

BETWEEN THE LINES

The Hidden Stories of Typodermic Fonts

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Introduction

Welcome to the quirky world of Typodermic Fonts! You're about to embark on a journey through the alphabet soup of my mind—a place where A's and Z's mingle with equal importance, and where a single curve can spark endless fascination. Before you dive in, let me set the record straight: this isn't your average font catalogue. It's more like a typographic time capsule, stuffed with nerdy details and personal anecdotes that probably won't interest anyone except the most dedicated font enthusiasts. But hey, if you're here, you might just be one of those rare breeds.

These pages chronicle the life and times of fonts born from late-night inspirations, client ghostings, and an unhealthy obsession with letterforms. You'll find stories of typefaces that went from free hobbyist projects to professional releases, and others that made the leap from my hard drive to the public domain. Fair warning: there are no pictures here. This is old-school, text-only territory. Think of it as a typographic radio show for your eyes.

Why am I sharing all this? Well, partly because I wish more designers did. Ever tried to uncover the backstory of a mysterious font? It's like trying to read invisible ink. So consider this my contribution to future font archaeologists—a breadcrumb trail through the dense forest of digital type. Plus, let's be honest, it's a way to offload some of the mental baggage that comes with maintaining hundreds of fonts. It turns out, creating fonts is the easy part. Keeping them updated, answering licensing questions, and fixing quirks? That's the real work. So whether you're here because you stumbled upon one of my fonts in the wild, or you're a fellow type designer looking for solidarity in the struggle, I hope you find something interesting in these pages. Just remember: I'm not

here to sell you on these fonts or convince you they're all masterpieces. There are three reasons that font sample images are not included:

1. It's too much work—I need to get back to making new fonts.
2. The PDF file size would get pretty big if I added hundreds of images.
3. This is not meant to be a “customer facing” font catalog. A lot of these fonts are in the public domain and I don't really want people using this to browse the collection. Some are great, some are good, and some...well, let's just say they have character.

Grab a coffee, adjust your screen's brightness, and dive in. Welcome to the world of Typodermic Fonts—where every character has a story, and every story is character-building.

Meet Ray Larabie: Font Nerd

I'm Ray Larabie, born in 1970 in Ottawa, Ontario—a place where the streets are paved with good intentions and the occasional giant letter. From the tender age of five, I was that weird kid obsessed with license plates and store signs. While other children asked for toys, I begged for illuminated letters. Yes, I was that cool.

My grandmother, bless her heart, worked at the CMHC and became my unwitting accomplice in font fascination. Thanks to her coworkers' habit of “recycling” partially used Letraset sheets, I became a six-year-old who could name-drop Helvetica and Univers like a tiny typographic savant. At eight, my family moved to cottage country, where my closest neighbors were trees and the occasional summer vacationer. With a two-hour bike ride to the nearest corner store, I had plenty of time to perfect the art of being alone with my imagination and a sketchpad.

Enter the TRS80 Color Computer, stage left. At 12, I was introduced to the magical world of 16K memory and ALL CAPS GLORY. While other kids

collected hockey cards, I was busy creating pixel fonts that only I would use. It was a lonely hobby, but somebody had to do it. High school saw me shipped off to Ottawa for a taste of city life and vocational art school. There, I discovered I wasn't the only weirdo in the world—just one of many. A Commodore Amiga and a precocious talent for graphics led to my first video game job at 16. The game was terrible, but hey, everyone starts somewhere. And soon after, I took off to Oakville and got a diploma in classical animation. After graduation, the classic animation business had dried up. I found myself selling carpets and making shareware games. It was as glamorous as it sounds. But fate, in the form of a pirated copy of Fontographer, intervened. Suddenly, my nights were filled with vector curves and bezier points. I was hooked.

For years, I lived a double life: video game artist by day, secret font designer by night. It was like being a typographic superhero, minus the cape and public adoration. In 2001, emboldened by the success of some “deluxe” fonts (read: slightly less embarrassing than my earlier work), I founded Typodermic. Two years later, I dramatically quit my job in the video game industry, burning bridges with the flair of a Hollywood explosion. It was time to go all-in on fonts. Since then, I've hopscotched from Mississauga to Niagara Falls to Vancouver, finally landing in Nagoya, Japan in 2008.

Today, I'm the mad scientist behind Typodermic Fonts Inc., incorporated in 2011. I spend my days crafting letterforms, updating old designs, and occasionally releasing fonts into the public domain—partly out of generosity, partly to lighten my maintenance load. It turns out, managing hundreds of fonts is like herding cats, if cats were made of vectors. Throughout it all, I've remained that same kid who was fascinated by letters on license plates. Only now, I get to create those letters, release them into the wild. So there you have it—the story of a boy who dreamed in serifs and grew up to live in a world of his own making, one glyph at a

time. It's not the most conventional career path, but it's mine, and I wouldn't have it any other way.

And now...the Fonts!

1980 Portable

1980 Portable, released on December 2, 1998, is a typeface that draws inspiration from ska and new wave rock aesthetics. The font features condensed sans-serif letterforms tilted at various angles, reminiscent of 1960s mod style that experienced a revival during the punk and new wave era. The design reflects the visual trends of its namesake period, including the popularity of checkerboard patterns seen in fashion and music culture. While the basic alphabet bears some similarity to fonts like Compacta, 1980 Portable's distinctive feature is its jumbled, tilted presentation. It was initially released with a free commercial use desktop license. On June 18, 2021, the typeface received an update. This revision removed deprecated characters such as L with dot and E with breve. The designers also refined outlines to address minor curve issues that had caused occasional graphic problems in some applications. Another notable change was the replacement of reversed left quotation marks (sometimes called painter's quotes) with standard quotes to improve language compatibility. 1980 Portable entered the public domain in April 2024, making it freely available for use. The font serves as a representation of a specific period in design history, reflecting the intersection of music, fashion, and typography in the late 20th century.

256 Bytes

256 Bytes, released on November 13, 1999, is a typeface that draws inspiration from an unexpected source: the logo of the MITS Altair 8800, one of the pioneering personal computers of the mid-1970s. While the

original Altair logo likely derived from an existing font, its exact origins remain unclear. The typeface captures the essence of its inspiration, reflecting the utilitarian nature of early personal computing. In a way, its understated design mirrors the Altair 8800 itself—a machine that, even in its heyday, was more focused on function than flair. It was initially released with a free commercial use desktop license. On June 4, 2021, 256 Bytes received an update to bring it in line with modern typographic standards. In April 2024, 256 Bytes entered the public domain. This typeface serves as a typographic time capsule, echoing the aesthetics of early personal computing while adapting to contemporary design needs.

6809 Chargen

I released 6809 Chargen on April 10, 1998, as a tribute to the dot matrix fonts that defined early computing and video game aesthetics. This display typeface is my nod to the science fiction-inspired typography that was so prevalent in 1980s digital media. The name 6809 Chargen holds a special place in my heart. It's a reference to CHARGEN, the very first font editing software I ever used. This program was part of the TRS-80 Color Computer system, which ran on a Motorola 6809 processor. For me, that machine represents a pivotal moment in the history of personal computing and digital typography. In creating this font, I wanted to capture the spirit of 1980s video game typography. It was a time of significant technical limitations, but also incredible creativity. Game designers of that era had to work with low-resolution displays and limited memory, yet they managed to craft distinctive, often futuristic-looking bitmap fonts. I've always been fascinated by how those early designers turned constraints into catalysts for innovation. With 6809 Chargen, I aimed to encapsulate that ingenuity—the bold choices made when every pixel counted, and creating legible yet visually striking characters was a real challenge. It was initially released with a free commercial use

desktop license. In November 2022, I decided to release 6809 Chargen into the public domain. It felt right to make this homage to computing history freely available for anyone to use or modify. For me, this typeface isn't just a font—it's a celebration of an era when digital design was just beginning to show its true potential.

Acroyear

When I introduced Acroyear on June 28, 2012, I knew I was bringing something unique to the table. This quirky display typeface is all about soft, capsule-like shapes that catch the eye. While it's designed to look good horizontally, I've always felt it really comes alive when you set it on an upward incline. The inspiration for Acroyear came from an unexpected place—a sign for a rubber stamp shop I spotted in Nagoya. Now, the kanji on that sign didn't look exactly like these letterforms, but there was something about those capsule-like forms marching up at an angle that struck a chord with me. It conjured up this image of pills climbing a hill, like some symbol of pharmaceutical progress. That unnerving dystopian vibe? Yeah, that's exactly the kind of thing I love. As for the name, I have to admit I dipped into my childhood for that one. Acroyear was a character from the Micronauts toys. For my generation, Micronauts were what Transformers became for kids a bit younger than me. There's a bit of nostalgia wrapped up in there. Looking at Acroyear now, I see how its soft curves give it this modular 1970s furniture feel. It's got a touch of modern architecture to it too. I think that's part of what makes it versatile—it can evoke different vibes depending on how you use it. Creating Acroyear was a journey from a Japanese street sign to childhood memories to a futuristic yet retro-tinged typeface. It's these unexpected connections that make type design such a fascinating field for me. In December 2024, I made some technical refinements to the font, adjusting the vertical metrics to prevent accent clipping in various applications—a small but

necessary update to ensure the typeface maintains its distinctive character across modern platforms.

Acrylic Brush

When I launched Acrylic Brush on August 18, 2009, I set out to challenge the conventional wisdom of script typography. You see, it's generally advised to avoid all caps when setting script fonts, but I thought, "Why not create an all-caps script designed specifically for this kind of use?" That's how Acrylic Brush was born—a script typeface with a small-caps design and unconnected characters, giving it a unique place among its script font peers. I wanted Acrylic Brush to capture the essence of hand-painted lettering, complete with a faded paint effect to add that handcrafted, vintage feel. To achieve this, I went through quite a process. First, I painted the characters with a brush using solid black ink. After scanning and tracing these, I cleaned up the results and turned them into a working font, complete with a full character set, custom ligature pairs, and kerning. The next step was to add that worn paintbrush stroke effect. I typed out all the characters in Photoshop and used a tablet with a textured brush to create the effect, along with a substrate texture. Then came the task of autotracing the bitmaps, cleaning them up, and manually aligning them with the original glyphs. It was painstaking work, but I believe it paid off in the final product.

One of the features I'm particularly proud of is the OpenType functionality that automatically substitutes double letter combinations with custom ligatures. This really enhances the natural, hand-painted appearance I was aiming for. On June 18, 2021, I gave Acrylic Brush a bit of an update. I removed some deprecated characters and precomposed fractions to streamline the file size. I also replaced the reversed left quotation marks (often called painter's quotes) with proper quotes to avoid potential

language issues, though users can still access the old ones via Unicode if they wish. I also expanded the OpenType fractions feature to support longer numerators and denominators. Creating Acrylic Brush was a journey in pushing the boundaries of script typography while maintaining a handcrafted feel. It's a typeface that embodies both rebellion against typographic norms and a celebration of traditional hand-lettering techniques.

Addlethorpe

When I released Addlethorpe on April 1, 2008, I knew I was pushing the boundaries of what was possible...or sensible with font technology. The inspiration came from an unexpected place—a few blocks of metal Garamond type that an old friend had given me years ago. They'd been sitting on my desk, and after creating Winthorpe, I realized I could simulate that metal type block look in a digital typeface. Addlethorpe is a three-layer metal typeface, combining foreground, fill, and background layers to create a unique, customizable appearance. I included features like lining and old-style numerals, as well as letter pair ligatures to enhance its visual interest. But let me tell you, creating this font was no walk in the park. Font technology isn't designed for extremely detailed shapes, but I was determined to make Addlethorpe gritty and authentic. I found myself constantly pushing the font software—and the font itself—to its limits. There were times when the software crashed, or the generated font wouldn't work at all. It was a delicate balance of reducing detail just enough to keep it functional without losing the essence of what I was trying to achieve. The character set for Addlethorpe is massive compared to some of my other fonts, covering basic Latin accents. The ligature pairs, which I added to make the text look less repetitive, really upped the complexity. To create the illusion of metal type blocks, I wanted tight sidebearings and consistent gaps between the blocks. I

developed a convoluted system in Photoshop to automatically generate the bounding boxes. While some of the shading was done with drop shadows, there was a lot of hand painting involved to get that gritty, greasy look. I also layered in some of my favorite grunge textures for added grit. The process involved days of crashing my old FontLab ScanFont software and cleaning up the resulting mess. I think some people view textured fonts as a copout, but if you've ever made one, you know the sheer amount of manual labor involved. In the end, I felt the result looked a bit too mechanical, so I misaligned and rotated the boxes to give it a more playful feel. The fill layers were a last-minute addition, designed to make it easier for users to add color to their designs. Later on, I created a web version with reduced detail to ensure it wouldn't slow down page loads.

Looking back, creating Addlethorpe was a labor of love—challenging, frustrating at times, but ultimately rewarding. It's a testament to the intricate process behind typeface design, especially when aiming to recreate the tactile feel of physical type in a digital format. This commitment to technical excellence continues: in December 2024, I made several technical refinements to ensure better compatibility across modern applications. These included adjusting vertical metrics to prevent accent clipping issues, modernizing the name tables, and fixing the non-breaking space width—small but crucial updates that maintain the font's functionality while preserving its distinctive character.

Adriator

When I released Adriator on August 4, 1999, it all started with a single letter 'T'. This wasn't just any 'T', but the logo of an Irish room heater brand that had caught my eye. There was something about that logo that sparked my imagination, and before I knew it, I could visualize an entire alphabet in that style. It was initially released with a free commercial use

desktop license. Adriator ended up with these peculiar thick and thin stripes that, looking back, remind me of the decorative elements you might see on the set of “The Price is Right” or in an old drive-in theatre snack bar. It’s got that retro vibe that I find really appealing. I decided to place Adriator into the public domain in November 2022. It’s always interesting to see how a single letterform can inspire an entire typeface, and I’m glad others can now use and build upon this quirky design freely.

Affluent

When I introduced Affluent on June 25, 2004, it was the culmination of insights I’d gained during my time as art director at Rockstar Games. I’d left that job about a year earlier, but the experience had a lasting impact on how I approached typeface design. Working on PlayStation 2 games, I’d noticed something interesting about small text on typical CRT TV sets. If a font was too crisp at the PS2’s resolution, it created this dazzle effect that made reading difficult and caused the text to shimmer. This wasn’t an issue with older consoles like the NES and SNES, which, despite having similar resolutions, typically used larger text due to tile constraints. At Rockstar, I was often in charge of fonts for our games. It wasn’t as simple as using off-the-shelf font libraries. We’d type text in Photoshop, reduce the gray levels, manually clean up the results, and draw boxes around the characters for processing. We’d test games on cheap consumer-grade TVs to mimic the average player’s experience, rather than on fancy monitors or Trinitrons. These tests revealed that antialiased, slightly fuzzy text was actually easier to read and less distracting than pixel-perfect text. However, I noticed that fuzziness in near-horizontal lines just added more unclear pixels. By manually sharpening these, I found the text became easier on the eyes, especially on those cheap TV sets. This realization led to Affluent’s distinctive design: a mix of unconstrained vertical lines and quantized near-

horizontal lines. It comes in four styles: Regular, Semi-Bold, Bold, and Italics.

The result is a typeface with a strange, technical look and a unique personality. This approach to design would continue to influence my work, particularly with the Cinecav typeface for closed caption TV. It also kickstarted my CRT testing setup, though ironically, this technical concern would only remain relevant for a few months as society rapidly phased out cathode ray tubes in the mid-2000s. On May 12, 2021, I updated Affluent. I removed some deprecated characters, expanded the OpenType fractions feature, and refined outlines to fix some curve errors that had been causing minor graphical issues. I also made some specific adjustments: shrinking and raising the registered symbol, lowering inverted question and exclamation marks, and fixing Panose weights for better style sorting in application menus. In December 2024, I made further technical refinements, adjusting the vertical metrics to prevent accent clipping issues in certain applications and modernizing the name tables. Looking back, Affluent represents a unique moment in the transition from CRT to digital displays, embodying both the technical constraints and the creative solutions of that era.

Airmole

When I released Airmole on September 26, 2000, I was tapping into a rich vein of early 20th-century typography. The inspiration came from an old Speedball lettering guide I'd come across. For those who might not know, Speedball was a major manufacturer of dip pen nibs, and they produced these fantastic books to help people develop interesting lettering styles. Airmole is what I'd call a heavy counterless display typeface. It's got this casual art deco vibe that I find really appealing. When I was creating it, I decided against simply tracing the letterforms from the guide. Instead, I

built up the shapes using Bezier curves. This approach gave me more control over the final look and allowed me to refine the design in ways that felt true to the original spirit while still being distinctly digital. It was initially released with a free commercial use desktop license. Over the years, it's been fun to spot Airmole in use here and there, especially in retro-themed applications. There's something about its bold, playful character that seems to resonate with designers looking to evoke that early 20th-century feel. I've always believed that typography is a shared art form, building on the work of those who came before us. In that spirit, I decided to place Airmole into the public domain in April 2024. It feels right to me that this typeface, inspired by a teaching tool from the past, should now be freely available for others to use, modify, and learn from.

Akazan

When I released Akazan on March 20, 2007, I was experimenting with mixing different typographic styles. I started with a basic technical sans-serif and added some unexpected elements like old-fashioned stroke modulation. The result was pretty unusual—maybe even a bit ugly to some eyes. I developed Akazan in a range of weights from Light to Bold, including italics. On June 18, 2021, I updated it, removing some outdated characters and expanding its features. I also made some technical adjustments to improve compatibility. Looking back, Akazan was an interesting exercise in pushing my design boundaries. It's definitely not a conventional typeface, and I'm not sure how successful it really is. But it was a valuable learning experience for me as a designer. If some people find it useful for certain projects, that's great, but I know it's not going to be everyone's cup of tea. In October 2024, with the release of Akazan 4.0, I reorganized the font's naming system to improve menu sorting and web font management—Light became Extra-Light and Book was renamed to

Light. This update also included refinements to many character curves, resulting in smoother, more polished letterforms.

Alepholon

When I introduced Alepholon on May 17, 2006, I was simply trying to explore a different approach to industrial typefaces. The idea came while I was looking at Domyouji, and I thought there might be room for something a bit different in the world of stencil fonts. I'd noticed that many stencil adaptations of techno fonts seemed to follow similar patterns, especially when it came to strut placement. These are the breaks in the letters that give stencil fonts their distinctive look. I wondered if there might be a way to play with these placements and create something that felt a bit more unexpected. So, I started tinkering with the letterforms, seeing if I could find new spots for those breaks that might give the font a slightly different character. The goal was to create something that still felt industrial and futuristic, but maybe with a little twist. Alepholon was the result of this experimentation. It's not revolutionary by any means, but it does have some unconventional strut placements that set it apart a bit from other stencil fonts I'd seen at the time.

