letters, particularly when placed next to a 'y'. These issues make the typeface cumbersome to use.

The name Shifty Chica 2 is not particularly strong, and in hindsight the typeface itself feels awkward and unsuccessful. I originally distributed it with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Shlop

ABCDEFGHIJK12345

I released Shlop on February 2, 1997. I wanted a horror-themed typeface with a dripping, oozing effect, but I didn't want it tied to a single era. That's why I based it on Morris Fuller Benton's Alternate Gothic, which had remained in common use throughout the twentieth century. I scanned it from a font book, traced it with a mouse, and shaped each drip with vector points. It wasn't hand-drawn in the usual sense; it was built digitally, drip by drip. The poster for Blood Feast from 1963 gave me the idea to add blood-like drips, though I wasn't trying to replicate it directly.

Shlop became unexpectedly popular. At the time, there weren't many dripping-blood fonts available, and the revival of 1960s monster movies and horror comics in the 1990s made it feel timely. It has since appeared on Halloween merchandise and signage, including Spirit Halloween stores, and in the 2020s action game Knuckle Sandwich. Its appeal has lasted longer than I imagined when I first released it.

The original vectors were rough, so over the years I released cleaner versions. On March 3, 2009, I added Shlop Shloppy, a grunge variant designed to look like an under-inked rubber stamp. The regular Shlop has always carried a free commercial-use desktop license, but Shlop Shloppy has remained a paid product. Looking back, it's a

straightforward design executed at the right moment, and that timing has helped keep it alive.

Shnixgun

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Shnixgun on May 11, 2007. I wanted to capture the inky, textured look of traditional metal type, so I traced Franklin Card Gothic. That typeface always struck me as awkwardly proportioned; though it was designed in the 1920s, it felt more like something from the nineteenth century. I laid my tracing over Biondi, a similar typeface I had already made, which saved me from having to redraw accents and punctuation from scratch.

To create the distressed texture, I used an unusual setup. My laptop ran a script that replicated mouse actions, copying each glyph into Photoshop. A layered system with tiling textures would shift by set amounts to avoid repetition. I converted the image to 1-bit, then pasted it back into FontLab for autotracing, scaling, and placement. The process was elaborate and impossible to replicate now. Along the way, I missed one step: I forgot to replace the letter E. Its mismatch with the rest of the characters became permanent once I lost the original texture system.

I updated Shnixgun on June 25, 2021, removing deprecated characters, moving the horizontal bar to a different Unicode slot, and adjusting vertical metrics for better browser performance. Shnixgun has always been a paid typeface. It never saw notable use, but the accidental imperfection in its E remains a reminder of how unintended quirks can define a design.

Shookup

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Shookup on December 14, 2013. Its main inspiration came from cereal packaging of the late 1960s and early 1970s, especially Post Toasties around 1973. I was drawn to the exuberant lettering of that era and wanted to reinterpret it digitally. One idea I had been holding onto was a cathedral-shaped A with a pointed top; Shookup gave me the chance to use it. I also designed rounded terminals that included a curled S, details that helped define the character of the typeface.

The font originally included lowercase letters, but they weakened the overall impression. In this case, the capitals carried the style more effectively, so I converted the design into an all-caps family. The jumbling effect was implemented through chained contextual alternates, which caused letters and numerals to shift automatically for a lively and varied appearance in OpenType-aware programs.

The name came from the Elvis Presley song “All Shook Up,” which felt like a natural fit for the upbeat energy I wanted the font to convey. Shookup has always been a paid typeface and has not been associated with any notable external use.

Should’ve Known

A B C D E F G H I J K 1 2 3 4 5

I released Should’ve Known on October 19, 1999. The design was influenced by Jonathan Barnbrook’s Mason and Mason Sans, both published by Émigré in the early 1990s. I borrowed the idea of gothic arch forms but applied them to a crude, industrial framework rather than the classical Roman shapes Barnbrook had explored. The first glyph I drew was the M, where the arch influence was most evident, and from there I extrapolated the rest of the alphabet. The original version was rough, but it introduced an unusual tension between ornament and blunt geometry.

At release, I made Should’ve Known available with a free commercial-use desktop license, which was standard for me until late 2001. It circulated, though the early execution limited its usefulness to most

designers. I had included a shaded style, but without proper fill layers it offered little practical value and added clutter.

On July 20, 2021, I gave the typeface a substantial update. I removed the shaded version, corrected quotation marks, narrowed the ellipsis, and adjusted vertical metrics for better browser compatibility. I also reworked the spacing and kerning, redesigned several characters, and added fractions, ordinals, math symbols, and wider language support. In April 2024, I placed Should've Known in the public domain. The name came from the Aimee Mann song of the same title, which I thought suited the font's unresolved and slightly contradictory nature.

Silentina

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Silentina on April 26, 2004. The goal was to recreate the look of silent film intertitles, so I studied screen captures from films such as Buster Keaton's *The General* and *The Phantom of the Opera* with Lon Chaney. To trace the origins, I consulted metal type catalogs, identifying Pastel and Della Robbia as likely sources. Silentina was split into two related fonts: Silentina Movie, based on Pastel, and Silentina Film, which combined lowercase Pastel with uppercase Della Robbia to reflect the mixed-font practice often seen in intertitles.

One defining feature of Silentina was its softness. I drew the outlines without sharp edges, rather than applying filters afterward, so the letters would look authentic and would drop directly into projects without extra blurring. The soft edges also helped prevent interlace flicker when used for DVD intertitles. I kept the serifs intentionally vague, leaving them open to interpretation as either Pastel's or Della Robbia's, which reinforced the ambiguity found in early film typography.

Silentina has been used in actual film work, including the 2011 feature *The Artist*. On November 22, 2024, I updated Silentina Film to fix an issue with the A with ogonek character and modernized the name tables for better menu compatibility. Both fonts in the Silentina family have

always been paid products. The names “Movie” and “Film” were chosen mainly for SEO purposes, to make them easier to find for people looking for silent-era styles.

Silicone

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Silicone on May 12, 2009. At the time, silicone wristbands were everywhere, and I wanted to explore the idea of designing a typeface for an unusual and arbitrary use case. My thinking was that technical restrictions often create style, so I imagined what a typeface would look like if it were meant to be embossed in silicone. The design began with soft, rounded shapes intended to echo the smooth, pliable quality of the material.

Although the concept came from embossing, I knew Silicone would also be used as a general display typeface. I developed it as a sans serif family with seven weights and corresponding italics, all released together. The family structure reflected a broader late-2000s trend toward large, versatile type systems.

On May 25, 2021, I updated the family by fixing width inconsistencies, removing obsolete characters, improving fractions, and tightening the ellipsis. I also redrew some curves and replaced reversed quotation marks with standard ones. A further update on November 22, 2024, reorganized the weight names for clarity—Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline—and corrected italic compatibility issues in some applications. Silicone has always been a paid product and has not seen notable external use.

Sinzano

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Sinzano on July 29, 2005, as one of my first experiments with OpenType's capacity for contextual alternates. I wanted to capture the look of interlocking lettering that appeared on 1960s and 1970s jazz and lounge album covers. The designs I studied seemed to be hand-lettered, since I never found a phototype font that matched them. Sinzano was built to automate that style, using digital methods to generate the same dense interlocks that used to require manual composition.

The initial release was a single design, but on November 3, 2011, I expanded the family with Sinzano Sans and Sinzano Display. The Sans version dropped the flared serifs, while Display was added under contract, even though I would have preferred to release it separately with its own identity. Despite that, all three ended up grouped under the same family.

On June 18, 2021, I updated Sinzano, removing obsolete characters and precomposed fractions, trimming mathematical symbols, and reducing the file size. The typeface was well received when it launched and sold strongly. It later appeared on King's Crown organic tea packaging in the 2020s and on the 2013 Vestbo Trio album *No Need for Words*. From the beginning, Sinzano has been a paid typeface.

Skeletor Stance

abcdefghijklmnopqrstuvwxyz12345

I released Skeletor Stance on July 14, 1998. The typeface came about through an unusual collaboration with a stranger who contacted me to describe a font he had envisioned in a dream. I decided to interpret his description and turn it into a working design.

The result was a dot-based pixel typeface with the added feature of connected, colloidal forms that gave it a distinctive texture. It was unusual in concept, and while simple, it produced a unique visual effect.

The name Skeletor Stance was chosen for its sound rather than any link to He-Man or related media. The typeface was initially distributed with a

free commercial use desktop license. In August 2020, I placed it in the public domain.

Skirt

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Skirt on August 28, 2007. My intention was to combine the clarity and proportion of a geometric sans with the softer qualities of a humanist style. I drew it to feel pen-made and approachable, but I avoided the stereotypical flourishes often associated with feminine design. The name was meant to suggest a feminine angle, but not in an ornamental way. The family included three weights with italics from the beginning.

Skirt fit into a broader movement of the late 2000s, when designers were looking for sans serifs that felt warmer and more personable than earlier geometric models. I made a few adjustments to vertical metrics around 2010, but otherwise the design has remained stable. On June 25, 2021, I updated Skirt by removing obsolete characters, strengthening fraction support, refining stylistic alternates for broader software compatibility, adjusting vertical metrics for cross-browser use, and adding prime marks.

Skirt has always been a paid typeface and, while it never became widely known in commercial projects, it reflects the effort I made during that period to balance accessibility with seriousness in sans serif design.

Skraype

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Skraype on January 11, 2006. It was a distressed companion to Doradani, which I had designed earlier. I used a drawing tablet in FontLab to add scrape-like effects directly into the vectors. In hindsight, Doradani was not a strong base for the treatment. Its Frutiger-inspired

forms echoed the late 1980s wave of sans serifs, which did not pair well with the worn, chaotic texture I was trying to create. Later, when I developed Telephoto, I revised Doradani to feel more like a plausible early twentieth-century grotesque, but Skraype was stuck with its weaker foundation.

I originally sold Skraype through my usual distributors, but it never gained traction; sales were almost nonexistent. The name came from combining the word “scrape” with my own name in the middle—essentially putting “Ray” into it.

On June 4, 2021, I updated Skraype by fixing the space character width, removing the fi ligature and obsolete characters, and adjusting vertical metrics. In November 2022, I placed Skraype into the public domain. Although it never found much use, it reflects my mid-2000s experiments with distressed digital lettering.

Skrybylr

A B C D E F G H I J K 1 2 3 4 5

I introduced Skrybylr on December 8, 2000. It was a graffiti-style typeface created quickly and without much refinement, and in retrospect it was not among my stronger designs. I did not release it widely at first; instead, I uploaded it as a hidden link on the Larabie Fonts website, where it could be discovered by chance. Later, it reappeared on some free font websites. The name Skrybylr has no particular significance and was not especially effective as a title. I placed the typeface in the public domain in August 2020.

Skygirls

A B C D E F a b c d e f 1 2 3 4

I released Skygirls on January 27, 2010. I was interested in the tightly wound, joined scripts that appeared in metal type during the mid-

twentieth century. To build the design, I traced over several existing scripts—Herald, Signal, Hauser, Penflow, Veltro, Kurier, and Bison—to establish skeletal strokes, then added my own layers of detail on top. Kurier was the most influential, though I borrowed ideas from all of them. The result was a highly stylized script with a sense of urgency and movement, closer to a parody of those originals than a revival.

Skygirls was always intended as a headline face; its density and exaggerated joins make it difficult to read in longer settings. That high style and low legibility have limited its adoption, and I am not aware of notable uses so far. Still, it reflects my attempt to channel the eccentric qualities of those scripts into a contemporary digital form.

On June 18, 2021, I updated Skygirls by removing obsolete characters, expanding fraction support, correcting quotation marks, and refining some rough curves. Skygirls has always been a paid product.

Sloe Gin Rickey

ABCDEFabcdef1234

I released Sloe Gin Rickey on October 27, 1998. It was a structured script typeface named after the cocktail of the same name. The design shared elements with my earlier typeface Deftone Stylus, though Sloe Gin Rickey featured more elaborate wing-like flourishes. It was also connected to another of my projects, Kleptocracy, which explored similar structural ideas. Although it was less widely used than Deftone Stylus, Sloe Gin Rickey represented one of my efforts to expand on that stylistic direction.

The typeface was first distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Snasm

aBCDEfabcde1

I released Snasm on April 28, 2006. The design was based almost entirely on the Super Famicom logo, which I extended into a full alphabet. By that point I had already made several typefaces in a similar style, so I no longer needed outside references. I built Snasm as a complete family with multiple weights right from the start.

The name came from the SNASM development kits used for Super Nintendo games in the 1990s. It was a personal reference, since I knew most people would not recognize it. Hideo Kojima's company licensed Snasm at one point, although the name reference was lost on him because he had worked with MSX games instead of SNES during that period.

Snasm was a paid release and sold steadily, with a small bump in attention during the 2020s, perhaps because of the Kojima connection. I updated the family on November 22, 2024, redrawing curves for clarity, standardizing name tables, and correcting prime marks. Although it has not been tied to specific projects beyond that, it has continued to find buyers as a late-2000s display typeface influenced by Japanese consumer graphics.

Snidely

A B C D E F G H I J K 1 2 3 4 5

I released Snidely on October 6, 1997. It was created by drawing the characters with a pen, scanning them, and tracing the results digitally. The design produced curly letterforms, but the spacing and proportions were inconsistent. Characters often collided in awkward ways, and the overall flow of the alphabet was not cohesive.

In retrospect, Snidely illustrated the importance of testing letterforms in context and building a set where all characters relate harmoniously. It was one of my early experiments, and I regard it as an unsuccessful effort.

Snidely was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Snowa



I released Snowa on August 23, 2007. It began as an experiment with FontLab's blend tool, which works like a lenient form of multiple master interpolation. If the masters don't share matching geometry, the tool inserts points and morphs between them, producing unpredictable results. One such experiment left me with crude shapes that looked as though they were melting. I decided to lean into the effect by drawing snow layers over the outlines with a tablet, turning it into a novelty font designed to appear covered in snow.

Snowa included multiple layers from the start: a snowless version and additional layers that could be combined for custom effects. The design was more playful than practical, and I never considered it on par with my earlier snowy typeface, Snowgoose. The name was chosen partly as a joke; many typefaces end with "a," and since I regarded this one lightly, I thought the name Snowa would fit.

On June 18, 2021, I updated Snowa by removing obsolete characters, correcting the space width, adjusting vertical metrics, and redrawing some rough curves. Snowa has always been a paid product and has not been used in notable projects.

Snowgoose



I released Snowgoose on February 20, 2002. The design originated as an extension of Vinque, which already carried a festive quality. I wanted to take that idea further and create a typeface with an overtly wintry character. I drew snow layers manually in FontLab, building a system

where multiple layers could be combined to produce a realistic snow effect. From the start, the release included both snow-covered and snowless versions, allowing for flexibility in how designers applied the effect.

Although Snowgoose shares some DNA with Vinque, it stands apart as its own design. Vinque has a more serious tone, while Snowgoose carries a kitschy, retro holiday vibe. I have not seen it used in notable projects, but it was always intended for seasonal rather than general use.

On June 25, 2021, I updated Snowgoose by removing obsolete characters, adjusting vertical metrics for better browser performance, and redrawing rough curves. Another update on November 22, 2024, modernized the name tables to improve menu compatibility. Snowgoose has always been a paid typeface.

So Run Down



I released So Run Down on August 22, 1997. The typeface was created with a broken Speedball pen nib on newsprint, producing rough, rune-like forms. It included details such as devil horns and an inverted pentagram in the letter O, which drew complaints from some users.