Alfaqix

When I released the Alfaqix family of typefaces between June 12 and September 25, 2023, I was venturing into new territory with modular techno styles. The family includes several variants: Alfaqix Algorithm, Alfaqix Diode, Alfaqix Ellipsoid, and Alfaqix Servo. Each has its own unique character, but they all stem from the same core idea. I built these typefaces using a system of building blocks, or what we call components in typeface design. The idea was to create a set of master shapes that

could be altered to produce several new fonts. Alfaqix Ellipsoid was the initial design, featuring rounded stroke ends. From there, I played with the building blocks to create Alfaqix Algorithm with its chamfered, octagonal stroke ends. Alfaqix Diode took inspiration from segmented LCD digits for a more technical, digital look. And Alfaqix Servo introduced an unconventional design with reversed circular notches cut into the corners and flat stroke ends. There were some scaling errors that required manual cleanup, and the initial setup was quite tedious. But once I got past that hurdle, I was able to produce four different Alfaqix families in one go. Each variant is available in four weights—Light, Regular, SemiBold, and Bold—with accompanying italics. This wasn't my first time using instances to replace parts of fonts. I'd done similar things with the pixels in Deception and the marquee lights in Paltime. But Alfaqix marked the first time I used this technique to alter the letterforms themselves. Looking back, I'm not sure if the result is particularly groundbreaking or exciting. But it was a fun experiment, despite the difficult setup. Whether designers find these fonts useful or interesting is yet to be seen, but I enjoyed the process of creating them and exploring new possibilities in typeface design.

Algol

When I released Algol on May 17, 2005, I was trying to address a practical problem I'd observed with pixel fonts in vinyl sign cutting. Traditional pixel fonts, while visually striking, were a nightmare for sign makers. Those tiny squares would often come loose during application, making the whole process frustratingly difficult. I wanted to create something that maintained the essence of classic computer pixel fonts but was more user-friendly for vinyl applications. That's how Algol was born. Instead of sharp, distinct pixels, I designed it with overlapping intersections and rounded corners. This approach not only made it easier to work with for

sign makers but also gave it a softer, more approachable look compared to traditional pixel typefaces. Algol isn't just one font—it comes in three variants: Algol Regular, Algol VII, and Algol IX. The variations were designed to create a drop shadow effect where the counters (the empty spaces inside letters like 'O' or 'A') are filled in. It was my way of offering more versatility within the same font family. On June 4, 2021, I decided it was time to give Algol an update. I adjusted the vertical metrics to improve cross-browser compatibility, which resulted in the characters increasing in size by 11%. I know this might affect how it looks in older projects, so I made sure to note that in the update information. I also did some housekeeping, removing deprecated characters like the L with dot and E with breve. The reversed left quotation marks, often called painter's quotes, were replaced with proper quotes to avoid language issues, though I kept the old ones accessible through Unicode for those who might still want them. Lastly, I refined the outlines, fixing some curve errors that had been causing minor graphical issues in certain applications.

Almonte

When I introduced Almonte on December 23, 1999, I was basically playing with the idea of a wooden farm-inspired typeface. Here's the funny thing—I created it entirely digitally, without ever laying eyes on an actual piece of wood type. It was all imagination and digital tools. I decided to offer Almonte in three finishes: standard, wood grain, and snow. The idea was to give it some versatility while sticking to that rustic, farm-like theme. It was initially released with a free commercial use desktop license. Now, there are plenty of authentic wood block typefaces out there based on historical sources. They're beautiful and have real heritage behind them. But I thought, "What if I just make something even more exaggerated and, well, ugly?" Sometimes in design, you need a font

that's clunky and dumpy to really drive your point home. That's what I was aiming for with Almonte. The name, by the way, comes from Almonte, Ontario, where my sister lives. It seemed fitting for a font with a rural vibe. In April 2024, I decided to place Almonte into the public domain. I figure if someone finds a use for this quirky, made-up wooden font, they should be able to use it freely. Who knows?

Alphii

When I launched Alphii on June 22, 2006, I was revisiting an idea I'd explored earlier with Jillican, but with a new twist. This time, instead of basing it on an existing font, I used the concept of inheriting rhythm from a typeface—in this case, Franklin Gothic. If you look closely, you might catch a hint of those Franklin Gothic roots, but they're pretty well hidden. The goal with Alphii was to create a typeface with polygonal impact. It comes in four weights, each with accompanying italics. I tried to mimic the look of automatic polygon reduction, rather than the more carefully considered construction I'd used for Jillican. The inspiration came from low-poly LOD (Level of Detail) models used in video games, where complex 3D models are simplified for performance reasons. The name Alphii, by the way, is a play on the word 'Alphabet' and the title of the old movie 'Alfie'. I like to have a bit of fun with naming. Over the years, Alphii has seen some updates. On June 30, 2022, I made quite a few changes. I added italic styles, lowered the inverted question and exclamation marks, and removed some deprecated characters. I also expanded the OpenType fractions feature to support longer numerators and denominators. There were some other tweaks too: I flipped the left quotation marks the correct way, added prime symbols (those foot and inch marks), optimized the kerning, and included a bunch of new currency symbols. I also added the German capital eszett (ß), bars to the masculine and feminine ordinals (^{ao}), and the N^o character. In October

2024, with the release of Alphii 3.002, I implemented improvements to the style sorting system in font menus to create a more organized and efficient selection experience.

Amienne

When I released Amienne on November 17, 2004, I was stepping way out of my comfort zone. Here's the thing: my handwriting is terrible, and I never learned cursive. So when I was commissioned to create a casual brush script, I was more than a little nervous. I knew I could handle a watercolor brush decently, so I thought I'd give it a shot. I mixed up some mars black gouache and went to town. The result? Well, let's just say there was a lot of paint on the floor and some semi-usable letterforms I could trace. It wasn't pretty, but it was a start. Once I had those initial forms, I spent a lot of time adjusting the vectors to give the font some decent flow and consistency. It was a process of trial and error, trying to make something cohesive out of my amateur calligraphy. To my surprise, Amienne ended up getting used a lot. It seems to show up everywhere, even in Japan. I think the amateur letterforms and technique give it a relaxed vibe that wasn't so common in fonts back in 2004. The custom ligatures probably helped too—while they're pretty standard now, they weren't in wide use back in the mid-2000s, so that aspect probably seemed novel to font buyers.

Over time, I've made some updates to Amienne. On June 4, 2021, I removed some deprecated characters, expanded the OpenType fractions feature, and adjusted the width of the ellipsis character. I also replaced the reversed left quotation marks with proper quotes to avoid language issues, though I kept the old ones accessible through Unicode. There were some other tweaks too, like refining outlines to fix curve errors and adding prime symbols. It's all part of trying to keep the font useful and up-

to-date. Looking back, creating Amienne was a lesson in embracing imperfection. What started as a challenging commission turned into a font that seems to resonate with people. It's a reminder that sometimes our limitations can lead to unexpected successes.

Ampacity

When I introduced Ampacity on December 12, 2012, I was diving into the world of neon signage for inspiration. The main reference point was the Led Zeppelin 'Coda' album cover artwork, which has this striking neon-style lettering. One interesting quirk I noticed in the original album cover was that the thick stroke on the 'A' is on the opposite side from what you'd typically expect. When I created Ampacity, I decided to flip it to the more conventional side. But, for those purists out there who might want to recreate that album cover look, I also included a mirrored version. The name 'Ampacity' is actually a bit of wordplay. It's a portmanteau of 'ampere' and 'capacity'. I was looking for something that hinted at high voltages, the kind you'd associate with neon lights. It seemed fitting for a font inspired by neon signage. On May 12, 2021, I gave Ampacity a bit of an update. One of the main changes was to the stylistic alternates feature. I tweaked it so that it's now accessible in more applications, like InDesign, under Stylistic Set #1. It's always satisfying to make these fonts more versatile and easier to use across different platforms. I also did some housekeeping, removing deprecated characters like the L with dot and E with breve. These were holdovers that weren't really serving a purpose anymore. And I expanded the OpenType fractions feature to support longer numerators and denominators, which gives designers more flexibility when working with numbers. Creating Ampacity was a fun exercise in translating the essence of neon signage into a digital typeface.

Angerpoise Lampshade

When I released this typeface on February 14, 1999, I originally named it “Anglepoise Lampshade”. The name was inspired by a song of the same title by the punk band The Soft Boys. At the time, I had no idea Anglepoise was actually a brand name for lamps. Well, it took almost two decades for the trademark owner of Anglepoise lamps to notice. They reached out, concerned that the font name was causing confusion among their lampshade customers in search results. I hadn’t even considered this possibility when naming the font. It was a bit of a surprise, to be honest. To address their concerns, I renamed the typeface to “Angerpoise Lampshade”. I figured this change would solve the trademark issue while still retaining a bit of that punk attitude that inspired the original name. As for the typeface itself, I designed it to blend elements of Art Deco and cyberpunk styles. The goal was to create something with a unique mix of retro and futuristic aesthetics. It’s essentially a blocky sans serif design, but I incorporated some triangular shapes to give it a harsher, more edgy look. It was initially released with a free commercial use desktop license. The angular lines and bold shapes make it stand out, which I thought might be useful for projects needing distinctive, eye-catching typography. Whether it actually achieves that effect, well, that’s for the designers who use it to decide. In April 2024, I decided to place Angerpoise Lampshade into the public domain. It felt like the right thing to do, allowing anyone to use or modify it freely. Looking back, creating this typeface taught me a valuable lesson about the importance of trademark awareness when naming fonts. It’s a reminder that even in creative fields like typography, we need to be mindful of the broader commercial landscape.

Angostura

When I introduced Angostura on October 1, 2009, it was actually a complete overhaul of a typeface I'd first released back in December 1997. The original Angostura was, to put it bluntly, a sloppy hack of Blue Highway. I was overly ambitious back then, creating lots of styles that were clearly beyond my abilities at the time. Looking back, it was pretty embarrassing. That's the thing about improving your skills—you start to realize just how bad your early work was. But I could see some potential in the original idea, so I decided to rebuild the entire thing from the ground up in 2009. The new Angostura draws inspiration from American sign lettering of the 1940s and 1950s. I kept the quirky mid-20th century vibe of Blue Highway but steered it more towards a retro American sign painter aesthetic. It features low crossbars that echo industrial deco signage, and monocular “a” and “g” characters as a nod to the mid-century Futura craze. I expanded Angostura to include a range of styles from Ultra-Light to Bold. I also added spray-paint, wood grain, and stencil variants, using ligatures to create bespoke letter pairs for added authenticity. Interestingly, Angostura is a rare case where I actually removed a free font from the Larabie Fonts selection and added it to Typodermic with no free style options. It felt like a significant enough improvement to warrant the change. On June 25, 2021, I updated Angostura again. I removed some deprecated characters, expanded the OpenType fractions feature, and adjusted vertical metrics for better cross-browser compatibility. I also removed the superfluous fi and fl ligatures and refined some outlines to fix curve errors. In October 2024, with the release of Angostura 2.2, I reorganized the font family's weight naming system to improve menu sorting and web font management. The style previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light became Thin, and Ultra-Light was changed to Hairline, creating a more intuitive selection experience.

Anklepants

When I released Anklepants on December 12, 1997, I was drawing inspiration from a pretty specific source—the iconic display font used by CBS radio stations owned by Westinghouse. It’s a bit of broadcasting history that I found fascinating. Back in 1963, the Westinghouse Broadcasting Company adopted the moniker “Group W” and rolled out a new corporate identity. This included a Group W logo and a distinctive typeface that their radio and TV stations used in call letters and logos until 1995. I wanted to capture the essence of that design, but with my own twist. Now, I should be clear—Anklepants isn’t an exact replica of the original Westinghouse font. I was aiming more to capture its spirit while offering something with increased versatility. For those looking for a more authentic recreation, John Sizemore later created the Westinghouse font, which is closer to the original. It was initially released with a free commercial use desktop license. The name “Anklepants”? Well, that came from a rather memorable anniversary party where one particularly enthusiastic (and inebriated) guest strolled around with their trousers around their ankles. It was quite a sight, and somehow it seemed fitting for this quirky, distinctive typeface. It’s worth noting that Anklepants isn’t my only foray into Westinghouse-inspired typeface design. I also created Libel Suit, which takes a different approach to the same inspiration. In April 2024, I decided to place Anklepants into the public domain. It felt right to make this little piece of broadcast-inspired typography freely available for anyone to use or modify. Looking back, creating Anklepants was an interesting exercise in balancing historical inspiration with creative interpretation. Whether it succeeds in capturing that Group W vibe while standing on its own as a useful typeface—well, that’s for the designers who use it to decide.

Antihistory

When I introduced Antihistory on June 28, 2006, I was playing with the idea of turning the concept of vintage-inspired design on its head. Instead of looking back to the early 1900s like so many other fonts, I decided to fast-forward and imagine how someone in the 22nd or 23rd century might view typography from our era. I started with a modified version of Corzinair and gave it an aged, antique treatment. The goal was to create something that looked like a weathered late-20th century font, as seen through the eyes of someone in the distant future. It was a bit of a mind-bending exercise, trying to imagine how our “modern” typography might be perceived as vintage by future generations. Antihistory features a distressed look that’s meant to add an authentic, aged feel to designs. I made it available in both Regular and Italic styles to give designers some flexibility. The idea was to create something versatile enough for various applications, from headlines to body text, but with a unique aesthetic that could lend itself to projects exploring alternate history or retro-futurism. The name “Antihistory” is a nod to the concept of gonzo history and the idea of a false reflection from the future. It’s about challenging our perceptions of what’s “historical” and playing with the notion of time in typography. On June 25, 2021, I gave Antihistory an update. I removed some deprecated characters that weren’t really serving a purpose anymore, adjusted the width of the ellipsis character, and tweaked the vertical metrics for better cross-browser compatibility. Creating Antihistory was an interesting thought experiment in typography. It’s not about accurately representing any particular era, but rather about imagining how our current era might be misremembered or reinterpreted in the future.

Arnprior

When I launched Arnprior on December 27, 1997, I was drawing on memories from my childhood, but not in the way you might expect. The name comes from Arnprior, a town in the Ottawa Valley that played a significant role in my younger years. I didn't actually live in Arnprior itself—I was way out in the woods, far from civilization—but Arnprior was the nearest big town to us. As for the typeface itself, there wasn't any grand inspiration behind it. I simply set out to build a modular alphabet using those twisty puzzle pieces you might find in brain teasers or children's toys. It was more of an exercise in form and structure than anything else. It was initially released with a free commercial use desktop license. Looking back at that original version, I realized it was a bit clunky. So in 2020, I decided to give Arnprior a complete overhaul. I rebuilt the whole thing from the ground up, aiming to make it less awkward and more cohesive. The new version, I think, works much better. The waistline wave shape now follows through on more characters, giving the whole typeface a sense of flow that was missing in the original. It's interesting to see how a typeface can evolve over time. What started as a simple experiment with puzzle-piece forms has grown into something more refined and purposeful. The core idea is still there, but it's been polished and improved. In April 2024, I made the decision to place Arnprior into the public domain. It felt right to make this little piece of my typographic journey freely available for anyone to use or modify. Creating and refining Arnprior has been a reminder that our work as designers is never really finished. There's always room for improvement, for revisiting old ideas with new skills and perspectives. Whether the new version of Arnprior is more useful or appealing to designers, well, that's for them to decide. But for me, it represents growth and the willingness to improve upon past work.

Asterisp

When I released Asterisp on November 26, 2002, I was diving deep into a very specific aspect of typography—the humble asterisk. It might seem like a small thing, but I’ve always been fascinated by how much variety there can be in such a simple symbol. The idea behind Asterisp was pretty straightforward: create a toolkit of asterisks in various styles. I wanted to make life easier for designers who needed a particular style of asterisk but didn’t want to spend hours hunting through hundreds of fonts to find the right one. What really intrigued me while working on this project was exploring asterisks with an unusual number of points. We’re all familiar with the standard 5 or 6-pointed versions, but I wanted to push beyond that. This exploration led me to an interesting realization: using more points in lighter weights and fewer points in heavier weights could create a visually balanced set of asterisks across different weights. It’s an idea I’ve since applied to other fonts I’ve created over the years. Now, I’m not claiming that Asterisp revolutionized the world of asterisks or anything like that. But working on it definitely changed how I think about asterisks when I’m designing other typefaces. It made me realize that the asterisk isn’t just another glyph to be tacked on at the end of the design process—in many ways, it’s literally the star of a typeface. In November 2022, I decided to place Asterisp into the public domain. It felt right to make this little exploration into the world of asterisks freely available for anyone to use or modify. Looking back, creating Asterisp was a reminder that even the smallest details in typography can be worth exploring in depth. It’s these little elements that can sometimes make a big difference in the overall feel and usefulness of a typeface.

Astrochemistry

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 end 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

When I introduced Astron Boy on October 22, 2000, I was diving into a bit of gaming history. The inspiration came from the logo of Astron Belt, a vintage laserdisc video game that was pushing the boundaries of gaming technology in its time. It's interesting to note that while the game itself used ITC Serif Gothic for its title, the marquee logo was a custom design. That logo was what really caught my eye and sparked my imagination. It was all caps, so I had to get creative and extrapolate most of the alphabet and all of the lowercase characters. One of the cool things about the

original logo was its gradient effect. I tried to capture that essence in Astron Boy by including a stripe layer. The font comes in various styles—standard, italic, shaded, and striped. The idea was to give designers the ability to create some creative layering and effects. It was initially released with a free commercial use desktop license. You know, it’s probably hard for younger people to grasp just how magical laserdisc games seemed back then. In the early 1980s, there was this enormous gap between the graphics of a typical arcade game and the realistic visuals of a laserdisc game. Sure, you traded off some interactivity, but man, they looked incredible. The arcade lineups for these games were always long. Creating Astron Boy was a way of paying homage to that era of gaming and design. It’s not an exact replica of the Astron Belt logo, but rather my interpretation and expansion of that aesthetic. In April 2024, I decided to place Astron Boy into the public domain. It felt right to make this little piece of gaming-inspired typography freely available for anyone to use or modify.

Athabasca

When I released Athabasca on January 13, 2015, I was trying to create something that combined angular modernism with an old-fashioned feel. The goal was to evoke the spirit of old railroad fonts while maintaining a contemporary edge. One of the key features I included was an automatic replacement of the capital “I” with a serified version when paired with a lowercase “l”. This was a practical decision to improve legibility, which can be a real issue with some sans-serif fonts. I went all out with Athabasca, creating six weights, three widths, and italics. At the time, this was quite extensive for a free font. I also included old-style and tabular numerals, accessible in OpenType-capable applications, to give designers more flexibility. Looking back, I can see that I might have overdone it a bit. The multiple widths, for instance, were probably

unnecessary and didn't add as much value as I'd hoped. It's a good reminder that more isn't always better in typeface design. I initially released Athabasca under a free commercial use desktop license. In April 2024, I decided to take it a step further and place it in the public domain. You know, timing can be everything in this field. I have a feeling that if Athabasca had been released a few years earlier, it might have gained more traction. But by 2015, the free fonts scene had become pretty saturated, and unfortunately, Athabasca went largely unnoticed.

Augustine

When I launched Augustine on August 23, 2007, I was aiming to create the illusion of hand-cut, Tuscan-styled lettering. The process was quite different from what you might expect, though. Despite its appearance of being made from stamps, Augustine actually started as an angular font drawn by placing lines with a mouse. I then put it through quite a transformation process. First, I completed a clean version of the font. Then I ran it through Photoshop for processing, autotraced it, cleaned it up, and manually overlaid it over the original font. One of the key tricks I used was applying a severe distortion and dilation effect before adding textures. This muddled up the shapes to simulate something mushy, like a potato stamp. I also used a system to simulate a capillary effect, where the ink in the middle gets pulled off the surface, giving it a more realistic stamp look. To enhance the natural look, I incorporated an automatic OpenType ligatures function. This replaces common letter combinations with custom pairs, making the overall appearance more organic. The result was a font with some decidedly creepy vibes. It's funny, in the original ad copy, I playfully suggested that Augustine had been made by creating potato stamps from moldy potatoes. It was just a bit of silly storytelling that I don't think anyone really believed. It's a good reminder that you should never trust ad copy for historical accuracy. On June 25,

2021, I gave Augustine an update. I removed some deprecated characters, fixed an inconsistency between the width of the space and non-breaking space characters, and replaced the reversed left quotation marks with proper quotes (though you can still access the old ones through Unicode). I also adjusted the vertical metrics for better cross-browser compatibility, which resulted in the characters decreasing slightly in size.