Soon after its release, the typeface appeared in unexpected contexts, including a Halloween television special warning about the dangers of the holiday, broadcast after an episode of 7th Heaven. The program's producers used So Run Down as part of the graphics, despite the earlier criticism that it carried satanic imagery.

The name came from a song by The Psychedelic Furs. So Run Down was first distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Soap

aBCDeFGHIJK123

I released Soap on June 26, 2006. The design began with a sample of Cooper Black in metal type. I applied a raster blur to the scan, then manually traced over it in FontLab. This softened the outlines and gave the letterforms a rounded, swollen character. To extend the family, I created lowercase letters by redrawing Cooper Black's lowercase, adjusting their weight so they blended with the softened capitals.

Soap originally launched as a single style. On August 21, 2008, I expanded the family with two textured versions: Stamp, with a distressed look, and Spraypaint, with a rough, stenciled effect. Together with the clean style, the family presented three related variants.

Soap was always a paid typeface and became one of my more successful sellers, particularly after it was added to Adobe's Creative Cloud library. In 2026, Soap was used for the Dog Day Afternoon Broadway production's marketing materials. On June 25, 2021, I updated Soap by removing obsolete characters, adding prime marks, adjusting vertical metrics for cross-browser use, and refining kerning and spacing.

Sofachrome

A B C D E F G

I released Sofachrome on June 13, 2001. The design came from my memory of lettering on Pontiac cars in the early 1990s. I tried to extrapolate the heaviest possible weight from whatever reference material I had seen, though I didn't photograph it at the time. The result was a wide, industrial sans serif with a distinctly automotive feel. From the start, the family included regular and italic styles as a single package.

The typeface caught on quickly in the automotive sector. Toyota and Mazda both licensed it, and it became a common choice for logos and product labels. Alongside Ethnocentric, Sofachrome has remained one of my more visible designs in branding contexts.

In the 2010s, I expanded Sofachrome into a larger family, drawing the new weights from scratch rather than interpolating. On November 22, 2024, I updated the family to improve browser compatibility, clean up curves, and standardize name tables. The name Sofachrome was a reference to Paul Simon’s song “Kodachrome.” It has always been a paid typeface.

Special Forces

A B C D E F a b c d e f 1 2 3 4

I released Special Forces on June 17, 2010. It was commissioned for the PlayStation 3 game “Wet”. The client wanted a design that recalled Colin Brignall’s Aachen Bold from 1969 but was heavier and clearer for use on low-resolution polygonal surfaces. I didn’t reference other slab serifs; instead, I built a new design with robust slab serifs and simplified letterforms to keep it legible under demanding conditions. To test it, I viewed the type constantly in fuzzy, low-resolution previews, ensuring it would survive the way it would appear in-game.

The family consisted of two styles, regular and oblique, released as a single package. The commission was non-exclusive, so once the client approved the design I released it publicly as a paid typeface. Wet remained its most prominent use, though it has circulated since in general licensing.

On June 4, 2021, I updated Special Forces. I corrected the space width, replaced incorrect quotation marks with standard forms, trimmed the ellipsis, removed obsolete characters and unused ligatures, and tightened kerning. Those changes ensured it stayed compatible with modern software and browsers while keeping the design intact.

Spectrashell

ABCDEFGHIJKI2345

I designed Spectrashell in 2007 as part of a side project to launch a passport case. I drew the letters manually in FontLab and built them around angular, hexagonal principles, which were meant to connect visually with the shell-like pattern of the case itself. The result was a single compressed style that carried the hexagonal theme through its letterforms.

I released Spectrashell for free, hoping it might help promote the passport case. The typeface never saw any use beyond that original context, but it documents a moment when I was experimenting with tying product design and type design together.

On June 25, 2021, I updated Spectrashell by fixing vertical metrics, correcting quotation marks, removing obsolete characters, and cleaning up spacing. In April 2024, I placed it in the public domain.

Spongy

ABCDEFGHIabcdef1234

I released Spongy on April 18, 1996. I do not recall the origin of the name, and the design itself did not have a clear connection to it. Unlike many of my other projects, this typeface did not emerge from a specific concept or source of inspiration.

Spongy was first distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Squealer

ABCDEFGHIabcdef1234

I released Squealer on October 24, 2001. The design was based on Gerard Huerta's 1977 logo for AC/DC's album Let There Be Rock. I improvised the rest of the alphabet letter by letter, extending the logo into a full typeface. The family was overhauled in 2001, when I redrew the vectors and added an embossed version alongside the regular style.

Because Squealer was free for commercial use, it began circulating widely without licensing barriers. It was gradually adopted by AC/DC's licensors, with the AC/DC Pinball machine being the first official product I noticed it on. Since then, it has appeared on merchandise and websites connected to the band. In 2025, it was used in a series of lyric videos for Spinal Tap.

On June 4, 2021, I updated Squealer by correcting space widths, quotation marks, and vertical metrics, and by removing obsolete characters. In April 2022, I placed it in the public domain, as part of a broader transition of my free fonts that had no accompanying paid versions.

Squirty

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Squirty on March 9, 2009. The design came from studying postwar Japanese printed ephemera, especially nightclub promotional graphics that I found while deep-diving through Google Images. I painted the glyphs in black fountain pen ink on bond paper, scanning the results and digitizing them in FontLab. To give the typeface variety, I created multiple painted variations of each character, which I later tied together with OpenType ligatures so the software could switch between alternates automatically.

Squirty was released as a single style and was always a paid typeface. Its construction gave it a rough, handmade quality; the characters carried the imperfections of ink on paper, translated into digital form without being polished away. This kept the energy of the original

brushwork intact, even if it meant the font was not easy to use in all contexts.

Squirty has not been used in notable projects, but it remains an example of how I tried to channel vernacular Japanese design into digital type.

Stampoo



I released Stampoo on February 6, 2007. To create it, I started with the capitals from my earlier typeface Whiterock. Its informal, hand-drawn character suited the effect I was aiming for, making the stamped impressions look convincingly handmade. I arranged the letters on rectangular blocks in Photoshop and applied a textured effect to mimic the inky, worn look of rubber stamps.

The final result was a single style that carried irregularities in shape and texture to reinforce the illusion of authenticity. I added OpenType ligatures so that certain letter combinations would automatically substitute custom pairs, preventing repetition and making the stamped effect appear less mechanical.

Stampoo was always released as a paid typeface. It has not had notable public uses and has remained unchanged since its original release.

Stasmic



I released Stasmic on April 13, 2001. It was a wide, slanted techno-style typeface. Unlike most of my work, I did not clearly recall creating it, and it remained unpublished in my archive for some time. When I rediscovered it years later, I found no specific record of its naming or

design inspiration, though the style reflected the experimental direction I was pursuing at the time.

Stasmic was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Steelfish

ABCDEFabcdef1234

I released Steelfish on March 4, 2001. The first version drew loosely from early 20th-century newspaper headline styles, but in hindsight it was not a strong release. The family at that point included Regular and Bold, and I later added Italic, Bold Italic, Extra Bold, Extra Bold Italic, and Outline. All of those styles were free; the Outline appeared on March 25, 2002, and for a short time I also offered an effect version called Steelfish Dots.

The major turning point came in the 2010s when I completely rebuilt Steelfish. I kept the basic proportions but redrew almost every other aspect: stem widths, curves, joints, spacing, kerning, and punctuation. Out of all my upgrades, it was the most extensive transformation. It was only after that redesign that Steelfish became widely used.

Since then, Steelfish has been adopted in a number of visible projects. It appears in the books “New York Doughnut Map” and “New York Burger Map”, on Vanity Fair’s New Establishment Summit materials in 2016, and on the posters for the film “In a Valley of Violence” in 2016. It was also used in Maria Cutia 10 Anos. Later additions to the family, such as various variants and expanded weights, were released as paid products while the original set of free styles has remained available.

In November 2024, I reorganized the weight system for clarity. Book was renamed Light, Light became Extra Light, Extra Light was changed to Thin, and Ultra Light was redubbed Hairline. That update also corrected overlapping Vietnamese accents. Steelfish remains one of my

most recognized typefaces, though its current form bears little resemblance to the 2001 release.

Steelfish Variants

ABCDEFabcdef1234

I developed a series of Steelfish variants beginning in the 2010s. Each variant extended the base family into a different stylistic direction. Steelfish Rounded was drawn directly in FontLab with softened corners to make the design less aggressive. Steelfish Hammer, Steelfish Steeled, and Steelfish Unleaded were created in Photoshop, distressed or altered to achieve specific textural effects, then autotraced back into FontLab for refinement. All of these were released as full families rather than single weights.

The variants were all paid releases, with the exception of Steelfish Rounded Bold, which I made available as a free style. None of them became widely used in commercial projects, but they served as a way to expand the family's reach beyond the clean, condensed sans serif of the base Steelfish.

In November 2024, I updated the families to reorganize the weight naming system for consistency with the main Steelfish release. This change did not affect the outlines or character sets, only the naming conventions.

Stentiga

ABCDEFGHIJK12345

I released Stentiga on June 21, 2001. The design was inspired by the extended-line lettering seen on the television game show Match Game, which originally aired in the 1970s. I constructed the letterforms in FontLab using modular geometric components, translating the stretched

strokes of that style into a digital typeface. It was issued as a single style with no alternate weights.

Later I revised Stentiga by shortening the extended strokes and refining the construction. The changes were part of a full rebuild rather than simple scaling. Despite the update, it never saw notable use in media or branding.

At release, I offered Stentiga with a free commercial-use license. On April 1, 2024, I created a new version and placed it in the public domain.

Stereofidelic

ABCDEFGHIJ↑↓K12345

I released Stereofidelic on October 25, 2001. I constructed the base alphabet in Fontographer, inventing the letterforms but shaping them in the manner of Alternate Gothic. The idea came from 1960s album covers, especially jazz and lounge records that often used tall, condensed lettering with decorative arrows. I incorporated the arrow elements systematically, rising and falling through the strokes to echo that visual language.

Stereofidelic remained a single style throughout its life. In the 2010s I expanded the character set to cover extended Latin and added OpenType features that shuffled alternate forms, so the arrows would not repeat mechanically. That gave the design a more natural, varied look in digital use.

The font has often appeared on nostalgia-themed products, though I cannot point to a single notable project. It was always free to use, and in April 2024 I placed it formally in the public domain.

Still Time

A B C D E F a b c d e f i z 3 4

I released Still Time on October 2, 2001. The design was a manual effort in FontLab, inspired by the distinctive lettering on Prince's Purple Rain album cover. I did not trace the original; instead, I improvised a full alphabet in a similar spirit. The letterforms came out sharper and more polygonal than intended, which reflected the limits of my skill at the time.

The typeface was always free. It began circulating widely, particularly in 1980s-themed and vaporwave contexts. Notably, it was used on Lady Gaga's album artwork as well as several LMFAO albums and singles. Because it was free for commercial use, it spread without restrictions, and I never issued a paid license for it.

Still Time remained in its original form throughout its life. On April 1, 2024, I placed it in the public domain without revising it. The name came from Ron Sexsmith's song "Still Time," which I thought fit the nostalgic character of the design.

Stitchen

A B C D E F a b c d e f 1 2 3 4

I released Stitchen on February 1, 1997. It was intended to resemble a sans serif design such as Helvetica but altered to appear as though the letters were constructed with stitched lines. The original version had significant spacing problems that limited its practical use.

The typeface was first released under the name "Stitch and Bitch," taken from the gatherings my aunt and her friends held where they would sew and talk informally. The term was used in the sense of "to complain," but some found it offensive, and I decided to change the name to Stitchen.

Stitchen was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Stormfaze

A B C D E F G H I J K 1 2 3 4

I created Stormfaze on June 5, 1996, during the early period of my type design work. The concept was influenced by the futuristic aesthetics of 1980s action and science fiction films, with angular, geometric forms intended to suggest high-tech lettering. The original design was slanted and austere, consistent with the style I was exploring at the time.

Stormfaze was not released immediately and remained unpublished until I rediscovered it in the 2010s. When I reviewed it, the outlines reflected my early level of experience and required revision. I reworked the design to improve its consistency and proportions while maintaining the original 1980s-inspired structure.

Stormfaze was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Strange Alphabets

A B C D E F G H I J K 1 2 3 4 5

I launched Strange Alphabets on April 8, 2014. The idea came from long online dives into Edwardian book covers, where I found unusual and highly inventive lettering. That Arts & Crafts eccentricity struck me in the same way the lettering on Led Zeppelin's Houses of the Holy album had years earlier. At the same time, I was thinking about the Siouxsie & the Banshees logo; it had that same kind of odd, narrow character I wanted to explore. The result was a display typeface with diamond decorations, ornate ligatures, and narrow proportions.

I released it as a paid font from the start. It was always intended for display work, not text, and I gave it a full set of OpenType features so users could customize letter pairings. In 2015, I nearly gave away a copy to Steve Severin of the Banshees when he asked through Facebook, but his message got misfiled and I never managed to follow up. The font never saw notable public use, though I did employ it myself for a backlit metal house sign for a friend.

I updated Strange Alphabets on May 12, 2021 to improve stylistic alternate handling, add fraction support, and remove obsolete characters. A later update, version 1.003 on November 21, 2024, corrected hinting range problems that had caused validation issues. Those fixes improved overall reliability and compatibility in modern software.

Strasua

A B C D E F G H I J K 1 2 3 4 5

I released Strasua on January 10, 1999. It was an industrial-influenced display typeface with minimalist forms that produced a distorted appearance. Strasua was closely related to my earlier design Plain Cred, and the two typefaces were nearly identical in construction. The name did not have a specific connection to the design and was one of my less considered choices.

Strasua was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Street Cred

A B C D E F G H I J K 1 2 3 4 5

I released Street Cred on October 23, 1998. The design was influenced by the geometric lettering styles used on custom vans in the 1970s. It

featured reductive letterforms with twin stripes running through them, creating a stylized display typeface.

Street Cred later led to two related designs: Plain Cred, a simplified version of the same concept, and Strasua, another variation.

Street Cred was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Strenuous

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Strenuous on April 28, 2001. The idea came from a single source—the poster for the 1974 neo-noir blaxploitation film *Black Eye* with Fred Williamson. I wasn't following other typographic models; I simply improvised on the unicasé concept, choosing whether capitals or lowercase forms worked better at the same height. The result was a headline typeface with distinctive alternates and a heavy 1970s presence.

The original release included two styles: Regular and 3D. When I later expanded the family, Regular was renamed Black, and both Black and 3D remained free. In 2012, I added eight weights with italics, which were paid styles. That expansion made Strenuous into a full family rather than just a couple of bold display fonts.

On November 21, 2024, version 4.100 reorganized the weight names for clarity. Book became Light; Light was renamed Extra-Light; Extra-Light became Thin; and Ultra-Light was redesignated Hairline. These changes were intended to align with standard naming practices and improve consistency across applications.

Structia

ABCDEFabcdef1234

I released Structia on July 6, 2006. The idea came from brutalist architecture combined with the octagonal spirit of ITC Machine. I had already explored that territory in my Tank typeface, but this time I wanted something with looser spacing and larger apertures and counters so it would work for headings and subheadings. The design had hard edges and narrow proportions; to soften it, I gave the lowercase letters more rounded counters while keeping the overall geometry intact. I added slanted stroke ends to break the rigidity.