Autoradiographic

When I introduced Autoradiographic on August 31, 2015, I was diving into a very specific aesthetic—the look of post-World War II warning signs. It’s an interesting period in design history, where you can see the lingering influence of Art Deco in things like waistline alignment, but with a looser, more practical approach. I designed Autoradiographic to come in five weights, each with accompanying italics. The italics were a particular point of focus for me. I made them narrow and loosely spaced, which might seem counterintuitive at first. But my goal was to create more contrast between the roman and italic styles. You see, I’ve always been interested in finding ways to give sans-serif italics more distinctiveness. In the Y2K era, it was common to see sans-serif italics that borrowed features from classical italics—things like a single-story ‘a’, a descending ‘f’, and so on—while applying a simple slant. At the time, I thought that approach was a bit cheesy. Looking back now, though, I can appreciate its Y2K charm. But my philosophy has always been that for italics to function well in text, they need to clearly say, “Look at me, I’m the same font, but I’m slanted and different!” That’s what I was aiming for with Autoradiographic’s italics. Creating this typeface was an interesting exercise in balancing historical inspiration with practical functionality. I wanted to capture that old American hand-painted retro labeling vibe while still creating something that would be useful for contemporary

designers. In October 2024, with the release of Autoradiographic 1.1, I reorganized the font family's style naming system to improve menu sorting and simplify web font management. The style previously known as Book was renamed to Light, and Light became Extra-Light, creating a more intuitive font selection experience.

Axaxax

When I released Axaxax on December 2, 1998, I was aiming for a futuristic look that would catch the eye. The initial design, which was similar to what's now Axaxax Bold, drew inspiration from various technological elements—neon tubes, plotters, circuitry, and lasers. I wanted to create something that felt sci-fi but with a nod to 1970s letterforms like those in the Pump typeface. To my surprise, Axaxax quickly gained popularity, particularly for use in rave posters and sci-fi themed designs. It was exciting to see it being used in these contexts, bringing that futuristic vibe I'd aimed for to life. A real high point came four years later when Axaxax was chosen for the CSI Miami logo. That was definitely a proud moment for me—seeing my typeface on such a high-profile show. As time went on, I felt the need to refine and expand Axaxax. In 2005, I released an improved version. Then in 2010, I completely rebuilt it, expanding the family to include various weights from Ultra-Light to Bold, along with italics. I've continued to update and refine Axaxax over the years. In June 2021 and July 2022, I made several technical updates to improve its functionality and expand its character set. It's worth noting that while the initial release of Axaxax came with a free commercial use desktop license for one style, when I expanded it into a full family, those new styles were not free. It felt like the right move given the work that went into developing the extended family. In October 2024, with the release of Axaxax 5.2, I reorganized the font's weight naming system to improve menu sorting and web font management. The style previously known as Book became

Light, Light was renamed to Extra-Light, Extra-Light became Thin, and Ultra-Light was changed to Hairline, creating a more intuitive selection experience.

Baby Jeepers

When I released Baby Jeepers on January 28, 1998, I was playing with the idea of pushing the boundaries of modular typeface design. You know those 7-segment LCD fonts you see on digital clocks? Well, I took that basic concept and cranked it up to eleven. The idea behind Baby Jeepers was to create an extremely elaborate version of those segmented displays. While the construction principle is essentially the same as those digital clock fonts, the segments in Baby Jeepers are far more complex and intricate. The result is a typeface that's both familiar in its modular nature and surprising in its elaborateness. It was initially released with a free commercial use desktop license. In the original version, I included small caps, but looking back, they were pretty pointless—just scaled-down versions of the regular caps. In later updates, I decided to remove them to streamline the font. Now, about that name—Baby Jeepers. It's a bit cheeky, I know. The font has this kind of Christmas-y vibe to it, probably because of all those elaborate segments that give it a sort of ornamental feel. So I thought, why not play on that with a name that nods to Jesus in a playful way? Hence, Baby Jeepers. In August 2020, I made the decision to place Baby Jeepers into the public domain. It felt right to let this quirky, experimental typeface be freely available for anyone to use or modify. Looking back, creating Baby Jeepers was an interesting exercise in taking a simple concept—the segmented display—and seeing how far I could push it.

Bailey's Car

When I released Bailey's Car on December 7, 1998, it was inspired by a pretty unusual event. I was walking down a street in Mississauga in broad daylight when I came across a burning Mercedes wreck. It turned out to be the car of Donovan Bailey, the Jamaican-Canadian 100-meter dash world record holder. He was okay, but got into some trouble for leaving the accident scene. The sight of that burning car sparked an idea (pun intended), and I went home to create a fiery font. Now, I'll be honest—this wasn't my finest moment in type design. I used a font I had installed, possibly violating its EULA, and applied some kind of filter (I think it might have been Alien Skin) to create the fire effect. The result was...well, let's just say it wasn't my best work. It was a low-effort font, and the end product looks pretty lousy by any objective standard. But here's the thing—people actually used it. It became a staple on those old black background homepages that were all the rage back then. It was initially released with a free commercial use desktop license. Looking back, Bailey's Car has this weird, janky nostalgic vibe that takes you right back to the GeoCities era. It's not a great font by any means, but it's a time capsule of sorts, capturing that wild west period of early web design when flaming text seemed like a good idea. In August 2020, I decided to place Bailey's Car into the public domain. It felt right to let this quirky, flawed piece of late 1990s web culture be freely available for anyone to use or cringe at.

Baltar

When I launched Baltar on December 6, 1998, I was aiming for something deliberately ugly and over-the-top. Unlike refined heavy typefaces like Gill Kayo, Baltar doesn't bother with graceful adjustments. It's super heavy, loud, and unapologetically brash. I created Baltar for those times when subtlety just won't cut it. It's not trying to be pretty or versatile—it's trying

to grab attention, whether you like it or not. It was initially released with a free commercial use desktop license. In November 2022, I placed Baltar into the public domain. It's out there now, free for anyone to use when they need something uncompromisingly bold and ugly.

Barbatrick

When I introduced Barbatrick on September 7, 1999, I was basically recycling ideas I'd used before. It's essentially a variation of the boxy, stovepipe lettering that I kept coming back to in those days. To be honest, Barbatrick is just Hemi Head with some pretty dumb-looking speed lines attached. I'm not going to pretend it's anything special or that it has any redeeming qualities. It was a quick, unimaginative rehash of an existing design. It was initially released with a free commercial use desktop license. I decided to place Barbatrick into the public domain in August 2020. Looking back, I can't say I'm proud of this one. While I've certainly made worse fonts in my career, Barbatrick is definitely near the bottom of the list. Creating Barbatrick wasn't my finest moment in type design. It's a reminder that not every idea is a winner, and sometimes recycling old concepts without adding any real value doesn't lead to great results.

Barge

When I launched Barge on July 7, 2008, I was aiming to create a monolithic headline typeface that resonated with the contemporary urban and industrial landscape. I drew inspiration from automotive and industrial design of the time, imagining how the font could harmonize with modern construction equipment, weapons, trucks, and power tools. In a way, I was trying to create something like ITC Machine, but updated to fit the urban environment of the late 2000s. It was my attempt to capture the bold, robust aesthetic of that era's industrial design in

typographic form. Interestingly, I included old-style (lowercase) numerals in Barge. Looking back, this was probably unnecessary for a headline font, but I like to think of it as a fun Easter egg for the typographically curious. Over time, I've made several updates to Barge. On June 18, 2021, I implemented quite a few changes to improve its functionality and compatibility. I fixed some inconsistencies, removed unnecessary elements, and added a few new features like prime symbols. I also adjusted some characters for better legibility and cross-browser compatibility. The vertical metrics were tweaked, which resulted in a slight increase in character size. This might affect how it looks in older projects, but it should improve its performance overall. I also expanded the OpenType fractions feature to give designers more flexibility with numbers. Creating and refining Barge has been an interesting exercise in translating industrial design aesthetics into typography. Whether designers find it useful for creating that bold, urban-industrial look, well, that's for them to decide. But for me, it represents a snapshot of how I perceived and interpreted the industrial design trends of the late 2000s.

Barrista

When I released Barrista on November 21, 2005, I was trying to capture the relaxed, cozy vibe of early 2000s coffee shops. The idea was to create a curly script typeface that mimicked caramel swirls and wisps of steam—you know, the kind of aesthetic you'd see on chalkboard menus and cafe signage back then. Now, I'll be the first to admit that graceful handwriting and cursive lettering aren't my strong suits. But when it comes to fonts that need a more amateurish, casual look, I can hold my own. I initially drew Barrista using a drawing tablet, aiming for that hand-drawn feel. The result is admittedly clunky, but at least it's consistently clunky across all the characters. To make it look more natural and handwritten, I incorporated OpenType ligatures that automatically

substitute certain letter combinations. It's a little trick to give the illusion of more varied, flowing handwriting. In June 2021, I gave Barrista an update. I cleaned up some outdated elements, adjusted some characters, and made some technical improvements for better compatibility across different platforms. The characters ended up about 10% larger, which might affect how it looks in older projects. Honestly, I don't think Barrista ever became particularly popular. But you know who did like it? My mom. She used it on her website with this embossed copper metal effect. And really, sometimes that's enough—knowing that someone found a use for it and enjoyed it. Looking back, Barrista represents a specific moment in coffee shop aesthetics and my own journey in type design. It might not be the most refined script font out there, but it has its own quirky charm. And who knows? Maybe it'll find new life in designs aiming for that early 2000s coffeehouse nostalgia. Yeah, I know I spelled it wrong! D'oh!

Basenji

When I released Basenji on August 1, 2022, I was aiming to create a sans-serif typeface that captured the essence of 1970s modular geometric designs, but with a modern twist. I drew inspiration from various typefaces of that era, including designs by Joe Taylor and Herb Lubalin. While there are plenty of fonts in that style already, I noticed a gap in the market for ones with a wide weight range and italics. My approach was to create a more conservative take on the classic Pump, Churchward, and Bauhaus style. I wanted Basenji to have the same DNA as these iconic designs, but without screaming “1970s” too loudly. The goal was to make something versatile that could work in contemporary designs while still nodding to that retro aesthetic. I designed Basenji with nine weights and accompanying italics, giving designers a broad range of options to work with. In early 2023, I also released it as a variable font on Adobe Creative

Cloud. While variable font sales through other vendors have been practically non-existent, this gave Adobe CC subscribers a chance to play with the technology. It's pretty fun to watch the smooth transitions as you slide between weights and styles. Developing the variable version was tricky, I'll admit. Even though the original font was complete and used interpolation, I had been cheating a bit by manually fixing up any interpolation issues. For the variable font to work properly, I couldn't rely on these shortcuts anymore. It took me almost a full month to rebuild almost everything. Some characters, like the 'S', were especially challenging because their weight transition is non-linear. If I had done a linear interpolation between the lightest and heaviest weights, the medium weight would have been a mess. On October 5, 2022, I updated Basenji based on extrapolations from the new variable version. I added new styles (Medium, Semi Bold, and Extra Bold), made the Ultralight thinner, improved the kerning, and redesigned the italics for a more natural line variation. I also adjusted the strokes in the middle weights for more consistency and changed the style names for better menu sorting across applications. Creating and refining Basenji has been an interesting journey in balancing retro inspiration with modern functionality. It's pushed me to dive deeper into the technicalities of variable font design, which has been both challenging and rewarding. Whether designers find it useful for bridging that gap between 70s-inspired design and contemporary aesthetics, well, that's for them to decide. But I'm proud of how it's turned out and excited to see how it might be used. I named this typeface Basenji for a very personal reason. The font's 1970s-inspired design reminded me of my childhood, and during that time, our family had a Basenji dog named 'Canda'. So the name is a bit of a nostalgic nod to both the era that inspired the font and a beloved family pet.

Battlemaze

When I introduced Battlemaze on February 3, 2012, I was tapping into my love for creating tough, techno/industrial fonts. While I enjoy experimenting with various styles, there's something satisfying about returning to this aesthetic that I feel I've gotten pretty good at over the years. For Battlemaze, I drew inspiration from Japanese industrial logo designs and 1980s aesthetics. I wanted to create something with a technical, industrial feel that would stand out in display uses. One of the key features I incorporated was tightly folded line treatments, which give the font its distinctive look. I also added a little quirk to make it more interesting—a B that flips vertically in certain letter combinations. It's these little details that I think can make a font more engaging and fun to use. The name "Battlemaze" was my attempt to evoke a video game vibe. Coming up with these kinds of names can be tricky—you want something that sounds cool and fits the aesthetic, but you also need to make sure it's not already the name of an existing game. It's a bit of a balancing act. On June 18, 2021, I gave Battlemaze an update with some general improvements just to spruce it up.

Baveuse

When I launched Baveuse on June 13, 2000, I had no idea it would become one of my most popular typefaces. I was aiming for a casual headline font with a playful character, drawing inspiration from that 1990s vector-style take on 1960s UPA cartoons. To create Baveuse, I started with my Zekton font and moved the corners around to add a bit of silliness. I also released it with a 3D version that had an outline and drop shadow, which was pretty popular at the time. It was initially released with a free commercial use desktop license. The name "Baveuse" comes from French, meaning "a female person who drools." It's a bit of a

personal throwback—when I was a kid, our family would get together and sing Quebecois folk songs, and this term was in one of the lines. I thought it was a fitting name for such a silly font. Baveuse became an overnight hit. It seemed to catch on to a particular look that was popular at the time, and it's stuck around as a perennial favorite. It's been interesting to see how it's even gained some nostalgia value over the years. In the initial version, I included variations in the capital and lowercase positions. This allowed savvy designers to create a jumbled effect that looked more varied. Later, I added an OpenType feature to automatically shuffle these variations, creating a more random, natural look without the designer having to do the work manually. It's been fascinating to see how widely used Baveuse has become. I still spot it all over the place, which is always a thrill. I think it came out at just the right time, hitting that sweet spot between playful and professional that a lot of designers were looking for. In April 2024, I decided to place Baveuse into the public domain. It felt right to let this font, which has brought so much joy and utility to designers over the years, be freely available for anyone to use or modify.

Beat my Guest

When I introduced Beat my Guest on October 18, 1999, I was going for something truly unsettling. I wanted to create a typeface that would make people feel uneasy, and I think I succeeded in that. The letters are drawn in this scrawled, psychotic style on torn rectangular chunks of...well, that's part of the horror, isn't it? Are they torn rags? Pieces of meat? Bloody bandages? I deliberately left it ambiguous because not knowing is part of what makes it so unnerving. It was initially released with a free commercial use desktop license. To create this effect, I used a steel nib pen to draw the characters. Then I scanned them, blurred the images, and auto-traced the results. It was a process that allowed me to capture that raw, unsettling quality I was after. The name "Beat my Guest" comes

from a rather silly and energetic Adam and the Ants single from 1981. I've always enjoyed the contrast between the upbeat sound of that song and its somewhat sinister lyrics, and I thought it fit perfectly with this font that's both playful and disturbing. While Beat my Guest never became immensely popular, I'm sure it's spooked a few unsuspecting victims over the years. It's the kind of font that catches you off guard—you're scrolling through your options and suddenly, bam! There's this creepy, torn-up typeface staring back at you. In November 2022, I decided to place Beat my Guest into the public domain. I figured if it was going to keep scaring people, it might as well do it for free.

Bench Grinder

When I released Bench Grinder on February 9, 2010, I was diving into a fascinating bit of typographic history. This display typeface was inspired by a practice from the 19th century where printers would actually grind off the serifs from metal headline type using a hacksaw or file. The result was this delightfully hideous, rustic look that predated any established rules for sans-serif design. It was like Émigré-style deconstruction, but a century earlier. I wanted Bench Grinder to capture that raw, industrial feel. By stripping away the serifs, I aimed to create a typeface that conveyed authenticity and energy in designs. It's not pretty in the conventional sense, but it's got character. Interestingly, after I released the font, I started getting spam emails asking about my bench grinder wholesale prices. I guess that's the downside of naming a font after a tool. A few years later, I released a caps-only version called Bench Grinder Titling with a free commercial use desktop license. In July 2021, I made some updates to Bench Grinder, mostly technical improvements for better compatibility and functionality. These updates are part of my ongoing effort to keep my fonts current and useful. Looking back, creating Bench Grinder was a fun exploration into a quirky aspect of typographic

history. It's a reminder that sometimes, breaking the rules can lead to interesting results—whether you're a 19th-century printer with a hacksaw or a modern designer with digital tools.

Beryllium

When I introduced Beryllium on November 26, 2000, I was playing with the idea of giving a classic serif typeface a rough, edgy twist. I based it on a typical display weight of a Garamond-style typeface, but the real star of the show was the jagged edge treatment I applied to it. The jagged edges were designed to give Beryllium the appearance of being cut out of paper or metal. It was really all about those edges—the letterforms themselves are about as generic as they come. I wasn't trying to reinvent the wheel with the basic shapes, just give them a distinctive, textured look. I released Beryllium with a free desktop license, making it easily accessible for designers to play around with. The font came in four styles: Regular, Italic, Bold, and Bold Italic. For the italics, I went with simple slants rather than proper Garamond-style italics. Again, the focus was on the jagged treatment rather than the intricacies of the letterforms. Now, I have to admit, I made a bit of a spelling blunder with this one. It should be “Beryllium,” but I dropped an ‘l’. On the bright side, I guess it makes the font easier to find in web searches! In April 2024, I decided to place Beryllium into the public domain. It felt right to let this jagged little creation be freely available for anyone to use or modify.

Betaphid

When I released Betaphid on July 6, 2006, I was aiming for a minimalist, futuristic sans-serif typeface. I drew inspiration from science fiction themes, focusing on clean lines and geometric shapes. Looking back, I think I might have pushed the envelope a bit too far with this one. One of

the distinctive features of Betaphid is the lowercase ‘s’, which I based on a cursive ‘s’ style. It was an attempt to add a unique touch to an otherwise stark design. However, I have to admit that the overall result is probably too strange and stark for most practical uses. To be honest, Betaphid wasn’t exactly a hit. In fact, it was rather unpopular. I guess sometimes when you’re experimenting with design, you end up creating something that’s a bit too niche or avant-garde for widespread appeal. In June 2021, I gave Betaphid an update, mostly to keep it technically current. I removed some obsolete characters, adjusted the quotation marks, expanded the fractions feature, and tweaked the vertical metrics for better cross-browser compatibility. These are pretty standard updates I do for most of my fonts to keep them functional in modern design environments.

Betsy Flanagan

When I released Betsy Flanagan on December 2, 1998, I was going for something purely utilitarian, despite its rather colorful name. The typeface is designed to resemble keyboard caps, the kind you might see in software user manuals telling you which keys to press. Now, you might wonder about the name. Betsy Flanagan was a figure from American history who’s credited with inventing the cocktail. I’ll admit, the name has absolutely nothing to do with the font itself but I was in a cocktail phase. The main Betsy Flanagan font includes alphanumerics and punctuation, while its companion, Betsy Flanagan 2, features various function keys. I added a bit of shading on the edges to give it some dimension, but really, this was all about function over form. I initially released Betsy Flanagan with a free commercial use desktop license. My thinking was that it might be useful for technical writers or anyone creating user guides, so I wanted to make it easily accessible. In November 2022, I decided to place Betsy

Flanagan into the public domain. It felt right to make this utilitarian little typeface freely available for anyone to use or modify.

Biometric Joe

When I released Biometric Joe on April 8, 1998, I was playing with the idea of decay and the passage of time on typography. I based the letterforms on my Hemi Head typeface, which has a very square, mechanical feel to it. The twist with Biometric Joe was to make these rigid, machine-like characters look like they were rusting and crumbling away. I designed each character to appear as if it was deteriorating from the bottom up. Given the squareness of the letterforms, this effect really evokes the image of machines or industrial structures slowly being reclaimed by time and the elements. It's a bit like looking at an abandoned factory where nature is starting to take over. I initially released Biometric Joe with a free commercial use desktop license. I wanted it to be easily accessible for designers who might find a use for this rusty, decaying aesthetic in their work. In August 2020, I decided to take it a step further and place Biometric Joe into the public domain. It felt right to let this weathered old typeface be freely available for anyone to use or modify as they see fit.

Biondi

When I introduced Biondi on March 8, 2005, I was responding to a specific commission from Roxio Inc. They needed a typeface for their DVD authoring tool called Toast, and they wanted something inspired by Copperplate Gothic but more suitable for video titling. The original Copperplate Gothic, designed by Frederic W. Goudy and first produced by American Type Founders in 1901, has these delicate hairline serifs. While beautiful in print, these fine details could cause a jitter or shimmer effect in interlaced video. So, I replaced them with more pronounced

wedge serifs, giving Biondi a sturdier look that would hold up better on screen. Like its inspiration, Biondi features small caps characters instead of lowercase letters. But I did make some changes. The original Copperplate went a bit wild with serif placement on the numerals and a few other characters, so I opted for a more conventional style in those areas. I designed Biondi with five weights and italics, giving designers a range of options to work with. It's interesting to note that as of this writing, Toast is still going strong. In June 2021, I gave Biondi an update, mostly technical improvements to keep it current and functional across various platforms and applications. These updates are part of my ongoing effort to ensure my fonts remain useful and relevant. In October 2024, with the release of Biondi 3.1, I reorganized the font family's style naming system to improve menu sorting and simplify web font management. The style previously known as Book was renamed to Light, and Light became Extra-Light, creating a more intuitive font selection experience.

Biondi Sans

When I released Biondi Sans on March 30, 2010, it was essentially a companion piece to my earlier Biondi typeface. To be honest, there wasn't much complexity to its initial creation—I simply took Biondi and removed the serifs. Sometimes, the simplest ideas can be effective. However, I wasn't entirely satisfied with this first version. A couple of years after its release, I decided to give Biondi Sans a complete overhaul. I rebuilt it from the ground up, expanding it to include a wider range of weights and adding a set of italics. This process allowed me to refine the design and address some issues I'd noticed in the original. One of the key improvements I made was in balancing the weight of the small caps. This was something I felt could be better in the original version, and I'm pleased with how it turned out in the redesign. The result, I think, has a classic mid-20th century sans-serif look. It's interesting how removing

the serifs from a typeface inspired by early 20th-century design can shift its aesthetic to evoke a later period. In October 2024, with the release of Biondi Sans 3.1, I implemented several significant changes. The weight naming system was reorganized—Book became Light, Light became Extra-Light, Extra-Light was renamed to Thin, and Ultra-Light to Hairline. The italics were reclassified as slanted styles, and the family was expanded with three robust new weights: Semi-Bold, Extra-Bold, and Heavy. The update also included refinements to various curves, with particular attention paid to enhancing the balance and flow of the slanted styles.

Biphoton

When I introduced Biphoton on April 5, 2022, it was part of a larger project I've been involved with for years—the Cinecav fonts collection. This project, which I've been working on with the brilliant entrepreneur David Delp since the mid-2000s, focuses on creating closed caption fonts designed for embedding in TV sets to comply with FCC rules. Biphoton is a monospaced sans-serif typeface specifically designed for screen captions and UI applications. I made its proportions match those of Letter Gothic 12 Pitch, which allows it to serve as a potential replacement in applications where that font is specified. This was particularly important for European closed caption regulations, which are less flexible than those in the US. Letter Gothic, created between 1956 and 1962 by Roger Roberson for IBM, was originally intended for use in Selectric typewriters. While it's readable and often recommended for technical documentation, it wasn't specifically designed for closed captions on TV. That's where Biphoton comes in. In creating Biphoton, I applied my knowledge of how fonts perform on TV in captions to improve upon the original Letter Gothic design. Interestingly, I've found that designing closed caption fonts has become easier as I've gotten older

and my eyesight has worsened—it gives me a better sense of what works for viewers who might struggle with small or unclear text. Biphoton comes in regular, italic, bold, and bold italic styles. I included a range of currency symbols, numeric ordinals, and common precomposed fractions to make it as versatile as possible. While closed caption fonts don't typically require extensive language coverage, I tried to future-proof Biphoton by including substantial Latin, Cyrillic, and Greek coverage. Creating Biphoton was an interesting exercise in balancing technical requirements with readability and design aesthetics. It's part of my ongoing effort to improve the viewing experience for people relying on closed captions, which I believe is an important aspect of making media more accessible to everyone.

Birdland Aeroplane

When I released Birdland Aeroplane on August 4, 1997, I was going for a real in-your-face, punk aesthetic. This typeface is about as far from refined as you can get. It's the kind of font you might use if you want your text to look like it was scribbled in a hurry by someone who's more interested in making a statement than being neat. The eroded edges give it this worn, weathered look that fits right in with the DIY punk ethos. The name is a little nod to my music tastes. It's a mashup of two Psychedelic Furs song titles: "Birdland" and "Aeroplane". I've always liked how band names and song titles can evoke a certain mood or era, and I thought this combination captured the spirit of the font pretty well. I initially released Birdland Aeroplane with a free commercial use desktop license. In August 2020, I decided to take it a step further and place Birdland Aeroplane into the public domain. It felt right to let this rebellious little typeface be free for anyone to use, modify, or build upon.

Bitcrusher

When I released Bitcrusher on February 16, 2019, I was aiming to push the boundaries of compact typography. I drew inspiration from automotive and consumer electronics design to create this futuristic, ultra-compact sans-serif font. My goal with Bitcrusher was to create a typeface where even the regular width was quite heavily compressed, and the narrowest version would be crushed to the very limits of readability. It's based on a simple stovepipe geometric design, but I smoothed off some of the sharp corners to give it a more modern feel. To accommodate the extreme horizontal compression, I had to get creative with some letterforms. For instance, I used vertical lines for the M, W, and w because those dense diagonals just couldn't handle the pressure at such narrow widths. Bitcrusher comes in five weights and four widths. Instead of using conventional names for the widths, I went with condensed, compressed, crammed, and crushed—I thought these names better reflected the extreme nature of the design. I also included Greek and Cyrillic alphabets in Bitcrusher. This was an opportunity for me to implement some new ideas I had about progressive ultramodern designs for these scripts, and I think they really shine when squished down to these extreme widths. In 2023, I released a variable version on Adobe Creative Cloud. This allows users to fine-tune both the width and weight to their exact specifications, which I think is pretty exciting for designers who want precise control over their typography. The name “Bitcrusher” comes from a sound processing effect where the bit depth is reduced to create a type of digital distortion. I thought it was fitting for a font that's essentially crushing letterforms down to their bare essentials.

Biting My Nails

When I introduced Biting My Nails on July 19, 1999, I was experimenting with a nervous, techno-angular style. Looking back, I can see that this experiment didn't quite hit the mark I was aiming for. The idea was to create something edgy and unconventional. I incorporated some unusual letterforms to keep it interesting, but I have to admit, the overall harmony just isn't there. The name "Biting My Nails" actually reflects how I felt about the font—it's a bit unsettling, putting you on edge rather than creating a cohesive visual experience. I initially released it with a free commercial use desktop license, hoping that maybe someone would find a use for its quirky, nervous energy. However, this typeface wasn't popular at all. In fact, I've never seen it used in the wild, which is pretty telling. In August 2020, I decided to place Biting My Nails into the public domain. At that point, I figured if anyone could find a use for this oddball creation, they should have free rein to do so.

Bleeker

When I introduced Bleeker on January 17, 2006, I was aiming for a casual, relaxed style that would feel like natural handwriting. I wanted to create something that could convey a conversational tone, perfect for comic books or casual communication. For this typeface, I actually used a drawing tablet, which wasn't something I did often in my font design process. This approach allowed me to capture more of that natural, hand-drawn feel I was after. I designed Bleeker with comic book use in mind, including a lowercase set and spacing it a bit tightly. My intention was for it to work well in captions rather than long blocks of text. The flowing letterforms and custom letter pairings were all about creating that natural, handwritten appearance. One of the key decisions I made with Bleeker was to minimize stroke modulation. Typically, in a handwritten-

style font, you'd see things like a pinch where the curve of the lowercase 'h' meets the stem. But I deliberately avoided most of these touches to maintain that pen-drawn look. There's some modulation here and there, but I really tried to keep it to a minimum. This approach was a bit unconventional. Usually, those little details like stroke modulation help to create a more refined, balanced look. But with Bleeker, I wanted to preserve that raw, just-written feel. It was about capturing the essence of quick, casual handwriting rather than a more polished script. In October 2024, with the release of Bleeker 2.1, I made several refinements to improve the typeface's quality. The curves were refined and small overlaps in certain characters were eliminated. The ellipsis character was adjusted to be narrower for better spacing, and the L-with-dot character was removed as it was no longer needed.

Blipzoid

When I released Blipzoid on March 25, 2023, I was playing with an idea that had just popped into my head—a fusion of different typographic styles and eras. I wanted to create something that would blend the elegance of art deco with the futuristic vibe of 1960s sci-fi. The concept behind Blipzoid was to take a narrow art deco display typeface and infuse it with elements of MICR (Magnetic Ink Character Recognition) fonts, which have that distinct techno look from the 1960s. To add another layer of interest, I incorporated capsule-like forms into the design. One of the key features of Blipzoid is the contrast between the fat, sinuous curves and the sharp, thin strokes. This juxtaposition creates a dynamic visual rhythm that I think captures both the fluidity of art deco and the precision of techno.

Blue Highway

When I originally released Blue Highway on February 9, 1998, I was aiming to fill a gap I'd noticed in the typography world. The FHWA Series of Standard Alphabets, commonly known as Highway Gothic, was this ubiquitous font used on road signs across many countries since the mid-20th century. But at the time, there didn't seem to be any free options available for designers who wanted to capture that look. I was aware of Tobias Frere-Jones' Interstate typeface from 1993, which was a more refined and text-friendly interpretation of highway signage typography. But I wanted to create something that stayed truer to the original Highway Gothic's cruder, engineered look. The original was designed for simple geometric reproduction rather than aesthetics on paper, and I wanted to retain some of that clunky charm in Blue Highway. The name "Blue Highway" was inspired by that wonderful Billy Idol song. It felt fitting for a font inspired by road signage. I initially released Blue Highway with a free commercial use desktop license. My goal was to make this style of typography accessible to anyone who wanted to use it in their designs. Over the years, I've updated and refined Blue Highway. It underwent significant updates on November 2, 2011, and then a complete overhaul on November 2, 2022. These updates were about improving the font while still maintaining its essential character. I also created a decorative Linocut variant, which looks like an old hand-cut linoleum print. And the "D" variant is all caps, just like the original FHWA D variant, staying true to its roots. Later on, I created a more typographically friendly variant called Expressway, which we'll get into another time. But Blue Highway remains closer to the original highway signage look. In April 2024, I decided to place Blue Highway into the public domain. It felt right to make this interpretation of such a widely seen typography style freely available for anyone to use or modify.

Board of Directors

When I introduced Board of Directors on April 12, 2010, I was aiming to capture the essence of those hi-tech logos from the 1970s. I wanted to create a square display typeface that could evoke that era while still being useful for modern design needs. One of the key features I focused on was the combination of tight curves and a large x-height. I designed it in seven weights with accompanying italics. While this wasn't my first rodeo with square sans-serif fonts, I had a specific goal in mind for Board of Directors. I wanted to create something that could be useful for small runs of text. Now, I wouldn't recommend reading a novel in this font, but I think it holds up well at relatively small sizes, which was important to me. One element I was particularly excited about was the flat-sided 'A' with a peak. This was inspired by 1980s dot matrix and plotter fonts. I felt it gave more of an "A" quality than a square top would, while still maintaining neat, flat sides that sit nicely against square neighbors and keeping the aperture nice and big. For characters with diagonals, like the 'K' and 'X', I slightly bent the ends to reduce their sharpness. This was all about helping these characters get along with their squarer companions. The overall look of Board of Directors has a corporate feel, with that wraparound style. You could say it's a squarish take on Philip Kelly's ITC Pump. In June 2021, I gave Board of Directors an update, mostly technical improvements to keep it current and functional across various platforms and applications. In October 2024, with the release of Board of Directors 2.1, I reorganized the font's weight naming system to enhance clarity—Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was changed to Hairline.

Bodoni Z37

When I released Bodoni Z37 on March 12, 2020, I was stepping out of my comfort zone and into a more ambitious project than I usually tackle. This modern interpretation of the Didone style typeface was a departure from my usual work, but I was excited to push my boundaries. One of the key features I was really into at the time was the idea of typefaces where the condensed versions have flat sides. I built the regular width and extended width with mildly flattened sides, and in the compressed width, it goes extremely flat. This gradual flattening across widths was a design challenge I enjoyed working through. Optical sizing was a new venture for me with this typeface. The concept is pretty straightforward—it reduces the contrast so the thin parts aren't too thin at smaller sizes. This allowed me to go with razor-thin lines in the larger, display weights, perfect for poster-sized applications where you want those posh thin lines to really shine. While I kept the letterforms pretty conventional (aside from the squareness), I did include some interesting details. The lowercase 'g' is bicameral, which is something I usually avoid, but I felt it suited this style. In the italics, I switched it up with some different forms, like a monocameral 'g'. I also varied the italic angle depending on the width—the more compressed the font, the less angle is needed. I really went all out with language support on this one, including Greek, Cyrillic, and Vietnamese. The glyph count ended up being pretty high, and after the interpolation, it took me a couple of weeks just for cleanup and testing. The name "Bodoni Z37" is a bit of a quirky joke. In the 1980s, there was this stereotype that Italian Canadians drove Z-28 Camaros. So Z-37 is like an alternate universe Italian's favorite sports car. I have to admit, Bodoni Z37 hasn't taken the world by storm, but it's one of the fonts I'm most proud of. It represents a real growth in my skills and ambition as a type designer. Sure, it might not be as creative or interesting as some of my

late 1990s creations, but it shows how far I've come in terms of technical skill and attention to detail.

Body Goat

When I launched Body Goat on March 10, 2010, I was responding to the emerging world of web fonts. My goal was to create a hand-painted display typeface that could deliver solid color in a compact way, while still maintaining that painterly feel. The squareness of Body Goat was a deliberate choice to achieve this compactness. But I was also very focused on optimizing the vectors to reduce loading times, which was crucial for web use. Normally, I would have used a system of ligatures or automatically swapping letterforms to reduce the repetitiveness of hand-drawn characters. But given that this was intended as a web font, I took a different approach. I opted to reduce the amount of noticeable quirks while still maintaining a natural look. This was a balancing act between character and consistency. One of my main priorities was ensuring that Body Goat would look good in low-resolution, fuzzy antialiasing conditions. To achieve this, I made adjustments while constantly checking a tiny, low-res preview window. This helped me ensure that no important details would be lost when the font was displayed at smaller sizes or on lower-resolution screens. The creation process for Body Goat was quite involved. I first drew it as a completed font, then exported it and typed it out in Photoshop. From there, I traced over it with a drawing tablet. I wanted it to look genuinely drawn rather than just having a grunge filter applied, so I hand-painted all the forms, then autotraced and cleaned them up. In June 2021, I gave Body Goat an update, mostly to keep it technically current and improve its functionality across different platforms.

Bomr

When I released Bomr on April 19, 2002, I was trying to do something a bit different with the concept of a graffiti-inspired typeface. Instead of mimicking the look of authentic graffiti, I wanted to capture its spirit, energy, and flow using hard geometric lines. It was an attempt to distill the essence of graffiti into a more structured form. One of the key features of Bomr is its use of custom ligatures. I incorporated these to create interesting overlapping shapes and interlocks, which I thought would add some of that graffiti-like complexity and flow to the otherwise rigid geometric forms. Looking back, I see Bomr as an interesting experiment, but I have to admit that I think it failed in some ways. The main issue, as I see it now, is that it didn't really have a clear purpose. The strict geometric lines that I used were, in a sense, antithetical to the flow of graffiti. I had hoped this juxtaposition would be interesting, but I'm not sure it quite worked out that way. One observation I've made over the years is that Bomr tends to look good when you see it in a font catalog, but it doesn't always translate well to actual use. It's one of those typefaces that can be visually striking on its own, but challenging to incorporate effectively into designs. In June 2021, I gave Bomr an update, mostly to keep it technically current and improve its functionality across different platforms. Then in November 2022, I decided to place Bomr into the public domain. I figured that even if it wasn't the most successful experiment, someone might find an interesting use for it or be inspired by the concept. Creating Bomr was a valuable learning experience for me. It taught me about the challenges of trying to blend contrasting design philosophies and the importance of having a clear purpose in mind when designing a typeface.

Bonobo

When I introduced Bonobo on July 26, 2006, I was aiming to create something that straddled the line between traditional and quirky. It's a transitional serif typeface, but with a casual twist that sets it apart from more conventional designs. The upright characters of Bonobo are pretty robust, featuring blunt serifs and curls that give it a solid, grounded feel. But when you look at the italics, that's where things get interesting. They're flared and more relaxed, creating a nice contrast to the upright styles. There's definitely some Bookman Old Style DNA in Bonobo. When I was designing it, I had the 19th-century cuts in mind rather than the 20th-century revivals. But I also incorporated that claw hammer look that I'd used in Marion. This combination gives Bonobo a strange, almost haunting personality that I find really intriguing. The italics, in particular, are pretty out there. They're much more casual and unconventional than you might expect, which adds to the overall quirkiness of the typeface. In a way, the whole font family is a bit like its namesake, the bonobo apes—intelligent, playful, and a little bit unexpected. I released Bonobo in Regular, Semibold, Bold, and Italic styles, giving designers a decent range to work with. In June 2021, I gave it an update, mostly to keep it technically current and improve its functionality across different platforms.