At the same time, I introduced two variants. Structia Panel added thin stencil-like lines, meant to evoke access panels or welded seams, and Structia War applied a distressed, burned-out treatment. The intent was to offer a small family of related display designs, all released together.

Structia was always a paid typeface. On June 25, 2021, I updated the family to fix spacing, adjust vertical metrics, refine stylistic alternates for better software compatibility, and clean up outlines in Structia War. On November 21, 2024, version 2.102 modernized name tables and added a section symbol to the character set.

Stud

A B C D E F a k

I released Stud on September 4, 2007. My goal was to make a bold display typeface with a cowboy feel, loosely inspired by Clarendon models but drawn freely. I kept the letterforms wide, with heavy serifs and a strong horizontal presence. To give it extra texture, I added a stamped letterpress grunge effect during the initial release. The family remained a single style without italics or additional weights.

I built OpenType ligatures into Stud so that common pairs could swap to custom combinations, giving the typeface a slightly less mechanical rhythm. The promotional material was intentionally tongue-in-cheek; it exaggerated macho cowboy imagery to the point of parody.

Stud was always released as a paid font and never saw notable public use. On June 18, 2021, I updated it by fixing spacing, refining some curves, moving characters into their correct Unicode slots, and reducing the ellipsis weight. On November 21, 2024, version 1.106 expanded the character set with the addition of a section symbol.

Studefaction

A B C D E F G H I J K L M N O P Q R S

I released Studefaction on June 9, 1998. The name was taken from a song by Graham Parker and the Rumour. The design was created through an experimental process: I first produced it as a bitmap, then applied blur and sharpen effects in Photoshop before tracing the result into vector form. This method produced letterforms with irregular, bone-like terminals.

An alternate shadowed version was produced with outlines and drop shadows, though I later set it aside, as the primary version already had a distinctive appearance. Studefaction was not designed with readability in mind but as an experimental display typeface that did not fit into conventional stylistic categories.

I initially released Studefaction with a free commercial desktop license. In November 2022, I placed it into the public domain.

Styrofoam Feelings

A B C D E F a b c d e f

I released Styrofoam Feelings on February 2, 1998. It was conceived as a playful serif typeface with exaggerated Latin serifs that extended sharply into surrounding letters. The intent was to create a cartoon-influenced design with an unusual, pointed structure.

Looking back, I consider the execution less successful than I had hoped. The typeface was created digitally without initial hand sketches, and as a result the outlines had the appearance of manipulated vectors rather than hand-drawn forms. Even after later refinements, it lacked the organic quality I had intended.

Styrofoam Feelings was initially released with a free commercial desktop license. In August 2020, I placed it into the public domain.

Subpear

ABCDEFabcdef1234

I released Subpear on April 12, 2001. The design was a compact sans serif typeface that I had intended to expand into a family with multiple weights and styles. After completing one style, I found the results unsatisfactory and chose not to develop the family further. The name Subpear came from a drawing I had made of a pear submerged in water; it also served as a play on the word “subpar,” reflecting my own view of the design.

Subpear was initially distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Subquantum

ABCDEFabcdef

I released Subquantum on March 1, 2024. I wanted to make a squarish techno typeface that nodded to the NASA worm logo but pushed the geometry much further. I started with a hard-cornered design in FontLab, then applied its radial corner tool to round the edges. That method gave me tight, square shapes with softened corners, making the typeface both rigid and approachable.

It was a single-style release and was commercial from the start. I saw it as a way of returning to my earlier roots in techno lettering, drawing on decades of experience with that genre rather than outside references. It was designed strictly for display use, particularly for headlines and titles.

The name came from an AI tool I tried during the process; it suggested "Subquantum," which fit the scientific, futuristic feel of the design. I kept it because it matched the aesthetic and was distinctive enough to stand on its own. The font has not been expanded since its release, and it hasn't seen notable external use.

Subroc

ABCDEFabcdef1234

I released Subroc on July 1, 2010. The idea was to capture the look of handwriting scrawled on a whiteboard, graceless and everyday rather than calligraphic. To build it, I drew with a marker, then scanned the results and used Photoshop to add a speckled texture. That texture was baked into the image before I traced it to vector outlines, giving the letters a worn, vintage quality. Subroc remained a single style with no variations.

It was always a commercial release and was intended mainly for informal display uses like posters or signage where a casual, hand-drawn feel was appropriate. I named it after SubRoc-3D, a Sega video game from 1982 that used stereoscopic graphics in a periscope-shaped cabinet. The typeface itself had no connection to the game; I just liked reviving obscure game titles as font names.

On June 18, 2021, I updated Subroc by fixing spacing, swapping reversed quotes, strengthening fraction support, and adjusting vertical metrics for better browser compatibility. On November 21, 2024, version 1.103 repaired minor vector glitches, improving outline precision and visual consistency. The typeface has not seen notable external use since its release.

Sudbury Basin

A B C D E F G H I J K L Z

I released Sudbury Basin on August 28, 1998. The design was influenced by the logo of Inco Limited, a Canadian mining company that was a major nickel producer in the twentieth century. The Inco logo's octagonal structure suggested a techno style that I adapted into a typeface. Since the logo itself did not translate directly into a full alphabet, I modified the forms while preserving the geometric quality.

The name came from the Sudbury Basin in Ontario, Canada, a geological structure associated with nickel mining and a reference to Inco's history. Sudbury Basin was first distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Sui Generis

A B C D E F a b c d e f 1 2

I released Sui Generis on January 6, 2000. The name means "of its own kind" in Latin, which suited my aim to create something distinctive. I drew on two main influences: my own Blue Highway typeface, based on North American road signage, and Microgramma, which had long been a favorite. To give it a late-1990s look, I opened up the shapes more than in Microgramma; the 'C' was more open but retained a slight angle, and I added stylistic spurs to lowercase letters like 'm' and 'n'.

The first version only included a regular weight, which I released for free. About a year later I added new styles under the name "Sui Generis Deluxe"; those additional weights were commercial. When I brought the family into the Typodermic catalog, I kept the regular style free but the expanded family paid. Over time, the family grew to four weights, two widths, italics, and an outline style.

On June 25, 2021, I revised Sui Generis by fixing spacing, improving fraction support, adjusting vertical metrics, and refining outlines. On November 22, 2024, version 3.200 reorganized its weight and width naming to match common conventions; names like Condensed Bold were changed to Bold Condensed. At that same update, the weight structure was realigned: Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was redesignated Hairline.

Although I was never fully satisfied with Sui Generis, it did find some recognition; Reebok adopted it, and it has surfaced occasionally in other contexts.

Sunday Evening

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Sunday Evening on August 31, 2015. It was an experiment in reverse contrast, where the horizontals are heavier than the verticals. The design combined some Art Nouveau influence with a modern, technical feel. I gave it high waistlines and curving terminals, along with a superelliptical structure that set it apart from more conventional display typefaces.

The typeface was always a single style and was never offered for free. One distinctive feature was the inclusion of heart symbols. These were mapped to their proper Unicode positions but could also be accessed using shortcodes through the standard ligatures feature. I saw this as a way to add playful symbols without disrupting normal text flow.

On November 22, 2024, I released version 1.100, which resolved minor shape overlap issues and modernized the name table to improve compatibility. Sunday Evening has not been used in notable projects and has remained primarily an experiment in my catalog.

Superclarendon

A B C D E F a b c d e f 1 2 3

I released Superclarendon on October 11, 2007. It began as a commission from a multi-level marketing company promoting a “superfruit” juice. They had a generous budget and didn’t ask for exclusivity, which gave me the chance to produce my own take on Clarendon, the 19th-century slab serif. I wanted to square the forms slightly without making them feel mechanical or techno. The italics were part of the initial release; instead of adding decorative flourishes, I kept them as a straightforward slant to better match Clarendon’s sturdy character. The full family launched at once and was always a commercial release.

Superclarendon’s letterforms emphasized chunky slab serifs and squared terminals, aligning with the late-2000s trend of revisiting Victorian-era typography with a modern edge. It was later licensed in its entirety to Adobe Creative Cloud Fonts, which helped it reach a wide audience. The typeface has appeared in several notable contexts, including *IJsbeer in een ijsklontje van glas* by Sem Deeleman, The North Face’s “50 Years of Parkas” campaign, *Simple & Clever Cooking* by Stevan Paul, the 2017 *Manje Bistre* movie poster, Bobkat’65’s *This Lonely Road* album art, and one of the posters for *La La Land*.

On June 25, 2021, I updated the family by removing obsolete characters and ligatures, repairing a missing lowercase ñ in one font, fixing a misplaced character, and adding a missing bar symbol to the italic. In November 2024, I modernized the style naming system, corrected the italic lowercase ą for Polish, expanded the character set to include recent currency symbols and the German capital Eszett, and refined Vietnamese accents. These updates ensured wider language support and improved compatibility.

Superego

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

I released Superego on October 19, 2019. The design came directly from the cabinet artwork of the 1981 arcade game Stargate. The logo combined geometric forms typical of Art Deco lettering but applied them in a way that suggested science fiction. I took those shapes and extrapolated them into a complete alphabet, keeping the primitive geometry and unconventional letterforms while aiming for usability. Superego was issued as a single style and was always commercial.

The project was less about referencing other typefaces than about extending the logic of that single logo. It reflects a broader trend in the 2010s of revisiting arcade aesthetics and reinterpreting them in digital type design. Superego has remained part of my catalog without appearing in notable external projects.

On November 22, 2024, I released version 1.002. This update corrected technical issues that had caused problems in font validator applications. I re-exported the font and tested it thoroughly to ensure proper performance across platforms. No other updates or expansions have been made.

Superglue

A B C D E F G

I released Superglue on October 14, 1996. It was an attempt to capture the look of Japanese corporate techno aesthetics from the 1970s, though it was not based on a specific source. The original version had noticeable technical flaws, including inconsistent stem widths and misaligned baselines and cap lines. At the time, I was still early in learning the fundamentals of typeface design, and the spacing was also underdeveloped.

I later revisited Superglue, correcting alignment issues and refining the outlines. An additional feature was the implementation of OpenType substitutions that allowed certain slanted characters, such as A, V, and W, to be flipped for alternate forms.

Superglue was initially released with a free commercial desktop license. In November 2022, I placed it into the public domain.

Superheterodyne

A B C D E F G H

I released Superheterodyne on October 25, 1997. The design was influenced by the Zenith Television logo, particularly its Z with a lightning bolt motif. The typeface itself was an octagonal design with added bolt-like details. The first version was heavily slanted and elongated, but I later redrew it with more upright proportions and reduced stretching.

Shortly after its release, I saw Superheterodyne used on a Zenith sales display, which echoed the original source of inspiration. Superheterodyne was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Sweater School

A B C D E F a b c d e f 1 2 3 4

I released Sweater School on May 1, 2008. It was intended to capture the approachable style associated with elementary school teaching materials. In spirit, it was a cousin to my other school-oriented typefaces such as Report, Report School, and Primer. From the beginning, Sweater School was issued as a full family with four weights and italics. I added stylistic alternates in response to requests from teachers who used my earlier school fonts.

The family was always commercial, though it later became available through Adobe Creative Cloud. I built OpenType fractions into the fonts and provided alternates to expand flexibility. The alternates were not based on handwriting references but were included to give teachers variety and options when setting classroom material.

On May 12, 2021, I updated Sweater School by refining stylistic alternates so they functioned more consistently in applications like InDesign under Stylistic Set #1. Fraction support was extended to allow longer numerators and denominators. I removed nut fractions from the OpenType features to avoid inconsistent style mixing, though they remained accessible via glyph tables. Deprecated characters such as L with dot and E with breve were dropped, primes were added, and spacing consistency was corrected between space and non-breaking space. Curves were also refined to eliminate minor outline errors. On November 22, 2024, version 1.301 fixed weight value issues that could affect web embedding and modernized the name tables to improve menu sorting and compatibility.

Switching & Effects

A sample of the 'Switching & Effects' typeface, showing uppercase and lowercase letters, numbers, and punctuation in a rough, hand-drawn style.

I released Switching & Effects on April 15, 1998. The design was influenced by an advertisement in a 1960s television industry magazine that featured rough, straight-line lettering. I attempted to reproduce that look, drawing a cartoon-style typeface from thin, straight strokes. The result was uneven, and I consider it one of my less developed designs.

Switching & Effects was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Sybil Green

a b c d e f g h i j k 1 2 3 4 5

I released Sybil Green on February 16, 2000. The idea came from the opening credits of the 1968 Peter Sellers film *The Party*. I rented it on VHS and saw hand-lettered credits with filled counters in a cartoony psychedelic style. I had to return the tape before I could study it closely, so I recreated the lettering from memory the next day. When I later saw the DVD version, I realized my version was close but not identical. That difference gave it its own character. I named the typeface after a song by the Blues Magoos, a nod to the same late-1960s psychedelic culture.

Sybil Green was always a single-style typeface. It had no alternates or special OpenType features, just a straightforward character set. I released it with a free commercial-use desktop license, and like many fonts of that period, it quickly spread to every major free font site. It became one of my most popular free fonts, though it never had specific high-profile uses I can point to. In April 2024, I placed Sybil Green in the public domain.

Syndra

A B C D E F a b c d e f 1 2 3

I released Syndra on April 6, 2023. The goal was to revisit the kind of techno lettering I made around the year 2000, but with the benefit of two more decades of experience. I set out to capture a Y2K aesthetic by imagining how I would have designed it back then, using my current skillset. The design process was complicated by FontLab's radial corner tool, which was unreliable with the sharp geometry I was using. I ended up with overlapping paths and misaligned corners that needed repeated adjustments.

Despite those challenges, I finished Syndra as a seven-weight family with italics. The typeface was commercial from the start, and a variable font version was added later. It has not been used in notable projects but remains an example of me returning to a genre I helped establish early in my career.

Synthemesc

A B C D E F G H I J K 1 2 3 4 5

I released Synthemesc on January 15, 2008. The name comes from *A Clockwork Orange*, where “synthemesc” refers to synthetic mescaline. The design was based on the lettering in the Korova Milk Bar scene of the film. The originals looked rough, as if cut quickly with a jigsaw. I believed that effect wasn’t deliberate, so I redrew the forms by hand and smoothed them out for greater usability while keeping the eccentric shapes intact.

Synthemesc was a single-style release and was always commercial. It later gained wider visibility after being included in the Adobe Creative Cloud Fonts library. I haven’t tracked specific high-profile uses, though I did notice it incorporated into colorful artwork in a pedestrian underpass in Singapore.

On November 22, 2024, version 1.003 expanded the character set with the addition of single left and right guillemots (< >), a dagger (†), and a section (§) symbol. This was the only update since the original release.

Tandelle

A B C D E F a b c d e f 1 2 3 4

I released Tandelle on April 7, 2005. It grew out of methods I had developed while making fonts for video games. My aim was to create a sans serif that worked well in narrow horizontal spaces. To do this, I used flat points on verticals and sharp points on horizontals, which

created a distinctive rhythm while keeping the counters open. Web fonts weren't yet widespread, so I imagined it being used mainly for headlines and subheads in print. In spirit, it was related to Steelfish but approached with a different balance.

The family launched with four styles—Regular, Italic, Bold, and Bold-Italic—and was always commercial. Tandelle was not conceived for any one project, but it did find use locally at The Trunk Line hair salon in Nagoya, which adopted it in its branding.

On May 25, 2021, I updated Tandelle. I added a slash to the eth (ð), removed deprecated characters like L with dot and E with breve, and replaced reversed quotation marks with proper forms. I narrowed the ellipsis, replaced outdated florin and currency symbols with correct glyphs, and moved alternate forms of “r” and “y” into the Unicode Private Use Area while making them accessible via OpenType Stylistic Alternates and Stylistic Set #1. The update also fixed inconsistent spacing between space and non-breaking space, adjusted bold fi and fl ligatures by moving them to discretionary ligatures, and refined outlines to smooth irregular curves. Foot and inch marks were added at that time as well.

Tank

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Tank on August 14, 2002. The concept came from ITC Machine and other octagonal lettering I admired, but I wanted to simplify it into a typeface that could function like a set of picture frames. The idea was that the counters were large enough to hold other elements, giving designers a base they could adapt. I also included alternate forms with closed counters to offer a heavier, more solid option.

Tank was always a commercial release. The family began with Regular and Light styles. On November 12, 2015, I added oblique versions. The

“Light” designation didn’t correspond to conventional naming practices; it was simply a relative label within the family.

On May 12, 2021, I updated Tank by fixing spacing, removing deprecated characters, adjusting OpenType features, and repairing vector outlines. These were technical refinements only; no new glyphs were added. Tank has not seen notable external use but has remained available as part of my catalog.

Teen

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Teen on May 30, 2001. It was unusual for me because it was a collaboration. Martin Archer provided a complete alphabet, though it included little punctuation or symbols. I expanded on it by adding bold and italic styles, which I generated manually rather than mechanically. Together, we ended up with light, regular, bold, and italic styles. The design leaned on superelliptical shapes, a tall x-height, and a casual rhythm that gave it a 1960s look.

Teen was first released with a free commercial-use desktop license. I distributed it through my own channels, but as was common at the time, most of the major free font sites picked it up quickly. Martin left the licensing decisions to me, and over time we lost contact. In April 2024, I placed Teen into the public domain so that anyone could use it without restriction.

Teen never appeared in notable projects but remained part of my catalog as an example of a collaborative design.

Teeshirt

ABCDEFGHIJK123

I released Teeshirt on January 21, 2008. The goal was to make a typeface that captured the feel of 1980s t-shirt lettering—casual, heavy, and slightly imperfect—without relying on Cooper Black. I used American Typewriter from 1971 as a starting point, but I redrew it, added characters that weren't in the catalog scan, and introduced deliberate misalignments. I then layered on texture so it would resemble fabric prints. The OpenType ligatures were designed to mimic the natural variation of letters transferring unevenly onto cloth.

The original release included the Regular style. On November 13, 2009, I added a second style, Pressed, at the request of a customer who wanted a more orderly look. Both styles were always commercial.

On June 25, 2021, I updated Teeshirt by removing deprecated characters and fixing an inconsistency between space and non-breaking space widths. That was the only update, and the family has not been revised since. Teeshirt has not appeared in notable projects but remains in my catalog as a display font rooted in retro print aesthetics.

Telemachus

ABCDEFabcdef1234

I released Telemachus on November 15, 2017. The name came from Greek mythology; Telemachus was the son of Odysseus, and I thought it fit the bold, classical feeling of the design. The typeface was based on ultra-compressed lettering styles from the early twentieth century, particularly Grant No. 2 from a Barnhart Brothers & Spindler catalog, with some influence from Binner Gothic. I didn't trace or measure from specimens; instead, I used printed examples as visual references and drew my own version.

Telemachus launched as a full family with eight weights, each with italics, and was always a commercial release. I intended it to serve as a headline typeface for posters, packaging, and other contexts where a condensed, dramatic presence was needed.

Telephoto

A B C D E F a b c d e f 1 2 3 4

I launched Telephoto on January 8, 2007 with the goal of capturing a mid-20th century analog feel. I wanted it to echo the general character of Franklin Gothic or News Gothic without referencing either too directly, aiming instead for a broad early twentieth-century grotesque look. I began with Doradani, a more modernized take on Franklin Gothic, and reversed that approach—closing up the shapes to give the design an older, more traditional appearance.

To reinforce the analog impression, I took the outlines into Photoshop and introduced slight misalignments before adding a touch of blur and auto-tracing them back into font software. The intention was purely aesthetic; I wanted it to look as though it had come off imperfect printing equipment rather than a digital workflow. One of the details I added was subtle letter-pair ligatures that break up repetition and give text a more natural rhythm. I also chose a relatively large x-height, which both helps in practical use and contributes to its period flavor.

The name Telephoto came from the lettering I remembered seeing on the edges of film negatives and slides. From the start it was sold commercially; it was never distributed as a free font. On June 12, 2015 I updated it to expand language coverage to extended Latin. Telephoto has not been used in any widely known projects, but I designed it to work in both display and text settings, carrying over the quiet warmth of analog printing into digital typography.

Telidon & Telidon Ink

A B C D E F a b c d e f 1 2 3 4

I released Telidon on December 21, 2004 to capture the look of 1980s dot matrix printers. The goal was to make a complete family rather than

the single-style dot matrix fonts already available. I included three widths, three weights, and italics, paying attention to how the technology actually handled spacing—extended fonts were simply doubled pixels, and italics were slight offsets of the same grid.

Telidon Ink followed as a companion, simulating the degraded look of worn ribbons and imperfect printouts. The earliest versions went through several iterations as I refined the texture; since the fonts are monospaced, those changes never caused layout issues for users. In 2008, I rebuilt Telidon from scratch to support extended Latin, math symbols, and more punctuation, then generated a new Ink version using the updated design with vector filters and manual cleanup.

The name Telidon came from a Canadian proto-Internet system based in Ottawa; the connection was more a historical nod than a reflection of the font’s pixel grid. On June 18, 2021, I updated Telidon to fix space and non-breaking space inconsistencies, remove deprecated characters, and adjust vertical metrics. A few weeks earlier, on June 4, 2021, I revised Telidon Ink, reverting its polygonal style to the smoother vector look of the original 2004 release. Both families were always commercial and have not been tied to any notable projects.

Terylene Top



I released Terylene Top on October 24, 1998. It was constructed using the lowercase forms from my earlier typeface Shifty Chica, rotated and placed within diamond shapes. I added decorative star-like elements to suggest a 1950s-inspired style. The result was a playful but uneven decorative typeface, and I regard it as one of my weaker designs.

Terylene Top was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

That Secret Feeling

abcdefghijklmnopqrstuvwxyz

I released That Secret Feeling on February 17, 2010. The typeface was composed only of the shadows of a cartoon bubble style, without the solid letterforms themselves. The design was inspired by a poster for UFO, a short-lived psychedelic dance club in London during the 1960s.

I made the typeface available exclusively to my Twitter followers at the time, using it as a limited distribution experiment. For a decade, it was not available through other channels.

That Secret Feeling was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Thiamine

abcdefghijklmnopqrstuvwxyz12345

I released Thiamine on February 4, 1999. The design was influenced by the Dunhill logo, which featured a low x-height and tall ascenders. I based the letterforms on Futura but did not closely replicate the source. The result was a lowercase-only display typeface with limited practical use.

Thiamine was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Threefortysixbarrel

ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

I released Threefortysixbarrel on May 28, 2004, when I was exploring muscle car aesthetics. I had just begun working full-time as a type designer and wanted to capture the look of 1970s Plymouth Barracuda

nameplates. The design was display-only, intended to echo the bold industrial lettering associated with cars built for speed.

I created three styles: a clean version, an “Intake” version with a corroded texture, and an “Exhaust” version with heavier wear. These were conceived as stylistic variants rather than direct reproductions of physical damage. The name came from the “340 six-barrel” Plymouth engine option, which seemed appropriate for a font tied to that era and culture.

From the beginning, the family was sold commercially and was never offered for free. On June 18, 2021, I updated it by removing deprecated characters, fixing space-width inconsistencies, narrowing the ellipsis, and smoothing some curves. Later that year, on November 18, 2021, I shortened the menu name from Threefortysixbarrel to 340sixbarrel to accommodate MyFonts’ system requirements. The typeface has not seen notable use, but it remains part of my catalog as a tribute to muscle car design language.

Thrusters

A B C D E F G H I J K L

When I released Thrusters on October 10th, 2010, I was riding a wave of nostalgia for classic arcade games. The inspiration came straight from Space Duel, that vector graphics masterpiece from the early 1980s. I wanted to capture that retro-futuristic vibe, you know? All sharp angles and geometric forms, like something you’d see on an old-school arcade cabinet. The result was this angular, twin-line display typeface that just screams vintage gaming. One of the cool features I included was the ability to layer four different forms of the font. This way, designers could create these awesome multicolor effects. Perfect for anyone looking to evoke that classic gaming aesthetic in their work. On June 18th, 2021, I gave Thrusters a bit of a tune-up. Fixed some inconsistencies, removed deprecated characters, and improved the OpenType features. Just some housekeeping to keep the font running smoothly.

Thump

A B C D E F a b c d e f 1 2 3 4

I released Thump on July 7, 2009 after a commission for the game Madagascar Kartz. The brief called for a heavy, cartoonish design that was still readable in a heads-up display. I aimed for a bold sans-serif with rounded curves and compact proportions, keeping the descenders very short so the letters stayed tight and efficient on screen.

To reduce the mechanical look of repeating characters, I added OpenType ligatures for common letter pairs. The goal was to simulate a hand-drawn quality while maintaining clarity in gameplay. A year after release, on August 21, 2010, I expanded the language coverage to include Vietnamese.

From the beginning, Thump was sold commercially and was never offered for free. On June 18, 2021 I updated the family by removing deprecated characters, adding new marks, and refining the outlines to improve consistency across platforms. Its most notable use remains the game it was created for, Madagascar Kartz in 2009.

Tight

A B C D E F G H I J K 1 2 3 4 5

I released Tight on December 4, 2007 as a display typeface meant to recall the disco shirt lettering of the late 1970s. The idea was to mimic the look of worn prints, with misaligned letters and a distressed surface that suggested repeated use. I built in custom letter pairs to help reinforce that aged appearance.

The main influence was Quicksilver by Dean Morris, a typeface that defined much of the 1970s aesthetic. Quicksilver, however, was only about thirty years old when I used it as a source, and that raised ethical questions for me. Dean Morris was never properly compensated for his

design, and once I learned that, I regretted making Tight. I credited him in the font description, but the connection still doesn't sit well with me.

From the beginning, Tight was sold commercially and was never released as a free font. It was intended strictly for display use, and it has not been adopted in notable projects. On June 18, 2021, I made minor updates to remove deprecated characters and correct inconsistencies, but no substantial redesign has been done. Looking back, Tight taught me about the importance of respecting other designers' work, and it remains a reminder of the ethical challenges in type design.

Tinsnips



I released Tinsnips on October 28, 1997. The design was inspired by the lettering style on the poster for the musical Rent, which resembled movable stencil cards used for painting road markings. To differentiate it from that source, I drew the letters with a wider proportion, giving the typeface its own character.

Tinsnips was initially distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Tobin Tax



I released Tobin Tax on January 16, 1999. The design began with the shape of the lowercase b, which I repeated as a modular element across the typeface. The result combined aspects of my techno-style construction with forms that suggested Middle Eastern decorative influences.

The name Tobin Tax did not relate to the design. It referred instead to the economic concept of taxing foreign currency transactions, which I hoped might prompt curiosity about the idea.

Tobin Tax was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Tommy Gun

ABCDEFabcdef1234

I released Tommy Gun on October 12, 1997. It was derived from my Fragile Bombers typeface, modified with heavier distortion to align with the grunge typography trend of the late 1990s. At the time, there were relatively few free typefaces in this style, which gave Tommy Gun some visibility.

The name came from the song “Tommy Gun” by The Clash, chosen to match the aggressive, distressed appearance of the design.

Tommy Gun was initially released with a free commercial desktop license. In August 2020, I placed it into the public domain.

Top Bond

ABCDEFGHIJK12345

I released Top Bond on January 22, 1998. It began as a basic techno design that I distorted using wave or displacement effects, resulting in an irregular, experimental style. In retrospect, I consider it one of my less successful efforts, and I have not seen it used widely.

The name came from a brand of self-leveling cement I used while repairing the basement floor of my first house during the same period. Top Bond was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Topstitch

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 1 2 3 4

When I released Topstitch on June 23rd, 2005, I was aiming to capture the essence of hand embroidery in a digital typeface. The idea was to create something that felt truly handmade, with all the little imperfections and charm that come with it. On June 25th, 2021, I gave Topstitch a bit of maintenance. I removed some obsolete characters, adjusted vertical metrics for better cross-browser compatibility, and improved the OpenType fractions feature. I also refined the outlines to fix some minor issues that could cause problems in certain applications.

Tork

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 1 2 3 4

I released Tork on February 9, 2000. The design experimented with contrasting proportions by combining wide uppercase letters with narrower lowercase forms. Some characters included small curved terminals, and the uppercase O was drawn with a slight slant that I echoed in other capitals. The lowercase letters were vertically compressed, which emphasized the difference between the two cases.

The family was released in four styles: regular, italic, bold, and bold italic. The name Tork was chosen without direct reference to the design. Shortly after the release, Peter Tork of The Monkees contacted me to request a Macintosh version, which was a notable moment given my familiarity with the band's work.

Tork was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Toxigenesis

A B C D E F a b c d e f 1 2

I released Toxigenesis on June 21, 2017. The idea was to create a wide, utilitarian sans serif that looked corporate and deliberately bland, the kind of typeface that could appear on pharmaceutical packaging or anonymous electronic devices. Its forms were inspired by the glossy geometry of consumer electronics and automotive design, with a smooth, plastic feel.

The family was developed in five weights with italics to make it usable in both display and text settings. Its closest relative in my catalog is Snasm, which is all caps; Toxigenesis was intended as a more versatile alternative. The name was chosen for its slightly sinister edge, a way of underlining the corporate-scientific tone I wanted.

From the beginning, Toxigenesis was a commercial release, though I made the Bold style available for free. The family has not been adopted in any notable projects, and it has not been revised or expanded since its original release.

Transmute

A B C D E F a b c d e f 1 2 3 4

I released Transmute on July 25, 2007, drawing on the look of vintage technical lettering. I wanted to capture the feel of early computer keyboards and typewriter keys but reinterpret it with a more techno-oriented approach. The letterforms are squarish with angled quirks that suggest electromechanical and scientific instruments.

The name came from the late 1970s cartoon Battle of the Planets, a US adaptation of Gatchaman. The connection was less about style than about the word's connotation of change and machinery. From the beginning, Transmute was sold commercially and was never distributed

for free. I designed it to work in both display and text applications, though its character makes it better suited for specialized use than for extended reading.

On May 25, 2021, I updated the family for technical reasons. I removed Katakana characters, replaced deprecated glyphs, corrected spacing problems, and added prime marks. I also refined the Bold outlines to resolve small issues, but the update did not affect the overall appearance. Transmute has not been used in notable projects, but it remains a functional hybrid of vintage references and digital styling.

Trapper John

A B C D E F G H I J K 1 2 3 4

I released Trapper John on December 12, 1997. It was a wide, square techno-style typeface influenced by the lettering used on electronic products, consumer goods, and computers in the 1970s. The name came from a character on the television show M*A*S*H, although the connection between the name and the design was not especially strong.

Trapper John was initially distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Triac 71

A B C D E F G H I J K 1 2 3 4 5

I released Triac 71 on December 14, 1997. It was influenced by the squarish uncase lettering often seen on jazz album covers from the 1960s, though it was not based on any specific source. My goal was to capture the feeling of that style rather than replicate a particular design.