Boopee

When I released Boopee on December 13, 2004, I was aiming to create something that looked authentically imperfect and hand-drawn, but still usable in professional settings. At the time, fonts that looked like they were drawn by a child weren't as common as they are now, and I wanted to fill that gap with something that had a bit more finesse. The process of creating Boopee was actually pretty straightforward—and a bit unorthodox. Being right-handed, I simply drew it with a marker using my left hand. This approach gave me the messy, slightly awkward look I was

after, while still maintaining a level of control that allowed for legibility. One of the key features I included in Boopee was custom ligatures for unique letter combinations. This was a relatively new twist at the time, and it helped make the font look more natural and varied, as if it really was handwritten rather than typed. I released Boopee in both standard and bold versions to give designers some flexibility. The goal was to create a typeface that could convey a casual, personable feel while still being professional enough for commercial use. In June 2021, I gave Boopee an update. This was mostly about keeping it technically current, fixing some minor issues, and improving its functionality across different platforms.

Borg 9

When I launched Borg 9 on April 22, 1997, I was drawing inspiration from a pretty specific source—the Airwolf logo. For those who might not remember, Airwolf was this cool 80s TV series about a high-tech military helicopter. Now, the name “Borg 9” might make you think of Star Trek, but that’s not the case at all. It’s actually a nod to Ernest Borgnine, who was one of the stars of Airwolf. I initially released Borg 9 with a free commercial use desktop license. In August 2020, I decided to take it a step further and place Borg 9 into the public domain. It felt right to let this little piece of TV-inspired typography be freely available for anyone to use or modify.

Boron

When I released Boron on September 23, 1996, I was definitely in an experimental mood. Looking back, I can say it’s one of the weirder fonts I’ve created. The main inspiration for Boron came from 1960s techno fonts and circuit boards. I was trying to merge these two elements into

something unique. The letterforms themselves are reminiscent of those MICR (Magnetic Ink Character Recognition) inspired alphabets from the 1960s, but I decided to add extra counters to make them more complex. What really sets Boron apart, though, is the top part of each character. I added these circuit board-like traces that connect each letter to some kind of imaginary PCB (Printed Circuit Board). It's as if each letter is a component in some bizarre electronic device. To be honest, it's the kind of idea that's so out there, I probably wouldn't think to make it today. It's one of those concepts that come from a place of pure creative experimentation, without much thought for practical application. Unsurprisingly, Boron was never particularly popular. It's just too niche and, well, weird for most design purposes. But I kind of like that about it now. It's this strange little artifact from my early days of type design, a reminder of how wild and unconventional I was willing to be back then. I initially released Boron with a free commercial use desktop license, and in August 2020, I decided to place it into the public domain.

Bouffant

When I launched Bouffant on October 15, 2007, I was aiming to capture the essence of 1950s design aesthetics in a script typeface. The original inspiration came from an old sign painter's guide that a friend of mine had scanned and auto-traced. However, the result was pretty rough, and I didn't have access to the original reference materials. So, I set about cleaning it up and filling in the gaps in the character set. As I worked on it, things weren't looking great, but I saw an opportunity to lean into the antique aspect and create something unique. I added ligatures for common letter pairs to give it a more natural flow and reduce noticeable repetition. Once the basic font was complete, I took it into Photoshop and really started to play with the weathered look. I rotated some characters to create a misaligned appearance and used a series of

blending techniques with grunge layers. These grunge textures came from a collection I'd built up over time—digital photos of old flaking paint, scans of paper where I'd used rubber rollers with printer's ink, and even a piece of black fabric that had been painted white and manipulated to simulate vintage t-shirt texture. One key tool in this process was a piece of software called Exposure (formerly known as Alien Skin), which I still use today. It's great for adding realistic film grain effects, which I find crucial for avoiding that blobby smoothness you often get with simple Gaussian blur effects. The result was a typeface that combined compact retro curls with a slightly weathered appearance, aiming to create a more natural and realistic impression of vintage lettering. In May 2021, I gave Bouffant an update, mostly technical improvements to keep it current and functional across various platforms and applications.

Braeside

When I introduced Braeside on May 17, 1998, I was drawing from some pretty personal experiences. The font's design is inspired by the kind of rectilinear, industrial stencil lettering you might see spray-painted on wooden crates or lumber. It's got that utilitarian feel that comes from lettering designed more for function than aesthetics. Originally, I called it Braeside Lumberboy, which ties directly into a chapter of my life that I'll never forget. Braeside is a former township in the Ottawa Valley, near Arnprior, that merged with McNab township in 1998. It's where I spent a summer when I was 18, between my first and second year of Classical Animation College in Oakville. That summer, I worked at Gillies lumber mill, which doesn't exist anymore. It was hard, dangerous work, with no safety training to speak of. I was staying with my folks who lived just outside of Arnprior, and every day I'd head to the mill, not knowing if I'd come back with all my fingers intact. Somehow, I made it through the summer without losing any appendages, but I vowed never to do that kind

of work again. The original name for this typeface was “Braeside Lumberboy”. Creating this font was, in a way, a tribute to that experience. The solid and outline versions of Braeside aren’t based on any specific lettering I saw at the mill, but rather on the general style of industrial stencil lettering. You know, the kind probably designed by whoever was operating the jigsaw used to make the stencils. I initially released Braeside with a free commercial use desktop license, and in November 2022, I decided to place it into the public domain. It felt right to make this little piece of my personal history freely available for anyone to use or modify.

Bramalea Beauty

When I released Bramalea Beauty on October 3, 1999, I was going for something quick and purposefully unattractive. This distressed grunge typeface was essentially a one-hour project, if that. The base of Bramalea Beauty is my Primer Regular font, which I had originally designed based on printing guides for first-grade students. To create this new typeface, I took Primer Regular, ran it through some Photoshop distressing effects, and then autotraced the result into a font. The outcome is, well, pretty ugly—and that was entirely the point. Now, about the name. I want to be clear that I’m not trying to insult the current residents of Bramalea. I’m sure it’s probably a nice place now. But back when I created this font, Bramalea had a certain reputation. For some context, Bramalea was a 1960s experiment—Canada’s first corporate-developed satellite community built on farmland in Brampton, Ontario. It was designed with zones where street names all began with the same letter, supposedly to make navigation easier. However, by the late 1990s when I made this font, Bramalea had gained a reputation as an unpleasant suburb. I initially released Bramalea Beauty with a free commercial use desktop license, and in August 2020, I decided to place it into the public domain.

It's out there now, free for anyone to use or modify, as a little time capsule of late 1990s grunge typography and suburban commentary.

Breamcatcher

When I released Breamcatcher on October 26, 2014, I was drawing inspiration from the elegant world of 1920s Art Deco design. Specifically, I was influenced by the typography I saw in the song “With Every Breath I Take” from the Bing Crosby and Kitty Carlisle film “Here is my Heart.” My goal with Breamcatcher was to capture that breezy, romantic feel of the era. I designed it with loose spacing and relaxed strokes to convey a sense of ease and sophistication. To make it more versatile, I included OpenType fractions and numeric ordinals. Initially, I only released Breamcatcher in a free Regular style with a commercial use desktop license. It was one of those rare successes from my 2010s releases—I’ve seen it used quite a lot, which is always gratifying. On March 10, 2022, I gave Breamcatcher a significant update. I expanded the family to include Italic, Bold, and Bold-Italic styles, though these new styles weren’t free. I also broadened its language support to include most Latin-based languages as well as Greek and Cyrillic. There were a number of technical improvements too, like adding more currency symbols and improving the OpenType fractions feature. The name “Breamcatcher” is just a bit of silly wordplay—it’s like a dream catcher, but for catching bream (a type of fish).

Bristles

When I released Bristles on September 4, 2007, it was the result of an interesting experiment in font design. The process began with a feature in FontLab, the software I’ve been using since 2000, that allows you to blend two fonts together. It’s a bit like the movie “The Fly”—you get a

result that's a certain percentage of each source font. For Bristles, I blended my fonts Skirt and Bleeker. Now, most of the time, these blends result in unusable messes, but occasionally you get something intriguing. I've done this with almost every font I've made, keeping the interesting mutations in a folder—kind of like a mad scientist with monsters in glass tanks. Of course, the initial blend was messy. It required a lot of cleanup to turn it into something usable. I had to redo the kerning, spacing, and accents, and rebuild lots of incompatible shapes. For example, asterisks with different numbers of points, or Q's with different tail strokes. Once I had a clean, working font with proper kerning, accents, and OpenType pair substitutions, I exported it and set the text in Photoshop. That's where the weathered, painted sign look came in. I added a layer of simulated paint stroke textures using a tablet, then applied my usual recipe of multiple grunge layers and simulated film grain. The result was a typeface that mimics the appearance of weathered, painted signs. The letters look like they're barely holding onto the surface, which was exactly the effect I was going for. The OpenType ligatures automatically replace certain letter pairs to create that varied, hand-painted appearance. I think Bristles ended up working pretty well. It has the informality of Bleeker combined with the cozy neatness and softness of Skirt. As far as simulated worn paint fonts go, I'm quite pleased with how it turned out. In June 2021, I gave Bristles an update, mostly technical improvements to keep it current and functional across various platforms and applications.

Budmo

When I introduced Budmo on December 7, 1998, I was aiming to fill a gap in the world of free fonts. At the time, there weren't any free options available for classic light bulb marquee sign lettering, and I wanted to change that. Creating Budmo was a learning experience. I quickly realized that you can't just slap circles onto a font and call it a day. To

make the spacing of the lights look good, I had to design the entire font around the marquee lights. For the basic letterforms, I went with a look inspired by early 20th Century Futura knockoffs—essentially, a generic sans-serif style. Initially, I released two free styles: Budmo Jiggler, which had solid letters with lights, and Budmo Jigglish, which added an extra outline. To get the marquee light effect, you had to use Jiggler on a light background or Jigglish on a dark background. If you wanted different colored lights, you'd have to manually fill them in using something like Photoshop. A few years later, I expanded Budmo by adding separate, non-free styles that could be stacked as layers. This included Budmo Honk (the solid outline layer), Budmo Solid (the main letterform layer), and Budmo Bulbs (the dots layer, usually representing lights). This layered approach saved designers a lot of time and allowed for more creative control, like adding glow effects to the bulbs. The name “Budmo” comes from my high school days. My girlfriend at the time made up the word as a sort of generic insult, like saying “hey bub”. What surprised me was how quickly Budmo took off. It rapidly permeated visual culture, and I still see it in use all the time. It became especially popular in LGBTQ+ culture. I remember watching a pride parade in Vancouver in 2008 and losing count of how many times I saw it used. I've even seen physical versions where Budmo was used as a template to construct real tin marquee signs. Looking back, I can see that Budmo isn't perfect. The bulb placement and stroke thicknesses could have been more accurate to real marquee signs. But maybe that's part of what gives it that fun, carnival feel that people seem to love.

Built

When I released Built on July 4, 2013, I had a specific goal in mind: to create a typeface family tailored for headlines, particularly in journalistic contexts. I designed it with a range of weights from Extra-Light to Bold,

each becoming narrower as it got lighter. This was a deliberate choice to give users flexibility in headline sizing and copyfitting. The letterforms in Built have a certain toughness to them, with a personality that reminds me of a men's suit—strong and professional. One distinctive feature is the N, which has a sharp point on the right. This was inspired by the classic Chanel logo, and I thought it could make the letter more distinct while allowing it to be narrower without losing the thickness of the diagonal stroke. With Built, I was aiming for a different kind of customer than my usual audience. While graphic designers are comfortable using typefaces with a range of weights and widths, I wanted to create something for newspaper editors, both in print and digital media. I imagined they'd already chosen a serif font for body copy and needed something impactful for headlines. The range of weights allows users to increase the size and lower the weight, which increases the apparent tallness of the text. Given that it's a compact headliner, I figured italics wouldn't be used much, but I still wanted them to be effective. Instead of a deep slant, which can be hard to manage in tight headlines, I narrowed the italics and loosened the spacing. This makes them stand out without requiring a steep angle. Initially, sales of the full Built family were poor. However, a few years later, I released Built Titling—an all-caps version of the full Built family with a free commercial use desktop license. That version took off! I see it used all the time, especially in YouTube video thumbnails and titles. It turns out most people didn't need the lowercase after all. Creating Built taught me a lot about designing for specific use cases and audiences. It was an interesting exercise in balancing functionality with style, and in understanding the different needs of various types of users. While the full family might not have been as successful as I'd hoped, the popularity of Built Titling shows that sometimes, a simplified version of our work can find an even wider audience.

Bullpen

When I introduced Bullpen on March 14, 2011, I was drawing inspiration from a very specific source—the titles used in the letters to the editor section of old Marvel comics, which was called “The Bullpen”. I essentially extrapolated an entire alphabet from that title, creating a slab serif typeface with a sturdy, industrial appearance. Interestingly, I later learned that the original font used in those comics was Gonzales Clarendon. However, my interpretation of Bullpen barely resembles it. I think that’s a good example of how inspiration can lead you down unexpected paths in type design. The initial release of Bullpen came with a free desktop license and included three styles: Regular, Italic, and a shaded italic called 3D. These were meant to capture that comic book feel while still being versatile enough for modern use. In May 2012, I decided to take Bullpen further. I rebuilt it from the ground up, turning it into a full family with more weights and expanded language coverage, including Greek. This update also led to a slight renaming—what was originally called Regular became Heavy, so the free styles were now Heavy, Heavy Italic, and 3D. Bullpen features strong, mechanical curves and harsh serifs, giving it that industrial look I was aiming for. It comes in seven weights with accompanying italics, plus that 3D style for added dimensionality when needed. Looking back, I think Bullpen turned out okay. It’s a square, rather tough-looking version of a Clarendon slab serif typeface. One thing I particularly like is the curved tails on the lowercase italics—I think they add a bit of charm to the otherwise industrial design. I feel Bullpen works better as an italic than an upright. There’s something about the slant that seems to enhance its character. In October 2024, with the release of Bullpen 5.1, I implemented several significant changes. The weight naming system was reorganized—Book became Light, Light became Extra-Light, Extra-Light was renamed to Thin, and Ultra-Light to Hairline. Technical improvements included adjusting the

ellipsis character width and enhancing the OpenType fractions feature. I also streamlined the character set by removing the L with dot and certain math symbols that didn't fit Bullpen's headline-focused nature. The update also addressed minor outline issues in both the 3D and Hairline styles, resulting in cleaner rendered shapes.

Bulltoad

When I released Bulltoad on November 14, 2006, I was experimenting with a concept that I thought might be useful for editorial design. The idea was to create a set of fonts with thematic icon counters—essentially, symbols embedded within the letterforms. The process of creating Bulltoad was pretty straightforward, and to be honest, it's quite obvious how it was made when you look at it. I started with a base font and then overlaid a placeholder symbol on certain characters. This placeholder was then swapped out for various icons, and each variation was exported as a separate font. In total, Bulltoad ended up being a set of 32 fonts, each with a different icon theme. The range of icons was quite diverse, including things like: apple, boat steering wheel, classic bomb, bone, butterfly, maple leaf, car icon, crosshair, crucifix, skull, U.S.A. Democrat icon, female symbol, fish, medical cross, hemp leaf, Jesus fish, jet airliner, old-fashioned key, heart, shamrock, male symbol, crescent moon, peace sign, pistol, question mark, U.S.A. Republican icon, rose, star, smiley face, Star of David, sun, and lightning bolt. My thinking was that this variety of subjects would make Bulltoad useful for editorials on various topics. Need to write about politics? Use the Democrat or Republican icon fonts. Doing a piece on religion? There's a crucifix, Star of David, and crescent moon option. However, I have to admit that the end result was...well, kind of ugly. That's actually where the name "Bulltoad" came from—it was a reflection of the font's not-so-attractive appearance. Unfortunately, Bulltoad never really took off in terms of

sales. It seems that the concept, while interesting in theory, didn't quite translate into something designers found useful or appealing in practice.

Burnaby Stencil

When I launched Burnaby Stencil on October 11, 2007, I was aiming to capture the gritty, urban aesthetic of spray-painted stencil lettering. This wasn't based on any existing font—I designed the letterforms specifically for this project, trying to keep them compact with superelliptical forms and a deliberately crude appearance to give it that tough, graceless look. I started by creating the basic letterforms, focusing on making them look like they could be actual stencils. Then I moved to Photoshop to add the paint effects. I used some gritty brushes to fill in certain spots, simulating the look of spray paint spreading where the stencil wasn't flat against the surface. This added to the nasty, realistic appearance I was after. To enhance the natural, hand-painted look, I included custom letter pairs that are automatically substituted in OpenType-aware applications. This helps to break up the uniformity you might get with a typical digital font. The name “Burnaby Stencil” comes from Burnaby, British Columbia. At the time, I was living in downtown Vancouver, and the name seemed to fit the urban style of the font. In June 2021, I gave Burnaby Stencil an update. This included removing some deprecated characters, fixing inconsistencies, adjusting the width of certain characters like the ellipsis, and refining the outlines to fix some minor issues. I also adjusted the vertical metrics for better cross-browser compatibility.

Burnstown Dam

When I introduced Burnstown Dam on December 17, 1998, I was playing with the idea of rustic, handmade typeface, but with a twist. I was well aware of the long tradition of barnboard-style typefaces, going back at

least a century. You know the kind—that hokey look you’d see on old country & western album covers, usually made from curved logs or straight planks. I remembered a font called Astur that used slightly bent boards to improve readability. That got me thinking—why not take it a step further? So I really bent those planks, in a way that was physically impossible. They looked like they could be made of rubber. The ‘O’, for instance, looped all the way around to form a complete circle. It made no sense, and that was exactly the point. I wanted Burnstown Dam to be much sillier than existing barnboard fonts. The letterforms were fun and zany. For added whimsy, I made the periods, commas, quotes, and accents look like nails. The asterisk became a sheriff’s badge, and the @ symbol turned into a cowboy hat. Initially, if users wanted to color the boards, they had to do it themselves by drawing a layer in the background. A few years later, I released separate back, front, and nails layers to make it easier for designers to add color. The name “Burnstown Dam” comes from a small town that used to be down the river from where I lived in the woods as a kid. Interestingly, there’s no dam in Burnstown—which fits perfectly with the nonsensical nature of the font itself. Burnstown Dam really took off, finding its way into all sorts of hokey, hillbilly-themed designs. It was initially released with a free commercial use desktop license, and in April 2024, I decided to place it into the public domain. Looking back, creating Burnstown Dam was a fun exercise in pushing a familiar concept to its illogical extreme. It’s a reminder that sometimes in design, it’s okay—even beneficial—to be a little silly and break the rules of reality. Whether it’s been used for country-themed events, quirky packaging, or anything needing that over-the-top rural vibe, I hope it’s brought a smile to both designers and viewers alike.

Burp!

When I released Burp! on November 3, 2021 (known as Burpology on MyFonts), it was born out of necessity. I was working on a project designing personalized printed dog leashes, and I needed a font with soft, fat bubble letters that had a bit of a swing to them. When I couldn't find exactly what I was looking for, I decided to create it myself. The style I was aiming for was that classic 1960s/1970s soft cartoon font look—the kind that might remind you of Bubble Yum or Burger King branding. A font from the 1960s called West Bubblegum is probably the most famous example of this style, and it influenced my approach. I designed Burp! with heavy letterforms, small counters, and tight spacing to create a bold visual impact. To give it that playful, hand-drawn appearance, I intentionally drew the characters with some unevenness. Then, I implemented an automatic shuffling feature for letter and numeric variations in OpenType-savvy applications. This really helps to enhance that handmade feel. One of the challenges I faced with this font was in its naming and marketing. I originally launched it as Burp!, but for some reason, the MyFonts team wouldn't allow that name on their platform. As a result, it now exists under two different names—Burp! and Burpology—which isn't ideal from a marketing perspective. Despite this hiccup, I'm pleased with how Burp!/Burpology turned out. It captures that soft, bubbly cartoon style I was after, while the shuffling feature gives it an extra layer of authenticity in its hand-drawn appearance.

Butterbelly

When I released Butterbelly on December 7, 1998, I was riding the wave of a trend that was popular in the 1990s—creating experimental modular fonts. Looking back, it's clear that this typeface is very much a product of its time. The inspiration for Butterbelly came from an unexpected source.

I was impressed by the work of Designer Republic on the packaging for the PlayStation game Wipeout. They had cleverly used a Microgramma numeral 8, cutting it up in various ways to create letterforms. This got me thinking about other ways to create modular letterforms. I decided to base Butterbelly on the concept of 7-segment LCD numerical displays. These displays, commonly seen in digital clocks and calculators, have a distinct, blocky appearance that I thought could be interesting when applied to a full alphabet. Butterbelly is an all-caps font, but I did include some uncase variants of certain letters in the lowercase positions. The idea was to give users some options for creating variety in their designs. To be honest, looking at Butterbelly now, I have to admit that the result is pretty lousy. It doesn't really have much going for it. The modular look that seemed so cutting-edge in the late 1990s now feels dated, firmly placing the font in that era. I initially released Butterbelly with a free commercial use desktop license, hoping that designers might find some use for it. In November 2022, I decided to place it into the public domain.

Buxotic

When I introduced Buxotic on May 23, 2006, I was in a highly experimental mood. This typeface is characterized by strange, elaborate shapes that don't conform to any traditional typographic norms. The design of Buxotic has a vaguely exotic, burlesque quality to it. There's a hint of a belly dancer vibe in some of the letterforms. I played with mixing voluptuous female forms and spikes, creating a unique and somewhat provocative aesthetic. The name "Buxotic" is actually a portmanteau I borrowed from filmmaker Russ Meyer. It combines "buxom" and "exotic". While I don't think the font itself is particularly buxom or erotic, I felt the name fit well with the overall theme and could work for designs in that vein. Creating Buxotic was really about pushing boundaries and seeing how far I could take letterforms while still maintaining some level

of readability. It's not a practical font for everyday use, but it could find a home in designs that need a touch of the unusual or provocative. On May 25, 2021, I gave Buxotic an update. This included removing some deprecated characters, refining outlines to fix curve errors, replacing reversed left quotation marks with proper quotes (while keeping the old ones accessible through Unicode), and adjusting vertical metrics for better cross-browser compatibility. In November 2022, I decided to place Buxotic into the public domain. I figured that if anyone could find a use for this quirky, experimental typeface, they should have free rein to do so.

Byington

When I released Byington on March 29, 2005, it was in response to a specific commission from Roxio. They needed a typeface for creating DVD menus in their Toast software, and they wanted something reminiscent of Trajan. This presented an interesting challenge. Creating a Trajan-inspired typeface wasn't too difficult. There have been several interpretations of the lettering on the Trajan column, and historical resources were readily available. The tricky part was that Roxio also wanted a lowercase set. This was problematic because the Trajan column was built about 700 years before lowercase letters were even a thing. After some research, I found that Victoria's Secret catalogs had paired Trajan caps with a Sabon-like lowercase. It was a well-chosen pairing that most people wouldn't even notice as historically incongruous. This gave me a direction to work with. However, I couldn't just replicate Trajan. As with the Biondi typeface I'd created earlier, I needed to make a more ruggedized interpretation to withstand the rigors of 480 video. Even with progressive scan, thin horizontal lines tend to shimmer or vanish. So I designed Byington with strong, beefy serifs and sharp transitional curves to maintain legibility in high-intensity applications. For the lowercase, I modeled the letterforms after Sabon

but avoided the pen-like strokes, opting instead for the more constructed, chiseled look of the Trajan column caps. I also made the x-height quite large for maximum visibility in DVD menus. Roxio needed italics, but they didn't require bold italics, so I never created that style. The italics I did make are fairly modest. Byington comes in Regular, Italic, and Bold styles. I think Roxio wanted a Trajan-inspired font for their DVD menu system because of Trajan's ubiquity in movie posters. It had become known as "the movie font," so it made sense for DVD menus. In May 2021, I updated Byington to fix some inconsistencies, improve fractions, add prime marks, and adjust vertical metrics for better cross-browser compatibility. Looking back, creating Byington was an interesting exercise in balancing historical inspiration with modern technical requirements. It's definitely not the kind of typeface you'd want to read a novel in, but for a menu or UI display font where you need a less delicate Trajan, it really does the trick.

Camulogen

When I launched Camulogen on July 10, 2012, I was diving deep into the world of late 19th-century French poster design. This all-caps display typeface was my attempt to capture the essence of a particular style of compact sans-serif titling lettering that was prevalent in Paris during that era. The inspiration for Camulogen came from several iconic French posters and advertisements of the time. If you look up posters for Folies Bergère, the 1889 Exposition Universelle, Chocolat Menier, Menthe-Pastille, or Château de l'Orangerie, you'll see the style I was aiming to emulate. These designs featured full-bodied, rough letterforms that were designed to grab attention, which is exactly what I wanted to achieve with Camulogen. What fascinates me about this style is its simplicity combined with its effectiveness. The letterforms are bold and straightforward, yet they have these quirky details that could only have

come from late 19th century Paris. It's these little idiosyncrasies that I tried to incorporate into Camulogen to give it that authentic feel. Whether it's been used for retro-themed designs, event posters, or anything needing that turn-of-the-century French poster look, I hope it's helped designers capture a bit of that Belle Époque magic in their work.

Canada 1500/Canada 150

When I released Canada 1500 on June 30, 2017, it was the culmination of a project that had started years earlier and had taken some unexpected turns along the way. This typeface was created to commemorate Canada's 150th anniversary of Confederation, which was celebrated in 2017. The story begins in November 2014 when I created Mesmerize, a free eighty-style typeface. In 2015, Grant Johnson, the senior adviser for the Canada 150 Federal Secretariat, contacted me about adapting some styles of Mesmerize for the logo of Canada's sesquicentennial celebration. I offered to create a customized font family based on Mesmerize at no charge and decided to expand the language coverage to include all of Canada's indigenous languages. This decision to include indigenous languages was a personal one. When I asked about language coverage, I was shocked to learn that it only needed to cover Canada's official languages, English and French. This felt wrong to me, as it ignored the dark side of Canada's history: colonialism and the treatment of indigenous peoples. Grant was frank about the political difficulties of including these languages officially, but said if I took it upon myself to include them, that would be fine.

So began a journey of discovery and frustration. I found that many of Canada's indigenous languages were poorly documented online. While many use the basic Latin alphabet, this information wasn't readily available. I had to sift through whatever I could find, looking for unusual

characters and accents. British Columbia's languages were particularly challenging to research, as it was difficult to determine which were still in use and which were historical orthographies.

Despite these challenges, I persevered, wanting to create a typeface that truly represented all of Canada. The font was initially only available from the Canada 150 Federal Secretariat website through an application process, but I intended to release it to the public for free after the celebrations. In 2016, the project took an unexpected turn when I was contacted by Constance Adams about adapting the Canada 150 typeface for a manned Mars mission. I named this version Canada 1500 and made alterations for use on spacecraft and Mars base signs and labels, expanding the language coverage even further. The release of Canada 1500 wasn't without controversy. Many professional designers were upset that the government had chosen a free font rather than commissioning a paid design. This sparked a debate about the value of design work and the impact of free resources on creative industries. Despite the controversy, I was invited to the Canada 150 celebrations in Ottawa and got to sit in the VIP section on Parliament Hill. Interestingly, the font wasn't used as extensively as I had anticipated, with many designs opting for similar-looking fonts instead.

Looking back, creating Canada 1500 was a complex and sometimes challenging process, but also a rewarding one. It allowed me to delve deep into Canada's linguistic diversity and to create something that, I hope, represents the inclusivity and multiculturalism that Canada aspires to. While it may not have been used as widely as I'd hoped, I'm proud of the work I put into it and the statement it makes about the importance of recognizing all of Canada's languages and cultures. Canada 1500 was placed into the public domain on July 1, 2017, making it freely available for anyone to use. Whether it's been used for design projects, educational materials, or even future space missions, I hope it

continues to serve as a reminder of Canada's linguistic and cultural diversity.

Capacitor

When I launched Capacitor on December 7, 1998, I was indulging in my love for segmented LCD fonts. I've always been fascinated by these digital-style typefaces, especially the more obscure variations that you sometimes stumble across. This fascination led me to create Capacitor, which is based on a completely fictitious segmented display system. Capacitor is, to put it bluntly, a strange and impractical design. It's an ultra-wide segmented LCD character system that doesn't really make logical sense. But that was kind of the point. I wanted to push the boundaries of what a segmented display font could look like, even if it meant sacrificing practicality and readability. The result is a typeface with a weird, stark digital look. It's the kind of thing you might see in the background of a sci-fi movie, adding to the technical atmosphere without needing to be legible. It has this futuristic vibe that comes from its improbable design. I'll be the first to admit that Capacitor isn't a good font in the traditional sense. It's hard to read and doesn't serve much practical purpose. I initially released Capacitor with a free commercial use desktop license, and in August 2020, I decided to place it into the public domain. I figured if anyone could find a use for this odd, impractical creation, they should have free rein to do so.

Carbon

When I introduced Carbon on April 13, 1999, I was aiming to create a geometric unicaser typeface with a brutalist aesthetic. The idea was to design something that could create bold, impactful headlines while maintaining a refined modularity. Initially, I released two styles of Carbon

with a free commercial use license. The first was Carbon Block, which would later be renamed Carbon Black. The second was Carbon Phyber, essentially Carbon Block with a thin hexagonal mesh texture effect simulating a high-tech carbon fiber look. The design of Carbon is very modular. I used a basic capsule-like letterform and reused it to form all sorts of characters. This approach gave the font a cohesive, systematic look while allowing for a wide range of characters to be created. In May 2012, I decided to expand Carbon into a larger family. I added italics and more weights, bringing the total to seven weights with accompanying italics, for a total of 42 styles. This expansion gave designers much more flexibility in how they could use the font. Along with the new weights and italics, I added one more textured style: Carbon Fence. This variant looks like a diagonal grid or chain-link fence, providing another option for designers looking to add some texture to their work. In October 2024, with the release of Carbon 4.1, I implemented a significant reorganization of the font's weight names to enhance clarity. The style previously known as Book became Light, Light was renamed Extra-Light, Extra-Light became Thin, and Ultra-Light was changed to Hairline. This update also included the addition of a section (§) character and corrections to minor errors in the Phyber and Fence styles, resulting in more polished and accurate designs. Over the years, Carbon has been moderately popular. I've seen it show up on a lot of high-tech items and automotive products. Its brutalist, geometric style seems to resonate well with designs that want to convey a sense of strength, technology, or modernity.

Cardigan

When I released Cardigan on January 8, 2008, I was aiming to create a typeface that struck a balance between warmth and professionalism. The goal was to design a casual sans-serif that could convey approachability while still maintaining readability and functionality. Cardigan features

straightforward and traditional letterforms, which I intentionally chose to make it suitable for setting large amounts of text. I wanted this to be a font that could be used for more than just headlines or short bursts of text—something that would be comfortable to read even in longer passages. One of the key design elements I incorporated was a touch of old-fashioned charm. This is particularly noticeable in the numerals, where I added a little bit of waviness. It’s these small details that I hoped would give Cardigan its friendly, approachable character. I designed Cardigan to come in three weights—light, regular, and bold—each with accompanying italics. This range provides designers with some flexibility in how they use the font, allowing for hierarchy and emphasis within a document or design. The name “Cardigan” itself evokes a sense of comfort and casualness, which I felt matched the personality of the typeface. Just as a cardigan sweater is both comfortable and presentable, I wanted this font to feel both informal and professional. Creating Cardigan was an interesting exercise in finding that sweet spot between casual and professional. It’s not as rigid as a traditional serif font, but it’s also not as playful as some handwriting-inspired fonts. It sits somewhere in the middle, aiming to be clear and friendly with just a touch of that old-fashioned feel. In October 2024, with the release of Cardigan 1.1, I addressed an issue with how the font styles were sorting in menus, implementing changes to ensure a more organized and intuitive selection process for users.

Carouselambra

When I released Carouselambra on July 15, 2008, I was tapping into a passion that had been with me since my teenage years. The typeface was inspired by the typography on Led Zeppelin’s “Houses of the Holy” album jacket, a design that had fascinated me since my classic rock phase in the mid-1980s. As a 15-year-old in early 1986, I found myself

disillusioned with the current pop music scene. Songs like “Kyrie” by Mr. Mister and “Take on Me” by a-ha just didn’t resonate with me the way music from a couple of years earlier had. So, I turned to classic rock, embracing the 1960s flower child aesthetic—much to my dad’s embarrassment. I was the kid with long hair, beads, a peace sign belt, and an arm full of bangles in the midst of the 1980s. During this phase, I became obsessed with Led Zeppelin. I would write my name using the interlocking letters style from the “Houses of the Holy” album cover. I even made a 3D Led Zeppelin airship for an art project. Looking back, I was quite the geek! Fast forward to 2008, and I was shocked to find that nobody had seriously attempted to make a classic Zeppelin-inspired font. It felt like a travesty that needed to be rectified. So, I set out to create Carouselambra, named after a song from Led Zeppelin’s “In Through the Out Door” album. The design process was challenging. I only had the words “Led Zeppelin”, “The Song Remains the Same”, and “Houses of the Holy” to work from. There was a Knebworth poster, but that seemed to be done by a different designer. So, I dove deep into the era where the source of the original logo came from, aiming to make it thematically correct. I also considered Jimmy Page’s interest in Aleister Crowley, wanting the font to have a similar mystical vibe. Carouselambra features an interlocking Art Nouveau effect, reminiscent of Arts and Crafts lettering styles from the late nineteenth century. To enhance its usability, I included OpenType ligatures for creating seamless designs in compatible software. I was thrilled when Carouselambra started being used for official Led Zeppelin merchandise. It felt like a validation of my teenage obsession and my attempt to capture that iconic Led Zeppelin style. In June 2021, I updated Carouselambra, making various technical improvements to keep it current and functional across different platforms. Creating Carouselambra was a journey that connected my teenage passion with my professional skills as a type designer. It’s a

reminder that our early interests can sometimes lead to unexpected creative outputs later in life.

Caryn

When I introduced Caryn on November 7, 2005, I was aiming to create a brush script typeface that could convey a friendly and warm tone. My primary intention was for it to be used in signage and labeling, filling a gap I had noticed in the market for simple, homespun marker nib fonts. To create Caryn, I used a drawing tablet to sketch out the letterforms. This approach allowed me to capture the natural flow and imperfections of handwriting. While I did tidy up the strokes and smooth out the ends, I deliberately resisted the urge to make it look too refined. The goal was to create something that looked like it could have been written on a jam jar—neither an ugly scrawl nor refined calligraphy, but something in between. Caryn features short brush strokes and flowing flourishes, which help to create a natural, handwritten appearance. I wanted it to have that personal touch, making it suitable for various design projects where a more intimate, approachable feel was needed. In June 2021, I gave Caryn an update. This included removing some deprecated characters and adjusting vertical metrics for better cross-browser compatibility. These technical improvements were part of my ongoing effort to keep my fonts current and functional across different platforms. The name “Caryn” has a personal significance for me. It’s named after an old friend with whom I had a falling out. The choice of name reflects my regret over what happened between us, and in a way, this font became a form of tribute. RIP to a real one. Looking back, designing Caryn was an interesting exercise in finding the balance between authenticity and legibility in handwritten-style fonts. It’s not meant to be perfect or polished, but rather to capture that warm, personal feel of something quickly jotted down by hand.

Catwing

When I released Catwing on May 27, 2009, I was drawing inspiration from manual typewriters, but with a twist. Unlike typical monospaced typewriter fonts, Catwing features proportionally spaced letters, giving it a unique character that bridges the gap between typewriter and modern digital fonts. The origins of Catwing are actually rooted in my work on closed captioning fonts. It's based on an earlier version of Cinecav Script, which is part of the Cinecav Closed Caption fonts collection available only to television set and set-top box manufacturers. While some Cinecav fonts are available to the public as Cinecav X, the script version isn't included. So, in a way, Catwing is my way of making a version of Cinecav Script available to a wider audience. Creating a script font that looked good in all caps was a particular challenge, given that closed captions often feature all-caps text. I found my inspiration in cursive and script typewriter fonts, particularly the IBM Selectric Scribe, Olympia SF Deluxe, and Olivetti Lettera 33. These typewriters had perfected script capitals that worked well together, which was exactly what I needed for Catwing. I released Catwing in two styles: Regular and Fuzz. The Fuzz style offers a more textured appearance and includes custom letter pairs to create a more authentic typewriter look. Even though Catwing isn't monospaced, the Fuzz style gives the impression of typewritten cursive without the typographical challenges of dealing with a true monospaced font. On May 25, 2021, I updated Catwing to keep it current and functional. This included removing some deprecated characters, expanding the OpenType fractions feature, replacing reversed left quotation marks, and refining outlines to fix some minor issues.

Ceroxa

When I launched Ceroxa on October 26, 2006, I was aiming to create a stencil typeface that would capture the raw, urban aesthetic of spray-painted lettering. The design process was quite involved and drew from several sources of inspiration. The basic letterforms of Ceroxa are actually based on Milibus, a typeface I had released just a couple of months earlier. However, I modified the shapes to resemble a minimalist version of DIN, giving it a more technical look. I added some futuristic touches, like removing the spurs on letters like ‘n’ and ‘m’. The whole concept was to evoke a kind of sci-fi military dystopia. For the stencil struts, I incorporated cross shapes in various places. This wasn’t just a design choice—these crosses imply crosshairs, further reinforcing the feeling of futuristic weaponry that I was going for. Once the basic font was complete, I moved into Photoshop to create that spray-painted look. I used an elaborate system of grunge layers and added a simulated film grain effect using an application called Exposure. After that, I autotraced the results and meticulously cleaned them up before placing the characters back into the font. To make Ceroxa look more natural and avoid obviously repeating letters and numerals, I included OpenType ligatures for creating custom character combinations. This feature allows designers to create more authentic-looking spray-painted text. On May 25, 2021, I gave Ceroxa an update. This included removing some deprecated characters, refining outlines to fix minor issues, and adjusting vertical metrics for better cross-browser compatibility. These updates were part of my ongoing effort to keep my fonts current and functional across different platforms. Looking back, creating Ceroxa was an interesting exercise in blending different influences—from technical stencil fonts to futuristic sci-fi aesthetics to the raw look of spray paint. It’s a typeface that tries to tell a story through its design, hinting at a world of high-tech militarism and urban grit.