The name Triac came from an electronic component commonly used in light dimmers, chosen for its retro-technical sound. The number 71 was added to suggest an early 1970s association without referring to a

specific event. On July 20, 2021, I updated the typeface by adjusting spacing, correcting reversed quotation marks, and removing unnecessary ligatures. Triac 71 was initially distributed with a free commercial desktop license, and in November 2022 I placed it into the public domain.

Troll Bait



I released Troll Bait on December 14, 1999. The spark actually came from someone named Pierciful. Back in the late 1990s, he was developing a fantasy game called Graal Quest and suggested I create a medieval-style typeface to match that world. We discussed the idea briefly, and the concept stuck with me. The name Troll Bait itself came from a nickname for my coworker who was active in LARPing. It had the right mix of humor and dungeon-crawling grit, so it became the perfect title. I designed the font in Photoshop, building shield-like letterforms with rivets, adding shading for a dimensional look, and then auto-tracing the artwork into vector shapes. More than 25 years after that initial conversation, Pierciful is now (2026) in the process of resurrecting Graal Quest. Originally, Troll Bait was distributed with a free commercial desktop license. In August 2020, I released it into the public domain under CC0.

TRS-Million



I released TRS-Million on April 18, 2011. It was based on the coarse pixel digits of a digital clock, adapted into a modular typeface with the appearance of a segmented LED display. To add variation, I created an additional “sparkle layer” in which random pixels were switched on or off. Users could overlay this layer on the base font to create different

visual effects. I also used OpenType ligatures to shuffle variations automatically.

The name TRS-Million was a play on the TRS-80 computer, extending the reference humorously to a larger scale. TRS-Million was first released with a free commercial desktop license. In August 2020, I placed it into the public domain.

Tussilago

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Tussilago on September 28, 2008. My aim was to make a wide sans serif that nodded to mid-twentieth-century models without being a straight revival. At the time there was a renewed interest in extended sans serifs, and I wanted to contribute something sturdier and less geometric, with details that set it apart.

The family includes seven weights with italics, as well as both old-style and lining numerals. I chose the name from the coltsfoot plant, mostly because I liked the way it looked and sounded rather than for any symbolic meaning. From the start, Tussilago was sold commercially and was never distributed for free. It was designed as a display face and hasn't appeared in any notable projects.

On June 25, 2021, I updated the family by removing deprecated and obsolete characters such as L with dot and E with breve, adding prime marks at Unicode 2032 and 2033, and improving the OpenType fractions feature so it could handle long numerators and denominators like 199/200 or longer. I also refined outlines, fixing errors in some italic curves that might have caused rendering problems, and corrected a style conflict. On November 22, 2024, version 1.2 reorganized the weight names to better align with current application standards and improve menu sorting and web embedding. Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline.

Typewriter Spool

ABCDEFGHIJKLMNOPQRSTUVWXYZ12

I released Typewriter Spool on January 14, 2021 after years of considering a serious typewriter project. The idea was sparked by an old Underwood No. 5 from the 1920s that had been given to me in the late 1990s. The machine was beyond repair, but it became the basis for a large-scale font family that aimed to cover the full range of typewriter textures in a digital format.

The result was a collection of 122 fonts grouped into four main styles: CLN (clean), SFT (slightly misaligned), XRX (mimicking repeated fax or photocopy generations), and RUF (worn ribbon and heavy misalignment). Each came in multiple weights and widths, and instead of italics, I provided underline options, since real typewriters never had italic styles. The family was developed for both display and text use. I named it Typewriter Spool after the ribbon spools, also making sure the word “typewriter” was part of the name for search visibility.

Developing the family required extensive research, especially to find authentic samples of Greek and Cyrillic typewriter output and unusual symbols. I consolidated those references into a cohesive style, and to speed up production I even used a Super Nintendo controller to navigate thousands of glyphs during manual editing. From the start, Typewriter Spool was a commercial release and was never distributed for free. The first version of this book was set in Typewriter Spool, though I later switched to a system font to reduce file size.

On February 28, 2024, I made a minor maintenance update, fixing a missing underline on one variation of the numeral 7 in the Soft Extended ExtraBold Italic style. Beyond that, the family has not been revised, and it hasn’t been used in notable projects.

Typodermic

A B C D E F a b c d e f 1 2 3 4

I released Typodermic on May 28, 2000. It was derived from my earlier typeface Blue Highway, modified by adding heavy slab serifs. The result was a blocky design with pronounced letterforms intended to create a strong visual impression.

The name Typodermic was chosen on a whim, though I later adopted it as the name of my type foundry in 2001. The company's original logo was based on this typeface. Typodermic was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Uchiyama

A B C D E F G H I J K 1 2 3 4 5

I released Uchiyama on February 27, 2008. The design came from a matchbook I picked up in Tokyo that featured rough hand lettering. I scaled up the letters, redrew them with Sharpie markers, scanned them, and used auto-tracing to digitize the results. To capture the uneven feel of the source material, I created multiple variations of each letter so repeated characters wouldn't look mechanical.

I named the typeface Uchiyama after my wife's family name, which gave it a personal connection. From the beginning it was available only as a free commercial-use font; I never sold it. It was designed strictly for display purposes and has not been used in notable projects.

On May 1, 2024, I placed Uchiyama in the public domain. That release didn't include technical updates; it was simply a licensing change. The typeface remains as it was originally drawn, retaining the roughness that came from its Sharpie and matchbook origins.

Ugocranis

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

I released Ugocranis on April 14, 2011 as an all-caps display typeface. It was my way of interpreting brutalism in typographic form. Rather than referencing a specific building, I abstracted the qualities I associated with the style—stark geometry, uncompromising forms, and a sense of weight. The result was a compact, angular design built around octagonal letterforms.

The name Ugocranis had no specific meaning; I chose it because it sounded heavy and somber, which fit the tone I wanted. From the start, it was a commercial release and was never offered for free. Ugocranis was always meant for display use and hasn't been tied to notable projects.

On June 18, 2021, I issued a technical update. Deprecated characters were removed, reversed quotes were corrected, and the OpenType fractions feature was improved to support longer numerators and denominators. These changes didn't alter the look of the typeface but brought it in line with current standards.

Ulian

A B C D E F a b c d e f 1 2 3 4

I released Ulian on August 14, 2002. The design began as a simple experiment during a vacation in Vancouver: I wondered what would happen if I took a serif typeface and sheared the sides so the letters could lock together more tightly. The result was a hybrid of blackletter influence and contemporary letterforms, with flat vertical edges and curved serifs giving it a mix of sharpness and flow.

The name Ulian came from the resemblance to the word "alien." It had no other meaning beyond suggesting something unfamiliar, which suited

the odd character of the typeface. From the beginning, Ulian was sold commercially and was never released for free. It was designed for display use and has not appeared in notable projects.

On June 18, 2021, I updated Ulian with technical fixes. Deprecated characters were removed, the ellipsis width was narrowed, and the vertical metrics were reduced by six percent to improve compatibility in web environments. I also lowered the inverted question and exclamation marks and corrected some curve issues in the outlines. These adjustments improved reliability without altering the design itself.

Ultraproxi

ABCDEFabcdef1234

I released Ultraproxi on January 29, 2017. The design revisited ideas I had explored earlier in Linefeed and PRINTF, both of which were based on mid-twentieth-century high-speed printers. For Ultraproxi, I wanted to capture the same technical feel but move away from strict monospacing. I designed it so the spacing felt monospaced without actually being monospaced, giving it the precision of chain printer lettering but with more natural rhythm.

The family includes six weights with italics, making it usable in both display and text applications. The name Ultraproxi was chosen because it suggested a corporate, technological tone; I liked how it combined “ultra” with “proximity” or “proxy.” From the beginning it was a commercial release and was never distributed for free.

Ultraproxi has not been revised since its original release, and it has not appeared in notable projects. It remains part of my catalog as an experiment in balancing the mechanical look of monospacing with the flexibility of proportional spacing.

Union City Blue

aBcDeFf9HIJK12345

I released Union City Blue on May 20, 1999. The name came from a song by the band Blondie, though the typeface itself was not connected to the group. It was one of several wide techno-style typefaces I produced in the late 1990s, reflecting the digital aesthetic trends of that period.

Union City Blue was initially distributed with a free commercial desktop license. In November 2022, I placed it into the public domain.

Unispace

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Unispace on February 2, 2000. The design was based on my earlier typeface Zrnica, which itself drew from the old PlayStation logo. With Unispace, I wanted to apply that techno style to a monospaced framework, giving it a square structure softened with rounded edges. The goal was to make a typeface that carried the functional qualities of a text face while projecting a technological character.

From the beginning, the family included Regular, Italic, Bold, and Bold-Italic styles. I named it Unispace to highlight its monospace roots while signaling a more unified, geometric approach. It was intended primarily for text rather than display, though its industrial feel gave it a distinct presence in either setting.

Unispace was first released with a free commercial-use desktop license. On April 15, 2024, I placed it in the public domain. That change was strictly about licensing; the design itself has never been updated. The typeface has not been used in notable projects, but it stands as one of my early attempts to merge monospaced functionality with techno aesthetics.

Univox

A B C

I released Univox on June 24, 1996. The name came from a vintage guitar distortion pedal. The typeface began as an experiment in elongating techno-style letterforms, resulting in a dramatically stretched design. I later created a revised version with more uniform stem widths, which reduced the extreme proportions while keeping its distinctive character.

Univox was initially released with a free commercial desktop license. In November 2022, I placed it into the public domain.

Uniwers

a b c d e f g h i j

I released Uniwers on February 11, 2009, after several years of living in Japan. The design was influenced by the persistence of techno-industrial logos from the 1970s and 1980s that I often saw in my neighborhood—some professionally drawn, others with a more improvised look. While the style had disappeared elsewhere by the late 1980s, in Japan it remained visible into the 2000s, particularly in car badges. The old Namco logo, which I kept on a Pac-Man marquee in my studio, was a key reference.

Uniwers is a display family of eight weights with obliques. Its wide, extended shapes and orthogonal construction reflect the industrial and technological aesthetic I wanted to capture. The name comes from UniWar-S, a 1980 arcade shooter by Irem, chosen for its connection to retro gaming as well as its sound. From the start it was sold commercially and was never free.

On June 25, 2021, I updated the family with technical improvements: refining outlines, enhancing OpenType features, and adding alternate

characters. The update didn't change its overall appearance. Later, on November 22, 2024, version 1.2 addressed font menu sorting and web embedding issues by modernizing name tables and renaming Ultra-Light to Thin for consistency. Uniwars has not been used in notable projects, but it remains part of my catalog as a reflection of a specific industrial style that lingered in Japan longer than elsewhere.

Unsteady Oversteer

abcdefghijklmnopqrstuvwxyz1234

I released Unsteady Oversteer on June 14, 1998. The design was influenced by the TRS-80 Color Computer, which displayed lowercase letters as inverted capitals due to limited ROM space. I adapted that concept into a minimalist, techno-style typeface, giving the lowercase forms an inverse treatment. The rest of the design followed a geometric, industrial style.

Unsteady Oversteer was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Ur Ur Ma

abcdefghijklmnopqrstuvwxyz12345

I released Ur Ur Ma on October 6, 1997. It was a variation on one of my techno designs, incorporating a back slant and a nib effect on the strokes. The result was a relatively minor typeface in my catalog, and I do not regard it as one of my stronger works.

The name came from improvised alien dialogue created by a designer I worked with on the computer game Dark Colony. The phrase "Ur Ur Ma" was memorable and unusual, and I used it as the title.

Ur Ur Ma was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Urkelian

A B C D E F a b c d e f h i j k l m n o p q r s t u v w x y z

I released Urkelian on June 14, 1998. It was an attempt to merge Art Deco styling with the modular construction methods I had used in my techno typefaces. The typeface was first named "Urkelian Television Dynasty," though I later shortened the title to Urkelian. I happened to complete it on the night of the final episode of Family Matters, though the show itself was not a direct influence.

Urkelian was not one of my more widely used typefaces, but I regard it as a stronger effort compared to some of my other early designs. I initially distributed it with a free commercial desktop license, and in November 2022, I placed it into the public domain.

Usurp

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 1 2 3

I released Usurp on February 11, 2008 as an experiment in process. Instead of drawing letters with pen or pencil, I cut them out of paper with scissors and arranged them on a counter to see how they worked together in words. Over several days I discarded weak forms and replaced them with stronger ones, gradually evolving the design. Once I was satisfied, I placed the letters on black paper, scanned them, and auto-traced the results. I then refined the outlines in font software while preserving the irregular, handmade quality.

The design that came out of this process was a psychedelic display typeface with heavy slab serifs and exaggerated shapes. It was strictly meant for display use and was never released for free. The name Usurp was chosen partly for its sound and partly to highlight the design of the U and S characters, which stood out in the set.

On May 25, 2021, I issued a technical update. I fixed an inconsistency between the space and non-breaking space characters, removed deprecated glyphs, and corrected the Panose classification data. No visual changes were made. Usurp has not been adopted in notable projects, but it remains a record of a hands-on approach to type design that differed from my usual digital workflow.

Vactic

A B C D E F a b c d e f 1 2 3

I released Vactic on October 12, 2007 after a commission from Roxio for a project called BackOnTrack. The design was based on the lettering of early mainframe computers, particularly the Univac logo, which had a distinct pixelated aesthetic. I created a digital family with Regular, Italic, Bold, and Bold-Italic styles, all intended strictly for display use.

The name Vactic combined “Univac” with “tactic,” chosen to suggest both the origin of the style and a technological edge. From the start, it was a commercial release and was never distributed for free. Outside the Roxio project it hasn’t appeared in notable uses.

On June 18, 2021, I issued a technical update. I removed obsolete characters, corrected reversed quotes, and adjusted vertical metrics to improve compatibility. No changes were made to the appearance. Vactic remains in my catalog as a display face rooted in the visual language of mid-century computing.

Vademecum

A B C D E F a b c d e f 1 2 3 4

I released Vademecum on April 16, 2001. It began as a bold, blocky octagonal design, to which I added black and white triangles to suggest the appearance of a linocut, a style often seen in 1990s clip art. The

result was a display typeface with sharp, angular forms and a textured effect resembling broken or shattered surfaces.

The name Vademecum was chosen without a direct connection to the design. Vademecum was initially distributed with a free commercial desktop license. In April 2024, I placed it into the public domain.

Vahika

ABCDEFGHIJKLMNOPQRSTUVWXYZ234

I released Vahika on September 11, 2000. It was my first typeface created using FontLab, which I began exploring after winning a copy of the software in a contest. Unlike Fontographer, FontLab allowed me to work with TrueType quadratic curves rather than PostScript cubic Bézier curves. Vahika was the result of my early experiments with that format.

I documented my process in a tutorial on TrueType curves, which was later published in Leslie Cabarga's book *Learn FontLab Fast*. The typeface itself was not developed for a specific design purpose but served as a demonstration of the new tools I was learning at the time.

Vahika was initially released with a free commercial desktop license. In November 2022, I placed it into the public domain.

Valve

ABCDEFGHIJKLMNOPQRSTUVWXYZ123

I released Valve on March 30, 2022. It was an experiment in pushing superelliptical forms into a high-tech aesthetic. The letters were built around soft, squared outlines with blunt stroke endings, giving them a mechanical but fluid quality. I wanted it to feel like a controlled system—machinery or flow regulation translated into type.