Chainprinter

When I introduced Chainprinter on June 28, 2006, I was on a mission to capture a specific piece of computing history—the unique look of text produced by high-speed chain printers from the 1960s. These machines were truly marvels of their time, and I wanted to create a typeface that would evoke that sense of vintage technology. Chain printers, a type of line printer, were incredible machines. They could print at breakneck speeds, slicing through paper as fast as a chainsaw. Even in the 1950s, these beasts could churn out 10 pages a minute, which was astounding for the time. They were so loud that they often required sound-insulated enclosures. The mechanics of these printers were fascinating. A chain carrying the character set would whiz by the page horizontally over a ribbon, while a row of hammers would bash the page when the correct letter was aligned—kind of like piano hammers. To maximize speed, they typically used reduced character sets, usually with no lowercase. Users could change fonts simply by swapping out the chain, almost like changing a bicycle chain. These systems were ubiquitous for about half a century. If you look at old magazines, you'll often see subscription labels printed with this distinctive style. It was used for driver's licenses, library cards, VINs—this kind of printing was everywhere. In designing Chainprinter, I wanted to recreate that authentic look, including both uppercase and lowercase characters. I had previously created a more stylized version of this style with Linefeed, where I made up a lowercase set that never existed in the original technology. But with Chainprinter, I aimed for a cleaner, more versatile representation of what these printers might have produced if they had included lowercase letters. Chainprinter is designed to be a practical, usable font that captures the essence of chain printer output while providing the full range of characters needed for modern typesetting. It's a bridge between the limitations of vintage technology and the needs of contemporary designers who want to evoke

that classic computer age aesthetic. Looking back at Chainprinter now, I'm pleased with how it captures that essence of early computer technology while still being versatile enough for modern use. It's not just a font—it's a time machine, taking us back to an era when the sound of a printer could shake a room and the sight of computer-generated text was still novel and exciting.

Charbroiled

When I released Charbroiled on November 2, 2006, I was drawing inspiration from a specific piece of typographic history: American Italic from 1902. My goal was to create a typeface that evoked a vintage barbecue aesthetic, complete with a scorched and antiqued appearance. I started by scanning characters from an old metal type catalog and tracing them. However, the catalog didn't provide a complete character set, so I had to fill in the gaps myself and add ligatures. This process allowed me to maintain the authentic feel of the original while expanding it into a full, usable typeface. Once I had the basic characters, I moved to Photoshop for the texturing process. To achieve that weathered, vintage look, I used photographs of old painted barn boards to create the woodgrain effect. This gave Charbroiled its distinctive scorched appearance, as if the letters had been branded onto wood. On June 25, 2021, I gave Charbroiled an update. This included removing some deprecated characters and adjusting vertical metrics for better cross-browser compatibility. I also updated the stylistic alternates feature, which provides alternative versions of 'e', 'o', and 's', making it accessible in more applications like InDesign under Stylistic Set #1. Looking back, I'm pleased with how Charbroiled turned out. I think it captures that old-time barbecue vibe without falling into the clichés of typical "cowboy" fonts. It's a nod to early 20th-century typography, filtered through the lens of American barbecue culture.

Charles in Charge

When I released Charles In Charge on May 18, 1998, I was experimenting with modular techno fonts, which were quite popular at the time. Looking back, I have to admit that this particular creation doesn't really stand out in any significant way. The name "Charles In Charge" comes from an old sitcom that, to be honest, I never particularly liked. In retrospect, naming a font after a show I didn't enjoy seems fitting for a typeface that I don't consider one of my best efforts. I initially released Charles In Charge with a free commercial use desktop license, hoping that someone might find a use for it. On November 2022, I decided to put it out of its misery and place it into the public domain.

Chickweed

When I launched Chickweed on August 23, 2013, I was aiming to create a display typeface that could really make headlines pop. The inspiration came from a snack label from the 1960s, though I can't quite recall which one specifically. It's funny how these little bits of everyday design can spark ideas for entire typefaces. My goal with Chickweed was to push the boundaries of how compact a headline font could be while still maintaining readability and visual appeal. I'm always on the hunt for ways to make heavy, compact headlines even more condensed. Sometimes in design, you need that extra little millimeter, so every bit counts. To achieve this compactness, I incorporated some space-saving design elements. The open shapes of letters like 'C' and 'B' really help in this regard. One of my favorite features is the sideways eye shape of the 'O', which allows for really tight letter packing. To give Chickweed a more natural and exuberant appearance, I included OpenType features that automatically create variations in the characters. This helps avoid the repetitive look that can sometimes occur with digital fonts, especially in

display sizes. A few years after the initial release, I created an all-caps version called Chickweed Titling, which I released with a free commercial use desktop license. I thought this might help it gain more traction, as sometimes designers prefer all-caps options for headlines. Looking back, Chickweed ended up being one of my personal favorites for my own use. It has a playful, informal style that I find really engaging. However, I have to admit that it never really caught on in the wider design community as much as I had hoped. It's a bit of a shame because I think it has a lot of potential for fun, eye-catching designs.

Chilopod

When I released Chilopod on September 14, 2006, I was paying homage to one of my all-time favorite classic arcade games: Centipede. The inspiration for this worm script typeface came directly from the game's iconic logo, which I've always found incredibly eye-catching. What I loved about the original Centipede logo was how the worm-like flow of the letters mimicked the movement of the centipede around the mushrooms in the game's playfield. It's a perfect example of a game logo that successfully reflects the gameplay, much like what I discuss in the section about Iomanoid. In creating Chilopod, I wanted to capture that same sense of fluid, connected movement. The font features bold, connected letters designed to create a retro gaming aesthetic. To enhance this effect, I included OpenType ligatures that allow common letter combinations to flow seamlessly into continuous lines. This feature helps maintain that unbroken, worm-like appearance even across multiple letters. On June 18, 2021, I gave Chilopod a significant update. This included removing some deprecated characters, expanding the OpenType fractions feature, and updating the stylistic alternates feature to include an alternative 'E' (now with accented versions). I also adjusted the kerning and replaced the reversed left quotation marks with proper

quotes. Creating Chilopod was a nostalgic journey for me. Centipede has been my favorite classic arcade game for decades, though I haven't played a real one in years. Living in Japan, I've found that even game centers with classic games don't usually have Centipede, as Atari arcade cabinets never had much presence here.

Chinese Rocks

When I introduced Chinese Rocks on August 28, 1999, I was aiming to capture the essence of a very specific aesthetic—the hand-cut rubber-stamp writing found on Chinese export crates from the twentieth century. I wanted to create a typeface that would evoke that authentic, vintage feel with all its rough, hand-crafted charm. Initially, I only released the Regular style with a free commercial use license. To my surprise and delight, it became an immediate hit. I started seeing Chinese Rocks popping up all over the place not long after its release. It seemed to strike a chord with designers looking for that particular blend of authenticity and vintage appeal. Over time, I expanded Chinese Rocks into a family of sixteen different styles, including Fat, Condensed, and Shaded variations. These additional styles were added as non-free options. However, looking back, I have to admit that the Regular version is really all that most people need. It captures the essence of the design so well that the other styles, while interesting, aren't strictly necessary. Chinese Rocks has found its way into some high-profile uses over the years. A textured variant was famously used for the Red Dead Redemption series of video games, which really showcased how well it could evoke that rugged, historical feel. It's also been adopted by the Toronto Raptors basketball team, which was an unexpected but exciting application. On June 25, 2021, I gave Chinese Rocks an update. This included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting vertical metrics for better cross-browser compatibility. I

also refined some outlines to fix minor issues that could cause problems in certain applications.

Chromakey

When I released Chromakey on November 20, 2012, I was drawing inspiration from a very specific piece of video game history: the box art for Matrix Marauders, a 1990 Psygnosis Amiga racing game. Psygnosis was known for their striking box art, and this game was no exception. In fact, Matrix Marauders was something of a prototype for their later hit PlayStation game, Wipeout. What really caught my eye about the Matrix Marauders box art was its unique blend of art deco and sci-fi aesthetics. The style featured these cool lightning bolt shapes that seemed to bridge the gap between retro and futuristic design. I wanted to capture that same energy in Chromakey.

Chrysotile

When I introduced Chrysotile on January 15, 2008, I was aiming to create a typeface that would evoke the look and feel of rusty metal tiles with spartan block lettering. The goal was to design something that would bring a weathered, industrial appearance to various design projects. The foundation of Chrysotile is actually based on another font I had created, Ligurino Condensed. I took those basic letterforms and modified them into a compact sans serif font that would suit the industrial aesthetic I was going for. The result is a set of characters that are sturdy and utilitarian, perfect for the rusty metal tile concept. Once I had the basic letterforms, the real fun began in Photoshop. I set about creating the illusion of these characters being stamped onto worn, chamfered metal plates. To achieve that authentic look of oxidized zinc-coated steel, I used photographs of old metal as reference. This process allowed me to

add layers of texture and weathering that really bring the font to life. To enhance the authenticity of the font, I included custom letter pairings that are automatically swapped in OpenType-aware applications. This feature helps to create a more varied, natural look that better mimics the imperfections you'd see in real industrial lettering. On June 25, 2021, I gave Chrysotile an update. This included removing some deprecated characters and adjusting vertical metrics for better cross-browser compatibility. These technical improvements were part of my ongoing effort to keep my fonts current and functional across different platforms.

Cinecav X

When I released Cinecav X on May 23, 2006, it was the culmination of a project that had begun a year earlier and had taken me on an unexpected journey into the world of closed caption television (CCTV) fonts. The Cinecav project started in 2005 when I collaborated with David Delp, a brilliant entrepreneur, to produce and market a set of closed caption fonts for TV sets and set-top cable boxes. This was in response to new FCC rules requiring all new TV sets sold in the USA to be supplied with a set of CCTV fonts built to specific standards.

The project was challenging on multiple levels. Not only did we need to create fonts in different categories (proportional sans, monospaced sans, proportional serif, monospaced serif, script, and casual), but we also had to ensure they met strict technical requirements. I drew on my experience as art director at Rockstar Games, where I'd learned a lot about how fonts behave on consumer-quality TV sets. The testing process was particularly interesting. To ensure the fonts would be legible even on older, lower-quality TVs, I scoured junk days in Oakville for old TV sets to use for testing. I set up a testing room over my garage, using a VGA to composite video device with cheap cables to simulate a poor-quality

signal. This allowed me to fine-tune the fonts for maximum readability across a range of viewing conditions. One key insight I gained was that softening the corners of the characters slightly helped reduce the dazzle effect on larger TV sets. This was a refinement of the strategy I'd used with my Affluent typeface. A unique aspect of the Cinecav project was ensuring all the different styles related to each other aesthetically. This gave us an advantage over competitors who were using off-the-shelf fonts. For example, Cinecav Script was inspired by cursive typewriter fonts (as detailed in the sections on Catwing and Lonsdale), while Cinecav Casual started as a brush lettering font before evolving into something more akin to Comic Sans, but matching the overall Cinecav look. That early version of Cinecav Casual became Salsbury. Cinecav was successful, with sales remaining strong through the end of the 2010s. We even created a narrow version called Cinecav UI for TV manufacturers to use in their option menus. Cinecav X came about because we were receiving requests from people who weren't TV manufacturers but wanted to use Cinecav for their own subtitling projects. To accommodate these requests, I removed the special CCTV symbols and encoding, releasing some of the styles as regular commercial fonts under the name Cinecav X. The name "Cinecav" itself is a made-up word that I felt implied telecine and AV (audio-visual), giving it a TV equipment feel.

In November 2024, I made significant updates to all Cinecav X styles, fine-tuning the spacing and kerning in the Sans style and adding italic versions. As part of this update, I discontinued the UI styles, streamlining the family to focus on its core strengths. Creating Cinecav was a unique challenge that pushed me to consider legibility in ways I hadn't before. It's a reminder of how specialized typography can be, and how technical requirements can drive design decisions. Whether Cinecav X has been used for subtitle-inspired designs or just to capture that TV-ready look, I

hope it's served designers well in bringing a touch of broadcast typography to their projects.

Clipwave

When I launched Clipwave on November 3, 2011, it was born out of a particularly challenging time in my career. I had been working on months of tedious corporate projects with incredibly tight deadlines, and it was taking a toll on my creativity and motivation. In fact, 2011 was one of the years when I released the fewest fonts. The corporate project I was involved in was particularly draining. While I'm under NDA and can't provide specifics, I can say that it pushed me to a point where I was being asked to do things I wasn't comfortable with. Eventually, I quit out of frustration. Creating Clipwave was my way of rekindling my creativity after this difficult period. I wanted to design something completely different from what I had been working on—something that was the opposite of the polished, corporate style I had been immersed in. The design of Clipwave features laser-trace letterforms and patterns that remind me of the tracking patterns made by robot floor cleaners. To add an element of unpredictability and freshness to the design, I incorporated OpenType ligatures that create a pseudorandomized effect by shuffling permutations of alphanumeric characters. Given my recent experiences with demanding projects, I designed Clipwave with versatility in mind. I tested it in a tiny preview window to ensure it could hold up in low-resolution, fuzzy environments. This approach was about creating something that could maintain its integrity and readability even in less-than-ideal display conditions. The result is a typeface that's decidedly not casual—it's jittery and jangled, reflecting perhaps some of the frustration I was feeling at the time. It aims to produce a futuristic, technological appearance that stands in stark contrast to the corporate work I had been doing. On June 18, 2021, I gave Clipwave an update,

removing some deprecated characters, expanding the OpenType fractions feature, and refining outlines to fix minor issues. Looking back, creating Clipwave was as much about personal catharsis as it was about design. It represents a moment when I needed to break free from constraints and express something entirely different.

Clockpunk

When I introduced Clockpunk on February 18, 2012, it was in response to a commission from BioWare for their Dragon Age game series. They were looking for a typeface with a steampunk aesthetic that could also function as readable dialog text. This presented an interesting challenge—how to create something with a distinct vintage industrial feel while maintaining legibility at smaller sizes. To achieve this, I drew inspiration from early twentieth-century boxy railroad signage. I wanted to capture that octagonal shape characteristic of old railway fonts, but with improved readability. For the basic structure and proportions, I turned to a classic that I've always found reliable: Franklin Gothic. Using Franklin Gothic as a starting point, I maintained its proportions and stroke variation, but gave it a sharp octagonal treatment. This approach was similar to what I had done with my Kirsty typeface, but for Clockpunk, I made it spikier and more aggressive. The goal was to evoke the swords and armor of a fantasy game setting while still keeping the text easy to read. The result is an industrial grotesque typeface that features sharp serifs and straight lines, evoking a vintage industrial aesthetic. It's available in Regular and Small Cap styles, making it suitable for both small print and headlines. This versatility was crucial for its intended use in a video game, where it might need to serve multiple purposes. On May 25, 2021, I updated Clockpunk to keep it current and functional. This included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting the width of the ellipsis

character. Looking back, creating Clockpunk was an interesting exercise in balancing aesthetic goals with practical readability concerns. It's a typeface that tries to capture a specific mood—that blend of industrial and fantasy that defines steampunk—while still functioning effectively as a readable text font.

Color Basic

When I released Color Basic on July 18, 2012, I was taking a nostalgic trip back to my childhood and my first experiences with computing. This typeface is based on the system font used in the TRS-80 Color Computer (CoCo), which my family got back in 1983. Getting that CoCo was a life-changing event for me. Growing up in cottage country, I was often isolated. The nearest general store was over an hour's bike ride away, there were few kids around except during summer breaks, and after-school activities weren't an option due to my long bus ride. The CoCo became my constant companion, and I soon moved it into my bedroom. The CoCo was a barebones machine with a 6809 8-bit processor and cassette tapes for storage, but it was easy to program. I taught myself BASIC by typing in games from Rainbow and Hot CoCo magazines. My mom would drive me into Ottawa once a month to attend the 6809 User's Group, which became a highlight for me. The system font for the CoCo was stored on a ROM chip and couldn't be modified. Interestingly, instead of a lowercase, it had inverted letters with a black background that you were supposed to pretend were lowercase. When printed, these would appear as proper lowercase letters. Color Basic is my recreation of that original CoCo font, with some expansions. I've included more characters than the original, which didn't even have accents. And true to the original, instead of a lowercase, it has those distinctive inverted caps. Creating Color Basic was a way for me to pay homage to the machine that sparked my interest in computing and, ultimately, in typography. It's a

very specific, niche design that might not have broad applications, but for those who remember the CoCo, it should bring back some memories. I initially released Color Basic with a free commercial use desktop license, and on November 2022, I decided to place it into the public domain. Whether it's been used for retro-computing themed designs, or just as a curiosity by those interested in the history of computer fonts, I hope Color Basic has served as an interesting artifact of early home computing.

Colourbars

When I introduced Colourbars on January 28, 2001, I was in an experimental mood, trying to push the boundaries of modular italic design. Looking back, I can say that the result was...well, unique, to say the least. Colourbars comes in two styles: Regular and Bold, both with a slant. The defining feature of this typeface is its weird rhythm, created by the tops of strokes that bend right and sometimes left. This gives it a distinctive back-and-forth flow that I thought might be interesting at the time. The idea was to create something that stood out from traditional italic designs, but I have to admit that the end result is not one of my proudest achievements. "Unpleasant" would be a good word to describe this font, and to be honest, it's kind of an embarrassment. I initially released Colourbars with a free commercial use desktop license, perhaps hoping that someone might find a use for its unusual design. On August 2020, I decided to place it into the public domain. At that point, I figured if anyone could find a purpose for this quirky, and frankly not very successful, creation, they should have free rein to do so.

Computechnodigitronic

When I released Computechnodigitronic on February 9, 2010, I was aiming to create something that captured the essence of 1980s digital

technology while pushing the boundaries of what a segmented LED/LCD display font could be. This font holds a special place in my heart—when people ask me which of my fonts is my favorite, Computechnodigitronic is always the answer. The inspiration came from looking at my calculator and thinking about LCD segmented digits, something I probably do more often than most people. I wanted to create a font that paid homage to the classic 7-segment display while breaking free from its limitations. I was inspired by fonts like Alan Birch’s LCD from 1981, which I admired in my Letraset catalog as a kid. Birch’s font struck a perfect balance between plausibility and legibility, and I wanted to achieve something similar with Computechnodigitronic. My goal was to create a heavy font that maximized legibility while just barely maintaining plausibility as a digital display. I started by fattening up the segments, but then I asked myself—did I really need segments at all? Why not use notches to mimic the segmented digit style? I broke all the rules: a totally square left side of the D, a letter V with impossible strokes. I fine-tuned it until I felt I’d struck that delicate balance between authenticity and readability. One key feature of Computechnodigitronic is its monospaced numerals, which allow for the creation of vertical numeric columns. This makes it particularly suitable for technical and retro-futuristic designs. The name “Computechnodigitronic” is a playful jab at the naming conventions of computer-related companies in the 1980s, which often used combinations of words like tron, compu, techno, digi, micro, and soft. On June 18, 2021, I gave Computechnodigitronic an update, removing some deprecated characters, fixing inconsistencies, and expanding the OpenType fractions feature. While Computechnodigitronic was never a big seller, it remains the font I’m most proud of. I used it as the heading on the Typodermic Fonts website for several years.

Conceal

When I launched Conceal on October 11, 2007, it was inspired by a very specific experience I had during a visit to Japan. I was at the cosmetics floor of Matsuzakaya in Nagoya, shopping with my fiancée, and I was amazed by the array of cosmetics brands I wasn't familiar with. What struck me was the prevalent use of humanist sans-serif typefaces, similar to Optima, in their branding. This observation sparked an idea: what if I created a display typeface that combined the elegance of these humanist sans-serifs with the visual texture of lipstick strokes? I wanted to design something that would be particularly effective for beauty industry and high-end fashion brand applications. The key feature of Conceal is how the strokes meet. Instead of overlapping at the corners, as is common in many typefaces, I designed them to “kiss”—just barely touching each other. This not only gives the impression of lipstick strokes but also adds to the overall sense of elegance and sophistication I was aiming for. Conceal features elegant curves and smooth lines, all designed to convey a sense of luxury. The name “Conceal” itself comes from “concealer”, tying it directly to the cosmetics industry that inspired it. On June 25, 2021, I gave Conceal an update. This included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting vertical metrics for better cross-browser compatibility. These technical improvements were part of my ongoing effort to keep my fonts current and functional across different platforms.