The name Valve came directly from that idea of machinery and flow control. From the beginning, it was a commercial release and was never

distributed for free. I designed it for both display and text settings, though its character lends itself more naturally to large-scale use.

Valve has not been updated since its release, and it has not been used in notable projects. It remains as it was first drawn, a geometric experiment that balances superelliptical construction with a technological tone.

Vanchrome



I released Vanchrome on May 23, 2017. The design was built as an all-caps chromatic system inspired by Compacta, combined with the airbrushed chrome lettering I remembered from vans and posters in the 1970s and 1980s. My goal was to recreate that layered, metallic effect in a digital type family while keeping the geometry precise.

The system consists of ten layers. The Back layer is meant to be followed by the Front layer, while the remaining layers can be combined in any order. An optional Sparkle layer can be added last to simulate highlights. Achieving the embossed bezel effect required strict rules: interior spaces, such as the counter of an O or the gap between the legs of an H, were drawn to be exactly twice the width of the bezel.

From the beginning, Vanchrome was a display typeface and was never intended for text. It was released with a free commercial-use desktop license and remained unchanged until April 2024, when I placed it in the public domain. The design hasn't appeared in notable projects but remains one of my most complex experiments in chromatic type construction.

Vanilla Whale



I released Vanilla Whale on February 3, 2002. It was an all-caps slab serif with narrow proportions and small caps built into the lowercase positions. Some of the barred forms, like the A and H, gave it an idiosyncratic look. I designed it as a display typeface, and from the start it was free for commercial use.

The name Vanilla Whale referred loosely to beluga whales, though it wasn't meant to connect with the design itself. In the 2000s, Vanilla Whale appeared on a popular album cover, though I can't recall which one. It hasn't otherwise been tied to notable projects.

On February 19, 2022, I released an update that fixed kerning issues, adjusted metrics, added alternate glyphs, and refined symbols. The update didn't change the design significantly but made it more reliable in use. On April 15, 2024, I placed Vanilla Whale in the public domain.

V-Dub

A B C D E F G H I J K L

I released V-Dub on December 10, 1997. The design was influenced by Microgramma, particularly its super-elliptical forms, which I adapted into a starker, more unconventional style. I wanted the typeface to preserve the character of Microgramma while introducing a more unusual, rigid quality.

The name did not reference Volkswagen. It came from the song "Dub" by the band Pylon, which I was listening to frequently at the time. I also noticed there were few typefaces beginning with the letter V in catalogs, and the name seemed to fit both needs.

V-Dub was initially released under a free commercial desktop license. In April 2024, I placed it into the public domain.

Vectipede

A B C D E F a b c d e f 1 2 3 4

I released Vectipede on August 3, 2010. The idea was to build a slab serif on a super-elliptical framework, giving the letters squarish proportions with softened corners. The design was intended for both display and text settings, though its geometric construction makes it more distinctive at larger sizes.

From the beginning, Vectipede was a commercial release and was never distributed for free. The name came from an obscure 1980s video game called Vectipede—I liked how it sounded technical and slightly aggressive, even if the connection was loose. The family included weights with both upright and italic styles.

On June 25, 2021, I issued a technical update. Deprecated characters were removed, reversed quotes were corrected, and the OpenType fractions feature was improved to handle longer numerators and denominators. I also adjusted vertical metrics and refined some outlines, but the overall appearance of the typeface was unchanged. Later, on November 22, 2024, I reorganized the weight names to better comply with current application standards and to improve menu sorting and web embedding. That update required internal name table changes, which meant users sometimes had to reselect fonts in documents after installing the new version.

Vectroid

a B C D E F a b c d e f 1 2 3 4

I released Vectroid on June 19, 2000 as a derivative of my earlier typeface Forgotten Futurist. I modified the original by introducing gaps into the strokes, thickening some lines, thinning others, and applying a

rounded bold effect. The result was a geometric display face with a heavier, more experimental character than its source.

From the beginning, Vectroid was available under a free commercial-use desktop license. It was designed strictly as a display typeface and has not appeared in notable projects.

On November 1, 2022, I placed Vectroid in the public domain. That release was a licensing change only; the design itself has not been updated since its original release.

Velvenda

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

I released Velvenda on June 23, 2000. The design was inspired by the bold lettering found on 1960s jazz album covers, where heavy, experimental forms reflected the energy of the music. I built Velvenda as a unicaser typeface with dense, narrow proportions and letterforms that suggested serifs without following traditional serif construction. Some alternates were included from the start and remained in later versions.

Velvenda was created strictly for display use. From its release it carried a free commercial-use desktop license, and it was updated on December 3, 2008 to expand language coverage to extended Latin. On April 15, 2024, I placed it in the public domain. The design hasn't been used in notable projects but remains part of my catalog as a record of that early exploration of heavy unicaser lettering.

Venacti

A B C D E F a b c d e f 1 2 3 4

I released Venacti on November 7, 2005. It was commissioned by the BBC, who asked for a typeface that combined the industrial character of

1970s logos with a futuristic edge while still being accessible to children. They provided examples ranging from Digital Sans to my own Forgotten Futurist, but none captured what they wanted, so I built something new. Venacti used square letterforms with softened corners to balance technological precision with approachability.

Venacti was a commercial release from the start and was never distributed for free. I intended it to work in both display and text settings. The name was a synthetic construction, assembled letter by letter, chosen for its abstract and modern sound rather than any external reference.

On December 4, 2009, I expanded its language coverage to include extended Latin. Later, on June 4, 2021, I updated the family with technical corrections: reversed quotes were replaced with proper forms, primes were added, and deprecated characters were removed. That update also included general cleanup of the character set. No visual changes were made to the design. Venacti hasn't appeared in notable projects beyond its original BBC commission.

Venus Rising

A B C D E F G H I J

I released Venus Rising on December 12, 1997 as a wide, square techno typeface. The first version was a single all-caps style, available with a free commercial-use license. The name came from the television show WKRP in Cincinnati; the character later known as Venus Flytrap was originally introduced as Venus Rising, and I liked how it sounded.

On December 3, 2008, I expanded the character set to include extended Latin and Cyrillic. In 2017, I broadened the family with additional weights and styles, though only the original Regular remained free; the new additions were commercial releases. Venus Rising was always designed strictly as a display typeface, and it has not appeared in notable projects.

On November 22, 2024, the family reached version 5.100. That update modernized the name tables for better compatibility, corrected an overlapping slash in the Ø character in the Heavy and Heavy Italic styles, and renamed Ultra-Light to Thin for clarity and consistency.

Veriox

A B C D E F a b c d e f 1 2 3 4

I released Veriox on April 26, 2010. It was a compact sans serif designed within the general genre of technical sans serifs, drawing loosely on the DIN model but with more irregularities. Some letters had quirks that made them less standardized than DIN; I wanted it to feel functional but not overly rigid.

Veriox was always a commercial release and was never free. I intended it to work in both display and text, though its construction leaned more toward text use. It hasn't appeared in notable projects.

On June 10, 2021, I updated the family with technical fixes. Reversed quotes were corrected, primes were added, deprecated characters were removed, and vertical metrics were adjusted. Later, on November 22, 2024, I issued version 1.2, which modernized the name tables for better compatibility and added the section symbol at Unicode 00A7. The design itself has not changed since the original release.

Vexler Slip

a b c d e f g h i j k 1 2 3 4 5

I released Vexler Slip on August 23, 2014. The design was inspired by the lettering on the packaging of the Japanese frozen treat Panapp, which had a French-influenced, decorative style. I expanded that influence into a unicast display typeface with curved, ornamental forms.

The name came from the phrase “vexler slip,” which I first heard in an episode of the MTV show Sifl & Ollie. I kept it as a note for future font names and used it for this project. Vexler Slip was initially available under a free commercial desktop license. In April 2024, I placed it into the public domain.

Vibrocentric

ABCDEFGHIJKLMNOPQRSTUVWXYZ123

I released Vibrocentric on March 25, 1998. The design was influenced by the Dodge logo of the 1960s, which I adapted into a serif typeface with flared terminals. The name Vibrocentric came from a word I found in automotive trade literature, which suited the mid-century style I was aiming for.

The original release included four styles: regular, bold, italic, and bold italic. Looking back, I consider Vibrocentric one of my more successful designs from that period, though it would benefit from additional refinement. Vibrocentric was initially available under a free commercial desktop license. In November 2022, I released it into the public domain.

Vigo

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Vigo on May 4, 2005. The design was derived from my earlier typeface Bullpen, but I softened the corners and added more curvature to give it an Italian character. The idea was to keep the athletic block-letter look of Bullpen but temper it with a smoother, more ornamental feel.

Vigo was always a commercial release and was never distributed for free. I designed it strictly for display use, and it hasn’t appeared in notable projects.

On June 18, 2021, I updated the typeface with technical corrections. That update trimmed the ellipsis to standard width, added stylistic alternates, modernized the fractions feature, and cleaned up the character set. No visual changes were made beyond those technical adjustments.

Vinque

A B C D E f a b c d e f 1 2 3 4

I released Vinque on December 12, 1999. It was my first commissioned typeface, created for a game company that wanted something medieval in tone but not too elaborate for players to read. I combined elements of the Arts and Crafts movement with a gothic influence to get that balance. The game was eventually released using Vinque, though I don't recall its title.

Vinque was originally released as a single style, Vinque Regular, which has always been available as a free commercial-use font. On December 3, 2008, I issued a new version that expanded language support to extended Latin, added class-based kerning, and corrected spacing and kerning. Then, on February 20, 2019, I rebuilt Vinque as a larger family with additional weights, italics, old-style numerals, and broader character coverage. At that point Vinque Regular remained free, while the new styles were sold commercially.

The family was designed for both display and text use, and over the years it has appeared in several games, including Overlord: Raising Hell (PlayStation 3, 2008), Escape Goat (2012), Escape Goat 2 (2014), and Arzette: The Jewel of Faramore (Switch, 2024). On November 22, 2024, I released version 2.100, which reorganized the weight names for better compliance with current applications. Book was renamed Regular, Regular became Medium, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed Hairline.

Vinque Antique

A B C D E f a b c d e f 1 2 3 4

I released Vinque Antique on January 15, 2020 as a companion to Vinque. While Vinque had a clean finish, Vinque Antique was drawn to appear weathered, with softened and irregular outlines. To reinforce the effect, I added randomized alternates for many letters, implemented through OpenType contextual alternates, so that repeated characters would vary in appearance.

The family was a commercial release from the start and was never free. I designed it for both display and text applications, though its distressed qualities make it more natural at larger sizes. Vinque Antique has not appeared in notable projects.

On September 6, 2024, I updated the family to version 1.1. That release fixed a line-break bug that had affected some applications and modernized the style names to align with current software standards. No other technical changes were made.

Vipnagorgialla

A B C D E F a b c d

I released Vipnagorgialla on March 4, 1999. The design grew out of my Hemi Head typeface, with influences from late-1960s automotive lettering such as the Dodge and Plymouth logos. I built it as a wide display family with an industrial, retro-futuristic character.

The first release included four styles—Regular, Italic, Bold, and Bold-Italic—all of which were free for commercial use. In 2012, I updated the family with expanded Latin-1 coverage, reworked spacing and kerning, added class-based kerning, and introduced OpenType fractions. During the 2010s, I also expanded the family to five weights with obliques; those newer additions were sold commercially.

Vipnagorgialla was designed strictly as a display typeface. It has appeared in projects such as Sonic Adventure 2 on the Sega Dreamcast and Godzilla Unleashed: Double Smash for Nintendo DS in 2007. On November 22, 2024, I made further technical adjustments, modernizing the name tables for compatibility and correcting an overlap issue with the Cyrillic character Ё.

Voivode

A B C D E F a b c d e f 1 2 3 4

I released Voivode on April 22, 2010. The design was a geometric display typeface with unusual terminal shapes that resembled fish tails, giving it an irregular and ornamental rhythm. I built it strictly for display use, and it was never distributed for free.

The name Voivode was chosen because I wanted to highlight the distinctive forms of the capital and lowercase V; selecting a word that included both gave me that opportunity. The typeface hasn't appeared in notable projects.

On June 25, 2021, I issued an update that removed deprecated characters and corrected the ellipsis width, bringing it in line with current standards. No other changes have been made since the original release.

Waker

A B C D E F a b c d e f 1 2 3 4

I released Waker on March 26, 1998. The original name was "Wake and Bake," a joking reference that was quickly dropped after a distributor raised concerns while trying to sell an OEM software bundle. The characters had cartoon-like lines above them, which I drew directly in Fontographer with a tablet; the effect was meant to suggest rising vapors. The design was offered only in a single style. I licensed it for

free commercial desktop use from the beginning and made no changes to that arrangement until August 2020, when I placed the typeface in the public domain. It never found notable use, but I kept the renamed Waker available as a lighthearted experiment from that period of my work.

Walken

A B C D E F G H I J K 1 2

I released Walken on May 21, 2009. The idea came from a Japanese rock festival logo that mixed stencil and non-stencil letters in the same word. I built it as a slab serif with a similar inconsistency; some letters appear with stencil breaks while others remain solid. The irregularity is reinforced by an OpenType feature that shuffles ligatures of common digraphs and trigraphs, so the alternation is unpredictable. From the start, I offered three styles—Clean, Crisp, and Hard—that increased in texture and roughness. Walken was never offered as a free font. On June 4, 2021, I revised it with small fixes and general refinements, keeping the family intact but more technically reliable.

Walnut

A B C D E F G H I J K 1 2 3 4 5

I released Walnut on February 26, 2007. The idea came from spray-painted tags I saw in Vancouver that were quick and raw rather than elaborate murals. I sketched what I saw on site, then redrew the letters more tightly so I could blur them later. In Fontographer, I built hard vector outlines with jagged edges and no curves. I exported those vectors to Photoshop, fully rasterized them, and used the original vectors in the background as scaling guides. With a tablet, I applied spray effects, airbrushing, and film grain to produce the final letterforms. Walnut was released as a single style and was never free. On June 25, 2021, I updated it, cleaning up older shapes and adjusting

a few curves. It never saw notable use, but it reflects a phase when I was experimenting with digital processes to simulate graffiti textures.

Walshes

ABCDEF ABCDEF 1234

I released Walshes on June 26, 1999. The design was loosely inspired by the Minnesota Timberwolves logo, though I did not fully understand the context of the team or its sport at the time. The typeface was created quickly as a favor, and in retrospect, the execution was weak compared to my stronger work. The name came from the Walsh family in the television show Beverly Hills, 90210, who were from Minneapolis. In August 2020, I placed Walshes into the public domain.

Warmer

ABCDEFGHIJK 12345

I released Warmer on May 11, 2010. The idea came after seeing vintage Japanese rock and roll records from the 1950s or early 1960s that used lettering with a cut-paper appearance. I designed compact, counterless deco letterforms with a plaid texture applied directly to the shapes. To make the texture align correctly, I created two companion fonts intended to be stacked, which produced the woven effect when combined. Warmer was never free and has only ever been available as a commercial release. In 2021, I revised it by cleaning up some of the original outlines and adjusting technical details so it would behave more reliably across platforms. It has not seen notable use, but it documents my interest in textile-like surfaces during that period.

Warugaki

ABCDEFGHIJKI 12345

I released Warugaki on June 8, 2010. The name means “brat” in Japanese, which suited the rough, unruly look I was aiming for. I created the glyphs entirely in Photoshop by carving out the negative space around each letter with a tablet. That method let the background color show through, producing a stencil-like effect that recalled mid-century Japanese poster design. Every glyph in the font was made this way, giving it a consistent handmade texture. Warugaki was released as a paid font. On July 8, 2018, I updated it to add Cyrillic support and modern currency symbols. It has not been widely used, but it reflects my exploration of negative-space construction techniques in type design.

Wavetable

A B C D E F G H I J K

I released Wavetable on July 6, 2021. The design began with an “E” that had squared exterior forms and rounded counters, which set the tone for the rest of the alphabet. I was immersed in software emulations of 1990s Ensoniq wavetable synthesizers at the time, and that influence found its way into the name. The font is unicase, though not in the conventional sense; it mixes ascenders and descenders rather than aligning everything to a single case height. One unusual detail is the R, which bends toward a K-like form. Wavetable was released as a paid font, available in a single style, and has not been updated since. It has not been used in notable projects but reflects my interest in atypical letter strategies paired with musical references.

Webster World

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

I released Webster World on December 2, 1997. It was an experimental, modular typeface with square forms and an exaggerated bottom stroke.

The initial release included only outline and drop-shadow versions, since the design was not developed as a standalone solid style.

The name came from the phrase “Webster World,” a reference suggested during that period without deeper connection to the design itself. Webster World was initially distributed with a free commercial desktop license. In August 2020, I placed it into the public domain.

Wee Bairn

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Wee Bairn on May 28, 2000. The design was influenced by the Playskool logo, which I expanded into a full alphabet with rounded, childlike forms. The typeface was intended to capture the friendly, toy-like qualities of that lettering.

In 2011, I revised Wee Bairn, updating and refining the letterforms. It was initially distributed with a free commercial desktop license. In November 2022, I placed Wee Bairn into the public domain.

Welfare Brat

A B C D E F G H I J K L M N O P Q R S

I released Welfare Brat on August 6, 1998. The idea came from hexagonal gaps in bulldozer tracks, which suggested a modular structure. I constructed the typeface so that each letter fit within a hexagonal form, giving it an industrial appearance. The original name, Welfare Brat, reflected a poor choice in my early naming practices. In August 2020, I placed Welfare Brat into the public domain.

Wet Pet

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Wet Pet on January 27, 1997. The design began with scans of Franklin Gothic, which I traced and modified by adding effects to suggest a wet, reflective surface. The result was a distorted display typeface with a liquid quality. The name Wet Pet was chosen to reflect that appearance. In August 2020, I placed Wet Pet into the public domain.

Wevli

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Wevli on August 14, 2002. It began as a redesign of an earlier free font I had called “20th Century Font,” which itself was influenced by Blue Highway and the custom Burger King typeface designed by Sterling Brands in the 1990s. “20th Century Font” was a clumsy project; it had rounded terminals and sharp corners but lacked consistency, and Monotype soon reminded me that the name overlapped with their existing “20th Century.” I used the renaming as an opportunity to overhaul the design and expand it into a full family. Wevli included different weights, widths, and italics from the outset, though those additions were not well made at the time. In the 2010s, I rebuilt much of the family to correct those early weaknesses. The name came from a spell in the Dreamcast game Skies of Arcadia.

Wevli has never been free; only the earlier “20th Century Font” was released without cost. In November 2024, I updated Wevli with technical improvements, modernizing its name tables and changing the style naming convention from width/weight to weight/width order. It has not been used in notable projects, but for me it marked a transition from awkward early experiments to more reliable, professional font families.

Wheaton

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Wheaton on August 13, 2011. It was a display face with rounder corners and without the sharp angles I often used in other techno-inspired designs. The influence was retro-futurism, particularly the look of magnetic ink lettering from the 1980s. The name came from Wil Wheaton, whom I remembered as the young actor in *The Last Starfighter*. Wheaton launched as a paid font.

In the years following the release, I created an all-caps companion, Wheaton Capitals, which I distributed as a free font but bundled with the main family. In 2021, I updated Wheaton to remove outdated characters and add support for fractions, though I made no structural changes. It has not been used in any notable projects, but for me it represents an intersection of 1980s aesthetics and simplified digital forms.

White Lake

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

I released White Lake on October 30, 1997. It was a modular typeface built from repeated wavy elements, producing letterforms with a flowing, irregular rhythm. The name came from a lake near my childhood home. In August 2020, I placed White Lake into the public domain.

Whiterock

A B C D E F a b c d e f 1 2 3 4

I released Whiterock on September 27, 2006. The name came from White Rock, British Columbia, where I had been living. It was a hand-drawn cartoon typeface with curls on the terminals, intended to capture a light, playful mood. Whiterock was released as a paid font and remained commercial until November 2022, when I placed it in the public domain.

On May 19, 2021, I issued an update. Deprecated and obsolete characters, such as L with dot and E with breve, were removed. I also expanded the OpenType fractions feature so it could handle long numerators and denominators like 13/64 or 199/200. In addition, I refined several outlines, correcting curve errors that might have caused graphic issues in some applications. Whiterock never found notable use, but it later became the basis for my Stampoo typeface, which carried forward parts of its design language.

Wild Sewerage

A B C D E F G H I J K 1 2 3 4 5

I released Wild Sewerage on October 12, 1997. It was derived from my Rothwell typeface, modified with halftone effects to create a fuzzy, textured variation. The name came from the title of a song by the band Squeeze, which I happened to be listening to at the time. In August 2020, I placed Wild Sewerage into the public domain.

Windpower

A B C D E F G H I J K 1 2 3 4 5

I released Windpower on June 7, 2005. At the time, I was living near Niagara Falls and experimenting with renewable energy ideas, which influenced the name. The design itself was a sans serif derived from my earlier typeface Affluent. It was originally released as a paid font.

In 2021, I updated Windpower. I removed obsolete characters, such as outdated accented forms, and added support for extended fractions so the font could handle long numerators and denominators. I also introduced a set of winged numerals to match the winged capitals already in the design. Beyond those additions, the structure of the font remained the same. On November 2022, I placed Windpower in the

public domain. It has not seen notable use, but it reflects a period when I was experimenting with extensions of my existing designs.

Wintermute

abcdefghijklmnopqrstuvwxyz

I released Wintermute on June 9, 2000. The design was influenced by William Gibson's novel *Neuromancer* and reflected the cyberpunk aesthetic that interested me at the time. It was built as a modular techno typeface, constructed from a small set of repeated components to form the alphabet. The design included distinctive characters such as the K and S, though it was produced as a lowercase-only font, which limited its practical applications. In November 2022, I released Wintermute into the public domain.

Winthorpe

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I created Winthorpe on April 29, 2007, for a client project. The name was a reference to the character from the film *Trading Places*, chosen for its formal, old-fashioned tone. The design followed transitional models, bridging old-style and modern features. It had higher contrast between thick and thin strokes, more vertical stress than earlier faces, and sharper, more finely bracketed serifs. From the beginning, the family included small caps, italics, old-style numerals, and fraction support. Winthorpe was released as a paid font.

In 2021, I updated the family by removing outdated characters and extending the fractions feature so that it could handle long numerators and denominators. In November 2024, I made further technical refinements: the name tables were modernized, the style naming was reorganized so "Small Caps" appeared between weight and italic designation, and the Unicode values for superscript ordinals such as

“1st” and “2nd” were corrected. I made no outline or kerning changes. The font has not been used in notable projects but demonstrates my engagement with historical models and full-featured family development.

World of Water

ΔBCDEFabcdef1234

I released World of Water on August 8, 1998. The design combined elements of Art Deco with the angular style of late twentieth-century techno lettering. The name came from the song “World of Water” by the band New Musik, which suggested a connection to the new wave aesthetic that influenced the typeface.

The first version did not achieve the elegance I was aiming for, so I later redrew the typeface from the ground up. The revision blended geometric Art Deco features with a more digital, futuristic look. In April 2024, I released World of Water into the public domain.

Worthless

ABCD E F a b c d e f 1 2 3 4

I released Worthless on January 22, 1998. It was created by taking my earlier typeface Mai Tai and processing it with grunge effects in Photoshop, resulting in a distressed style. The typeface was originally called “Worthless Bum,” though I shortened the name to Worthless in a later release. In August 2020, I placed Worthless into the public domain.

Wubble

ABCD E F a b c d e f 1 2 3 4

I released Wubble on November 7, 2005. My goal was to design a rounded sans that looked soft and warped, with sinuous, blobby forms that suggested movement without losing readability. I based the proportions loosely on Franklin Gothic, but every glyph was drawn from scratch. It was released as a paid font in a single style.

In 2021, I updated Wubble with several technical changes. Deprecated and obsolete characters, such as L with dot and E with breve, were removed. The stylistic alternate feature was renamed from “salt” to “ss00.” Vertical metrics were adjusted to improve cross-browser compatibility; as a result, character size increased by about six percent, which may affect older projects. I reassigned the alternate “a” from the not-equal code point to the Unicode Private Use Area and added accented versions of the alternate “a.” The reversed left quotation marks, sometimes called painter’s quotes, were replaced with proper forms, although the older versions remain accessible at Unicode 201B and 201F. Wubble has never been used in notable projects but remains one of my experiments in making a deliberately gloopy design work as a functional typeface.

Wyvern

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Wyvern on October 17, 2001. It was my first font as Typodermic and began as a client commission; they wanted something like Letter Gothic but with their own twist. I followed Letter Gothic’s proportions fairly closely but removed the monospacing. The italics became the defining feature, with a slant and rhythm that gave the design more personality than the upright forms. The client never followed through, so I released the typeface on my own as a paid family.

The original release included Light, Medium, Bold, and Heavy with italics, along with a distressed Ink style and an outlined version called Blocko. Over time, I expanded Wyvern into a larger family with seven

weights plus italics, keeping Ink and Blocko while adding a textured Steel style that simulated rust. In November 2024, I updated the family’s technical structure, modernizing its name tables and correcting numeric weight values. I also reorganized the weight naming for better clarity: Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. I did not make changes to outlines or kerning. Wyvern has never been used in notable projects, but it marks the point where my professional career as Typodermic truly began.

Xenara

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Xenara on November 7, 2005. The BBC had requested a computer-like typeface for a children’s program, which prompted the design. I based it on the rounded forms of calculator, computer, and typewriter keycaps, giving it a technical look that leaned more toward techno and futuristic styling than the originals. From the beginning, I included alternate characters such as a barless A and a trident M. Xenara was released as a paid font, and the BBC made use of it, though I am not aware of other notable uses.

In 2021, I updated Xenara by removing deprecated characters such as L with dot and E with breve. The reversed quotation marks—sometimes called painter’s quotes—were replaced with proper forms, though the older shapes remain available at Unicode 201B and 201F. The ellipsis was narrowed to a more reasonable width. I also adjusted the stylistic alternates feature so it could be accessed more reliably in software like InDesign under Stylistic Set #1. Vertical metrics were revised to improve browser compatibility, with no scaling changes needed. In 2022, I added italics to the family, expanding its range of uses.

Xenowort

A B C D E F G H I J K 1 2 3 4 5

I released Xenowort on October 6, 1997. It was conceived as a double-vision style typeface, based on hand-drawn sketches intended to look unfamiliar or alien. The name came from a coworker who had invented the word “xenowort” to describe a fictional alien plant in a game.

Although the concept was unusual, the execution was limited, and it remained a minor part of my catalog. In August 2020, I placed Xenowort into the public domain.

Xenu

A B C D E F a b c d e f 1 2 3 4

I released Xenu on July 5, 2006. The design was based on DIN specification sheets, and I stayed close to that model without introducing additional influences. It was a geometric sans with upright proportions, sharp terminals, and a deliberately austere tone. From the outset, the family included Regular, Semi-Bold, Bold, and Black with italics. Xenu was always released as a paid font.

In 2021, I removed deprecated and obsolete characters such as L with dot and E with breve. The reversed quotation marks, sometimes called painter’s quotes, were replaced with proper forms, though the originals remain available as Unicode 201B and 201F. I also revised the vertical metrics to improve browser compatibility; no scaling changes were needed, so Adobe applications show no difference. In November 2024, I updated the name tables and corrected issues with the non-breaking space. I made no adjustments to outlines or kerning. Xenu has not been used in notable projects, but it represents my interpretation of DIN as a heavier, more closed design.

Xirod

A B C D E F G H I

I released Xirod on February 27, 2004. The design originated from a client request for a typeface similar to an existing style but distinct enough to stand on its own. I developed it as a square techno typeface with a futuristic character. The name was spelled Xirod but intended to be pronounced “zero.”

The typeface included OpenType features that allowed forms to change depending on the application, giving it a shifting quality. In April 2024, I placed Xirod into the public domain.

Xolto

A B C D E F a b c d e f 1 2 3 4

I released Xolto on March 3, 1997. It was an attempt to design a bitmap-style typeface with references to Aztec imagery. The concept was to create a pixel-based design that echoed pre-Columbian motifs, though the execution did not meet my expectations. In August 2020, I placed Xolto into the public domain.

Xtraflexidisc

A B C D E F a b c d e f 1 2 3 4

I released Xtraflexidisc on October 5, 1997. It was a quickly drawn serif typeface, created with marker sketches and digitized with minimal refinement. The result was a narrow, hand-drawn design that bore some similarity to my earlier typeface Minya but with a slimmer profile. In August 2020, I placed Xtraflexidisc into the public domain.

Xylitol



I released Xylitol on May 12, 2017. It was always a free font. The design was inspired by 1970s prismatic lettering, and I created the effect with layered outlines that resemble shaded bezels. Each layer was distributed as a separate font, with names such as Solo, Outline, Front, Back, Down, Left, Right, Up, and Stripe. When stacked and colored, they produce the multi-dimensional, prismatic look I was after.

Although I experimented with variable fonts around that time, Xylitol was never a variable design. It remained a layered family only. I made no updates after the initial release. On April 2024, I placed Xylitol in the public domain. It has not seen notable use, but it reflects my interest in modular layering techniques that echo the colorful prism lettering of the 1970s.

Xyzai



I released Xyzai on August 5, 2021. It was my interpretation of segmented digital lettering, a font built as an exercise in hypermodernism. LCD segmented displays are themselves simulations of written numerals, and typefaces based on those displays simulate that simulation. With Xyzai, I pushed it further by deliberately avoiding resemblance to the written alphabet, even at the cost of legibility. The letterforms follow their own internal logic rather than a strict grid, stretching into wide, unconventional shapes. It was issued as a single all-caps style and has always been a paid font.

Xyzai has not been updated since its release. It includes no alternates or stylistic sets and has not been used in notable projects. For me, it represents an intentional break from convention, where the point was

not usability but questioning what happens when a typeface abandons the alphabetic model it is supposed to represent.

Y2KBug

0123456789ABCDEFGHI

I released Y2KBug on April 3, 1998. It was conceived during the period of millennium anxiety and designed as a modular typeface based on the form of paper clips. The intention was to capture a sense of the late 1990s preoccupation with technology and the year 2000. Initially the name had a leading exclamation point: !Y2KBug

On July 20, 2021, I overhauled Y2KBug. I redesigned its spacing and kerning, reworked the accents, and made adjustments that improved its consistency and performance in design software. In April 2024, I placed Y2KBug into the public domain.

Yadou

A B C D E F G H I

I released Yadou on October 30, 1997. It was derived from my earlier typeface Butterbelly, reworked into a modular techno style with a wider outline structure. The design was part of a period when I was producing fonts quickly, and in retrospect, its quality did not match my better work. Yadou was initially distributed with a free commercial desktop license. In August 2020, I released it into the public domain.

Yawnovision

A B C D E F G H I J K 1 2 3 4

I released Yawnovision on October 22, 1997. My goal was to create a modular typeface that moved away from the techno trend that

dominated the period. The result was distinctive, though its style has been interpreted in ways I had not intended.

I later experimented with textured variations of Yawnovision. That work eventually led to Peatloaf, a typeface I preferred as a more successful development of the idea. Yawnovision was initially released under a free commercial desktop license. In August 2020, I placed it into the public domain.

Y-Band Tuner

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I released Y-Band Tuner on October 29, 1997. It was an experiment in modular design, built from repeated geometric shapes. My intention was to create a distinctive structure, but the approach resulted in inconsistencies. Letters such as V, W, X, and Y did not align visually with the rest of the typeface and disrupted its overall rhythm.

Despite its shortcomings, I distributed Y-Band Tuner under a free commercial desktop license. In August 2020, I released it into the public domain.

Yellande

A B C D E F a b c d e f 1 2 3 4

I released Yellande on September 27, 2006. The idea came from wrought-iron fences in Montreal, where the pliers' twists left short straight segments at the ends of curls. I translated that structural detail into letter terminals, giving the design its distinctive look. Yellande was produced as a single style and was always released as a paid font.

On June 18, 2021, I updated Yellande. Deprecated and obsolete characters such as L with dot and E with breve were removed. The reversed quotation marks, sometimes called painter's quotes, were

replaced with proper forms, though the originals remain accessible as Unicode 201B and 201F. The ellipsis character was narrowed to a more standard width. I also adjusted vertical metrics for better browser compatibility; scaling was unaffected, so behavior in Adobe applications remained unchanged. Yellande has not been used in notable projects but reflects my interest in adapting architectural motifs into type design.

Yellow Pills



I released Yellow Pills on October 29, 1997. It was influenced by magnetic ink character recognition fonts from the 1960s such as Westminster and Data 70. I reinterpreted the style by drawing the letterforms by hand, giving it a rough, irregular quality rather than the precise shapes associated with those earlier designs.

The name came from a song by the power pop band 20/20, which matched the slightly psychedelic character of the typeface. Yellow Pills was first released with a free commercial desktop license. In August 2020, I placed it into the public domain.

Yonder Recoil



I released Yonder Recoil on October 12, 1997. The idea came from a version of the LA Gear logo that featured a horizontal split through its lettering. I adapted that concept into a wide, square techno typeface and applied the split effect to every character. Some of the shapes were less successful, but the experiment set the foundation for the design.

On July 20, 2021, I redrew the entire typeface. I refined the split treatment across the alphabet, creating more deliberate variations such as a double-line split in the letter O. I also added stylistic alternates that preserved several of the 1997 character forms. Technical updates

included expanded support for OpenType fractions, corrected quotation marks, and adjusted spacing for double quotes. In November 2022, I released Yonder Recoil into the public domain.

You're Gone

A B C D E F G H I J K 1 2 3 4

I released You're Gone on April 12, 2000. The design was influenced by the custom lettering used in the logo of Movie Gallery, a video rental chain I remembered from the 1980s. I aimed for a rounded techno style with an industrial quality, combining detached letterforms and curved shapes to suggest the futuristic aesthetic of that era.

On May 12, 2021, I updated the typeface. I improved compatibility with design software, adjusted spacing, refined fraction support, and removed obsolete characters. You're Gone was initially available under a free commercial desktop license. In April 2024, I released it into the public domain.

Yytrium Dioxide

A B C D E F G H I J K 1 2

I released Yytrium Dioxide on December 5, 1997. The name was intended to reference the chemical element yttrium, though I misspelled it with two y's instead of two t's. The design was influenced by graffiti I saw in Toronto, though the result did not capture the qualities of the original work.

The initial release included only an outline and a drop-shadow version. Later, I added layered styles to allow for color combinations. Despite these additions, it never became a widely used typeface. In August 2020, I released Yytrium Dioxide into the public domain.

Zalderdash

A B C D E F a b c d e f 1 2 3 4

I released Zalderdash on September 28, 2006. It was an exaggerated take on Clarendon-style shapes, pushing them toward cartoonish extremes. The family shipped as a single style and was always released as a paid font. One of its more unusual features was automatic substitution: common digraphs and trigraphs were replaced with precomposed variants, which gave text a bouncier rhythm and prevented repetition from looking too mechanical.

In 2021, I updated Zalderdash to correct spacing problems and strengthen accented characters. I made no structural outline changes or removals, so the design remained the same. The font has not been used in notable projects, but for me it marked an early point where I was experimenting with automatic substitutions to alter texture in running text.

Zamora

A B C D E F G H I J K 1 2 3 4 5

I released Zamora on February 9, 2011. The design was inspired by the sharp, cracked letterforms I remembered from Tom Petty's "Hard Promises" album art. I exaggerated Latin serifs, then cut into them with cracks, scratches, and gouges to heighten the distressed effect. Zamora was always released as a paid font in a single style. One of its distinctive features was a ligature system that replaced common digraphs and trigraphs with precomposed variants, giving text a rougher and less repetitive rhythm.

In 2021, I updated Zamora. I removed deprecated and obsolete characters such as L with dot and E with breve. I also repaired an inconsistency between the space and non-breaking space widths,

narrowed the ellipsis to a more appropriate measure, and added single guillemots. Vertical metrics were adjusted for cross-browser compatibility, but scaling was unaffected in Adobe applications. Zamora has not been used in notable projects, yet it represents my interest at that time in distressed serif designs paired with OpenType substitution features.

Zanipolo

A B C D E F G H I J K L 1 2 3 4 5

I released Zanipolo on May 2, 2024. The design came from my interest in narrow slab serifs with Italian and French roots, particularly the Italienne style from Fonderie Typographique Française. I wanted to merge that tradition with the spirit of 1960s psychedelia. The result was an all-caps, inverse-slab serif uncase typeface. While it presents itself as uppercase, I gave certain letters, such as A and E, lowercase-inspired forms. The serifs are very heavy and bracketed, emphasizing contrast between the austere geometry and the decorative weight of the slabs. Zanipolo was released as a paid font in a single style.

It has not been used in notable projects, but for me it reflects a specific experiment in combining historical reference points—Italienne construction and psychedelic-era graphics—with the constraints of a uncase system.

Zekton

A B C D E F a b c d e f 1 2 3 4

I released Zekton on October 31, 2005. The Regular style was originally offered as a free font for both personal and commercial use. When I expanded the family into additional weights and widths, those became paid. The design featured square, modular letterforms broken by narrow gaps placed in consistent locations that did not interfere with legibility.

Over time, Zekton grew into a family of 42 fonts: seven weights, two widths, and italics for each. Every weight and width included italics. In November 2024, I updated the family by reorganizing its naming system. Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. No outline or spacing changes were made at that time.

On April 13, 2026, Zekton underwent a complete rebuild. All glyphs were redrawn, and the family was expanded to 48 fonts with the addition of a Semibold weight. The Regular weight was slightly thickened, and weight interpolation was revised to center on a more controlled Regular, with x-height expansion beginning at Semibold rather than progressing linearly. Italic angles were adjusted for improved pixel alignment (Condensed 8.2°, Normal 10.2°, Expanded 12.3°). Spacing and kerning were fully replaced. Vertical metrics were modernized, and numeral widths were rebalanced. Heavier weights were made more extreme with more consistent counters and apertures, while thin styles were refined for greater precision. Cyrillic coverage was expanded and redesigned, including support for Ukrainian, and the German capital ß was added. Currency symbols were updated. Legacy fixed fractions were reduced to ½, ¼, and ¾, and the OpenType fraction feature was improved.

Zekton has appeared in several notable projects. It was used in the game Awesomenauts (2012), multiple titles in the Splinter Cell series, Dynamite Jack (2012), and Star Battalion (2011). These uses gave the typeface visibility beyond its catalog role.

Zelega Zenega

A row of seven bold, blocky letters: A, B, C, D, E, F, and G. The letters are designed in a modular, geometric style with thick strokes and sharp angles, characteristic of the Zelega Zenega typeface.

I released Zelega Zenega on April 24, 2018. The name came from the RPG Rogue Galaxy, which I was playing at the time. The design was modular, with exaggerated widths that made the letters look as if they

had been built from irregular blocks. It was a single-style font, always free for commercial desktop use.

I never updated Zelega Zenega after its release. On April 2024, I placed it in the public domain. It has not been used in notable projects and never had many downloads, but for me it was a playful experiment in pushing modularity and width distortion further than usual.

Zerbydoo

A B C D E F a b c d e f 1 2 3

I released Zerbydoo on September 19, 2012. It came from a system I developed for building pixel fonts on a strict grid, experimenting with different pixel shapes. The Regular style used solid square pixels. Other versions altered the grid: Network, Mesh, Lattice, and Grid each varied the size of gaps between pixels. Circle used round pixels, Star used star-shaped pixels, and Screen simulated CRT scanlines. The family was always a paid release.

Zerbydoo was never updated after its release. It has not been used in notable projects, but it stands as one of my explorations into pixel-based typefaces, treating pixel shapes themselves as the expressive element rather than simply the arrangement of squares.

Zero Hour

A B C D E F G H I J K

I released Zero Hour on September 12, 1997. The name came from a song by Elvis Costello. The design used broad, boxlike letters intended to evoke a technological, futuristic look. It worked well as a display face, though I did not develop light or heavy weights, which limited its versatility for designers.

On July 20, 2021, I updated the typeface. I improved support for fractions, corrected quotation marks that had been reversed, and removed obsolete characters.

Zero Hour was initially free for commercial use. In April 2024, I released it into the public domain.

Zeroes

A B C D E F a b c d e f 1 2 3 4

I released Zeroes on December 21, 1999, shortly before the turn of the millennium. Its design was inspired by the logo of the Liz Claiborne fashion brand, which combined squares and circles in a way that suggested a balance between geometric precision and softer forms. I translated that idea into a geometric sans-serif, alternating between sharp angles and rounded contours.

I produced several variations of Zeroes, experimenting with the theme beyond the initial release. The typeface was free for commercial use from the beginning. In November 2022, I released it into the public domain.

Zingende

A B C D E F G H I J K 1 2 3 4 5

I released Zingende on November 19, 2009. The design drew from Art Deco lettering traditions such as Broadway, but I made it more condensed and gave it uniform strokes rather than the heavy contrast typical of that style. The family launched with six weights plus a counterless variant, which replaced the usual open counters with solid shapes. Zingende was always released as a paid font.

On June 18, 2021, I updated the family. I removed obsolete characters, resolved an overlapping shape problem with Æ, and adjusted the files

for better browser compatibility. In November 2024, I gave Zingende a broader update by renaming weights to align with contemporary standards: Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light became Hairline. At the same time, I added Oblique versions across all weights, including the counterless style. Zingende has not been used in notable projects, but for me it was an exercise in adapting geometric Art Deco principles into a condensed, uniform-stroke system.

Zodillin

A B C D E F G H I J K L 2 3 4 5

I released Zodillin on October 21, 1997. Its original name was *Zodillinstrisistirust*, which I soon shortened to *Zodillin*. Despite the change, it never attracted much attention. Over a span of 15 years, it was downloaded a little over 7,000 times, which is low for a free typeface.

The design was not well received. It had a blurred appearance and lacked distinction, and I never found a way to improve it. It remains one of my least popular efforts and stands apart from my more successful releases. In August 2020, I placed *Zodillin* into the public domain.

Zolasixx

A B C D E F G H I J K L 2 3 4 5

I released *Zolasixx* on December 12, 2012. The design was directly inspired by Sega's arcade game *Zaxxon* and its distinctive isometric graphics. I wanted to capture the feel of those impossible axonometric angles in type. The result was a techno display font built from sharp diagonals and interlocking shapes. Because of the geometry, some letter combinations were difficult to reconcile; I used kerning, alternates, and

ligatures to solve those problems. Zolasixx was always a paid font, issued in a single style.

In November 2024, I updated Zolasixx with minor technical adjustments. I modernized the name tables and corrected accent overlaps for characters with pointed tops. I made no changes to outlines or spacing. Zolasixx has not been used in notable projects, but for me it represents an experiment in translating the angular, game-influenced visuals of Zaxxon into a functioning typeface.

Zorque

A B C D E F G H I J K 1 2 3 4

I released Zorque on February 22, 2004. The name was a play on Zork, the Infocom text adventure series that defined part of the early 1980s computer game experience. I wanted the letterforms to echo the Infocom logo, so I used thick strokes with rounded ends; it grew out of similar ideas I had been working on with You're Gone, but adapted toward a more overtly retro-gaming look.

On July 20, 2021, I updated Zorque. I improved support for fractions, corrected the orientation of quotation marks, and removed a number of obsolete characters. The outlines were also refined to fix curve errors that had caused problems in some applications.

Zorque was originally free for commercial use. In April 2024, I released it into the public domain.

Zosma

A B C D E F G H I J

I released Zosma on May 26, 2005. The name was an arbitrary invention chosen for its synthetic, sci-fi character rather than any direct connection to the design. The letterforms were drawn from the body

shape of the first-generation PlayStation 3 console, whose curved surfaces had just become familiar in the design press. My intention was to create a high-tech style display typeface that echoed that moment's excitement around consumer electronics.

Zosma never gained notable use in media or branding, but it did receive a technical update in 2021. In that revision I removed deprecated characters such as L with dot and E with breve; I corrected an inconsistency between the width of the space character and the non-breaking space; and I replaced an excessively wide ellipsis with one of more reasonable width. I also increased the character size by about five percent by adjusting the vertical metrics, which may affect its appearance in older projects. Finally, I expanded the OpenType fractions feature to handle long numerators and denominators, including complex values like 13/64 or 199/200.

Zosma was sold commercially from its release and was never offered as a free font.

Zrnic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Zrnic on December 19, 1999. It began as a single regular style influenced by the PlayStation logo, though I put my own spin on it rather than copying directly. The letterforms were boxy and segmented, intended to capture a late-1990s techno feel. That first style was offered as a free download.

In the 2010s, I expanded Zrnic into a larger family. Most of the characters were redrawn during the process, and the expansion introduced multiple weights and italics. Unlike the original, the new styles were not free, although the regular weight has remained available at no cost. I designed the family to work for both text and display use, balancing its modular look with readability.

Zrnic has not been used in notable projects or branding, but it has gone through technical refinements. In November 2021, I corrected an error that caused the bold style to disappear in some older applications. In November 2024, I fixed issues with italic and bold style flags, renamed Ultra-Light to Thin for consistency, and corrected numeric weight values. I also repaired a vector problem in the breve accent for Bold and Bold Italic and addressed an overlap issue in the Semi-Bold Italic “A.” All updates were distributed automatically to existing licensees.

Zupiter

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234

I released Zupiter on June 1, 2003. The name was a playful distortion of “Jupiter,” meant to suggest classic science fiction. The design was conceived as a display face with semi-serif letterforms; the uppercase was more successful than the lowercase, where characters like the “e” did not meet my intentions.

In 2021, I updated Zupiter to resolve several technical issues. Deprecated characters such as L with dot and E with breve were removed; the ellipsis was narrowed to a more reasonable width; and the OpenType fractions feature was expanded to support extended numerators and denominators, including values like 13/64 or 199/200. I also refined outlines to correct errors in some curves that could cause rendering problems, and I adjusted vertical metrics to improve cross-browser compatibility. These adjustments did not alter scaling in Adobe applications.

Zupiter was always sold commercially; it was not offered free. On November 9, 2022, I placed it into the public domain.