Confab

When I released Confab on July 20, 2022, I was exploring new territory in geometric typography. This typeface was the culmination of ideas I had been playing with in my previous releases, particularly the concept of pointy stroke ends. But with Confab, I wanted to push things further. The

main question I was asking myself was: How can I break alignment boundaries while still creating a typeface that looks well-behaved? I was aiming for something that would be starkly futuristic, but without falling into the typical art deco geometric clichés that are often associated with futuristic designs. Confab features unique geometric forms that are designed with pure shapes. The goal was to convey a sense of technical precision while still maintaining a fresh, unexpected look. I wanted each character to feel like it was precisely engineered, yet still part of a cohesive alphabet. One of the key aspects of Confab is how it plays with traditional typographic alignment. Letters extend beyond where you might expect them to, creating interesting negative spaces and interactions between characters. Despite this unconventional approach, I worked hard to ensure that the overall effect still feels balanced and “well-behaved”.

Containment

When I launched Containment on August 23, 2007, I was exploring the idea of creating a versatile font system that would allow designers to easily create headlines with various textured effects. The concept was inspired by my earlier work on Tandelle, but I wanted to take it a step further. Containment is essentially a set of four fonts that work together: a plain layer, a shadow layer, a crunchy-little-dots layer, a combination of all three. The idea was to give designers the flexibility to mix and match these layers, creating different visual effects depending on their needs. It's similar in concept to my marquee font Budmo, but instead of light bulbs, Containment uses little pieces of grit to create texture. Looking back, I realize that I probably should have named it something more closely related to Tandelle. This would have made it easier for people to see the connection between the two fonts. It's a reminder of how

important naming can be in helping users understand and utilize a font family effectively.

Conthrax

When I introduced Conthrax on April 19, 2016, I was aiming to create an ultramodern sans-serif typeface. Little did I know that it would become my only real typeface success of the 2010s. The process of creating Conthrax involved a bit of unconventional inspiration. I often use Brian Eno's Oblique Strategy cards to help develop font ideas, especially when I'm feeling stuck or heading towards overly familiar territory. In this case, I drew a card that read, "Do something boring." Taking this directive to heart, I set out to make the most boring ultramodern typeface I could think of. I based the proportions on Microgramma, a wonderful typeface that's often considered the ur-techno font, but also a somewhat boring choice. I made the strokes boringly rounded with dull corners and no interesting gaps. The 'n' and 'm' are symmetrical with shoulders softened like a wet bar of soap. I even resisted the urge to make the 'w' a flipped version of the 'm', as that would have been too interesting. The name "Conthrax" is a portmanteau of "contract" (boring) and "thrax" (sci-fi sounding), reflecting both the directive to be boring and the futuristic aesthetic. Conthrax comes in multiple weights and italics, offering versatility for various design needs. I released the Semi-Bold style with a free commercial use desktop license, which helped it spread quickly through the visual landscape. To my surprise, Conthrax became one of the go-to fonts for scientific and futuristic themes. It's the only font from that decade that I consistently notice out in the environment. This success was unexpected, especially given that I had deliberately tried to make it "boring."

In October 2024, I undertook a significant reorganization of the Conthrax family, standardizing the weight naming system: Book became Light, Light became Extra-Light, and Extra-Light was renamed to Thin. The Italic styles were renamed to Slanted for better clarity. I also expanded the family with two new styles: Hairline and Extra-Bold. Alongside these changes, I introduced a variable font version of Conthrax with weight and slant axes, offering even more flexibility. In December 2024, I focused on refining the typeface's technical aspects. This update improved stroke consistency and interpolation across several weights, with particular attention to the Light, Regular, and Semi-Bold weights. I addressed issues with the middle strokes of lowercase 'e' and 'a', which were previously too thin, and refined the strokes on currency symbols for better uniformity. The Heavy and Hairline weights remained unchanged in this update.

Creating Conthrax taught me a valuable lesson about not always following my instincts. Sometimes, constraints or directives that seem counterintuitive can lead to successful outcomes. It's a reminder that in design, what we perceive as "boring" might actually be exactly what's needed in certain contexts.

Contour Generator

When I released Contour Generator on December 7, 1998, I was drawing inspiration from a very specific source: the 1968 RCA logo. It's interesting how just three letters can spark the creation of an entire typeface, but the stark geometry of that logo provided sufficient guidance for the rest of the font. While Contour Generator isn't a strict recreation of the RCA logo, it follows its general look. The name "Contour Generator" sounds like something you'd find on an analog synthesizer, which I thought fit well with the retro-futuristic vibe of the font. In the original version, I included

a feature where users could choose between the ‘A’ in the capital and lowercase position to flip the wedge shapes, allowing them to fit together nicely. A few years later, I added some OpenType code to make these flipped letters happen automatically. Users can turn off this effect by disabling automatic ligatures in their application. On July 20, 2021, I gave Contour Generator an update. This included flipping the reversed left quotation marks (with the originals now accessible at Unicode 201B & 201F), removing some deprecated characters, adjusting the width of the ellipsis character, adding prime symbols, and tightening the gap between double quotes. Contour Generator was initially released with a free commercial use desktop license. On November 2022, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Coolvetica

Coolvetica, released on September 7, 1999, has become one of my most successful and enduring typeface designs. It’s a sans-serif font that captures the essence of 1970s logotype aesthetics, blending nostalgia with modern functionality. The inspiration for Coolvetica came from an unexpected source: a Dover book of logo designs. I was particularly struck by the Stop & Shop supermarkets logo from 1973-1982. This logo featured tightly spaced sans-serif letters with a distinctive lowercase ‘t’ that resembled a reversed ‘j’. This design resonated with me, partly because Stop & Shop wasn’t a familiar brand in Canada where I lived. The Stop & Shop logo exemplified a broader trend from the 1970s: the modification of Helvetica for custom logotypes. This trend fascinated me, and I saw an opportunity to create something that captured this specific moment in typographic history. My goal with Coolvetica wasn’t to create an exact replica of Helvetica or even a direct copy of these modified logos. Instead, I wanted to capture the essence of that era—to create a

typeface that felt like a logo designer’s interpretation of Helvetica, complete with imperfections and creative liberties. It was about evoking a feeling rather than achieving perfect precision.

One of the key features of Coolvetica is its extremely tight kerning. This tight spacing was crucial to achieving that authentic 1970s logo look. It’s worth noting that this makes Coolvetica primarily a display typeface—it’s not intended for body text but rather for headlines, logos, and other prominent visual elements. I extended the curly theme of the lowercase ‘t’ to other letters in the typeface. For example, the lowercase ‘j’ in Coolvetica has a full curl, contrasting with Helvetica’s more modest kink. These curly elements became a signature feature of the font, adding to its distinct personality. The name “Coolvetica” was a playful nod to its inspiration. Looking back, I find the name a bit cringe-worthy—there’s an inherent uncoolness in declaring something “cool”. However, I believe this somewhat cheesy name has contributed to the font’s popularity and memorability.

Coolvetica’s journey didn’t end with its initial release. In 2009, I undertook a significant rebuild and expansion of the typeface. This update included a range of weights from Ultra-Light to Heavy, as well as italic versions. I also expanded the language coverage, making Coolvetica more versatile for international use. These new styles were released as paid versions, while the original remained free. In April 2019, I expanded Coolvetica once again, this time adding condensed, compressed, and “crammed” widths. This update also brought further language support, including Greek, Cyrillic, and Vietnamese characters, as well as new currency symbols. The condensed regular, compressed regular, and crammed regular styles were released with a free commercial use desktop license, continuing the tradition of accessibility that began with the original release. One notable aspect of these narrower styles is their flat sides, a design choice that’s become somewhat rare in modern type

design. Most contemporary typeface designers use a single master to cover all styles, but there's no elegant way to interpolate between round and flat sides. To achieve this effect, I used a separate interpolation master for these narrow weights. In October 2024, with the release of Coolvetica 5.1, I implemented a significant reorganization of the font's style naming system. The weights were renamed for better clarity—Book became Light, Light became Extra-Light, Extra-Light became Thin, and Ultra-Light was renamed to Hairline. The naming convention was also adjusted so that weight now precedes width (for example, Bold Condensed instead of Condensed Bold), creating a more logical arrangement in font menus. Coolvetica's popularity has been remarkable. As of this writing, it's my most downloaded font on Dafont.com, with nearly 13 million downloads. Its first major public appearance was in the movie "Catch Me If You Can," which helped boost its visibility.

Over the years, Coolvetica has found its way into a wide variety of design contexts. While it's not a replacement for Helvetica in traditional settings, it fills a specific niche when designers want to evoke a certain retro cool. Interestingly, as we've moved further from the 1970s that initially inspired it, Coolvetica has taken on a new layer of nostalgia. It now also evokes the Y2K era, when it was first released and gained popularity. Creating and evolving Coolvetica has been a journey that spans more than two decades. From its origins as a personal experiment inspired by a logo in a book, to its current status as a widely used and recognized typeface, Coolvetica represents both the enduring appeal of certain aesthetic periods and the evolving nature of typography in the digital age. While I've created many typefaces over the years, Coolvetica holds a special place as a design that truly connected with people and stood the test of time...even if the name is super corny.

Cornpile

When I introduced Cornpile on August 19, 2016, it was a departure from my usual style. This slab-serif typeface was commissioned by Houghton Mifflin Harcourt publishing company for a children's book, which gave me the opportunity to create something quirky and playful. The defining feature of Cornpile is its zany shapes in the letterforms, which give it a unique, cartoon-inspired look. I designed it with six weights and accompanying italics, providing a range of options for designers to play with. Although the commission didn't require extensive language coverage, I decided to expand the character set to include support for Greek and Cyrillic alphabets. This decision to go beyond the initial requirements is something I often do, as it makes the font more versatile and valuable for a wider range of users. One of the fun features I incorporated into Cornpile is the use of OpenType alternates to create a pseudorandom bouncy look. This adds to the playful, dynamic feel of the typeface, making it particularly suitable for children's content. In creating Cornpile, I wanted to avoid the typical rectilinear superelliptical shapes often seen in digital fonts. Instead of flattening the round parts on the sides, top, and bottom, I constructed the round shapes using a system of three Bezier control points instead of the usual four. This approach gave the font a more unique, hand-drawn quality, especially when interpolating between weights. To make the font function properly, I eventually needed those control points to be placed on the sides and top/bottom. I thought I had cleverly solved this by adding a post-processing step to optimize the shapes without noticeable distortion. At the time, this worked great.

However, an unexpected challenge arose in late 2022 when Adobe chose Cornpile as one of the variable fonts they would feature for the official debut of variable fonts in early 2023. When I went to prepare the Cornpile

variable fonts, I realized my clever solution had created a significant problem. The variable font format required all those points to be on the sides, top, and bottom—exactly what I had avoided in my original design. This realization led to three and a half very long weeks of hard work. I essentially had to rebuild Cornpile from the ground up, painstakingly moving Bezier control points on all masters manually. I used the original masters on a background layer to ensure everything matched the original design. It was a laborious process, but necessary to make Cornpile work as a variable font. The result looks great, with smooth transitions between the variable font's different weights and styles. However, this experience taught me a valuable lesson about future-proofing my designs. Back in 2016, variable fonts had just been announced, and I had no idea that my unconventional geometry in the masters would cause problems down the line. Despite the challenges, I'm proud of how Cornpile turned out. It represents a playful side of my design work and has found its place in children's publishing and beyond.

Corzinair

When I released Corzinair on May 31, 2006, I was drawing inspiration from the IBM Selectric typewriter fonts of the 1960s. My aim was to create a typeface that captured the essence of those classic designs while adapting them for modern digital use. Corzinair features wide, squarish shapes and rugged serifs, characteristics that were common in typewriter fonts of that era. I designed it to come in three weights—regular, bold, and italic—and also created separate Small-Caps styles for web and application use. This range was intended to give designers some flexibility in how they could use the font. On June 4, 2021, I gave Corzinair an update. This included adjusting the width of the ellipsis character, fixing missing accent kern pairs for small caps, adding prime symbols, expanding the OpenType fractions feature, lowering inverse question and

exclamation marks, refining outlines, and removing some deprecated characters. These updates were part of my ongoing effort to keep my fonts current and functional across different platforms. On October 25, 2024, Corzinair 2.204 received minor adjustments to its style names to ensure they appear in the correct order in menus, making style selection more intuitive and organized. Looking back at Corzinair now, I have to be honest—while it’s serviceable, I don’t think it’s one of my more distinctive creations. It feels like “just another ‘me too’ sort-of-contemporary text font.” This assessment might seem harsh, but I believe it’s important to be critical of our own work, even years later. It’s a reminder that not every typeface we create will be groundbreaking or unique. Sometimes, in trying to capture a certain look or feel, we might end up with something that’s functional but not particularly memorable. I ended up using it as the basis for Antihistory, which gives it a more interesting twist.

Cotton

When I launched Cotton on August 28, 2007, I was aiming to capture the essence of vintage t-shirts in a typeface. The idea was to create something that would instantly evoke that worn, slightly distressed look that had become so popular in fashion during the 2000s. The basic letterforms for Cotton actually came from another typeface I had created, Sinzano. However, for Cotton, I took those forms on quite a journey. First, I tidied them up, making them cleaner and more uniform. Then, I deliberately “untidied” them again, but in a way that would mimic the natural wear and tear of a well-loved t-shirt. The real magic of Cotton, though, is in its texture. I used what I like to call my “proprietary secret sauce” to create that authentic vintage t-shirt look. One key ingredient in this process was a scan of flaking, painted fabric. This helped me achieve that perfect balance of wear that you’d see on an old, favorite tee. To enhance the natural, hand-printed look, I included OpenType ligatures in

Cotton. These allow for more natural-looking letter combinations, further selling the illusion of text printed on fabric. Looking back, I realize I might have been a bit late to the party with Cotton. By 2007, the vintage t-shirt craze of the early 2000s was starting to wind down. However, I think the bouncy, 1960s-inspired look of the letterforms gives Cotton a more timeless appeal that extends beyond just the vintage tee trend. On June 18, 2021, I gave Cotton an update. This included removing some deprecated characters, fixing an inconsistency between the space and non-breaking space characters, and adjusting vertical metrics for better cross-browser compatibility. These technical improvements were part of my ongoing effort to keep my fonts current and functional across different platforms.

Counterscraps

When I released Counterscraps on March 3, 2000, it was actually a product of the early Personal Digital Assistant (PDA) era, long before smartphones became ubiquitous. This typeface has a unique origin story that reflects the technology and design trends of that time. In the late 1990s, PDAs like the Palm Pilot were the cutting edge of mobile technology. These devices used styluses for input and had basic grayscale LCD screens. I owned a Palm Pilot 1000, which I used for various tasks, including checking emails and newsgroups on my commute. One day, just for fun, I decided to use my Palm Pilot to draw a set of kitchen-related clip art. The drawing apps on these devices were quite primitive, even compared to early versions of Microsoft Paint. There was no pressure sensitivity, and the screen resolution was similar to that of a Game Boy. For this project, I chose to use a fake linocut style that was popular in the 1990s. When I got home, I synced my Palm Pilot with my computer, autotraced the drawings, and decided to release them as a dingbat font. This became Counterscraps. Looking back, I have to admit

that I don't think the results are particularly great. The limitations of the drawing tools on the Palm Pilot, combined with the autotrace process, led to some rough designs. However, I hoped that someone might find a use for these kitchen-themed dingbats. Counterscraps was initially released with a free commercial use desktop license. In August 2020, I decided to place it into the public domain, making it freely available for anyone to use or modify. Creating Counterscraps was more of an experiment than a serious typographic endeavor. It represents a moment in time when mobile technology was just beginning to allow for creative work on the go, albeit in a very limited way. While the font itself might not be my best work, it serves as an interesting artifact of that era in technology and design.

Crack Man

When I released Crack Man on December 27, 1997, I was drawing inspiration from a very specific and personal source: the Pac Man arcade game marquee hanging in my work area. As a collector of video game marquees, I had both Pac Man and Mrs. Pac Man framed and on display, and it was only natural that this iconic imagery would eventually find its way into my font designs. Crack Man is my interpretation of the Pac Man logo, though I'll admit it's not a particularly authentic rendition. It's more of a playful nod to the original, capturing the essence of the Pac Man aesthetic rather than trying to recreate it exactly. The goal was to create something that would be instantly recognizable to fans of the game, while still having its own unique character. Initially, Crack Man didn't have separate layers, which meant designers had to color it in manually if they wanted to recreate the multi-colored look of the original logo. Later, I released separate layers to make this process easier for users, improving the font's versatility and ease of use. The name "Crack Man" is admittedly one of my funnier font names with an edgy twist that suggests

a more intense, perhaps slightly unhinged version of the beloved game character. Interestingly, Crack Man had the dubious honor of being the most unpopular font on BeFonts.com in 2016. While this might not seem like something to celebrate, I find it kind of amusing. After all, it's not every day that someone needs a Pac Man-inspired font, and the fact that it stood out, even in unpopularity, means it was memorable in its own way. Crack Man was initially released with a free commercial use desktop license, making it accessible to anyone who wanted to add a touch of retro gaming flair to their designs. In November 2022, I decided to place it into the public domain, further opening it up for use and modification.

Cranberry Gin

When I introduced Cranberry Gin on October 24, 1998, I was experimenting with octagonal techno-style typography. The name was inspired by my favorite cocktail at the time, but this had no bearing on the actual design of the typeface. Cranberry Gin is a relatively simple font that resembles the kind of typography you'd see used on pen plotters in the 1980s, but with a sci-fi twist. It's characterized by its geometric, octagonal shapes that give it a distinct retro-futuristic feel. Looking back at it now, I have mixed feelings about the design. While I think it looks decent in all caps, which can work well for headlines or logos aiming for a tech or sci-fi vibe, I feel the lowercase letters aren't as strong and somewhat detract from the overall quality of the font. Despite my reservations, Cranberry Gin found a significant use as the main headline typeface in Retro Gamer magazine for years. This application really played to the font's strengths, using it in all caps to create eye-catching titles that fit well with the magazine's nostalgic gaming content. I initially released Cranberry Gin with a free commercial use desktop license, and in November 2022, I placed it into the public domain. While it may not be

my most sophisticated design, its use in Retro Gamer magazine shows how even relatively simple fonts can find their niche and serve a purpose effectively.

Credit

When I released Credit on August 19, 2000, it was actually a combination of two typefaces I had created: Credit River (released on June 25, 1996) and Credit Valley (created in 2000). These two fonts were so similar that I eventually decided to merge them into a single family under the name Credit. Credit River was my first attempt at this style. It's a modular serif font that incorporates some of the deconstructive weirdness that was popular in typography during the 1990s. Credit Valley, on the other hand, is a slightly toned-down version of Credit River, with some of the more quirky elements removed. The name "Credit" comes from the fact that I was living in the Credit Valley near the Credit River in Mississauga when I created these fonts. However, I should clarify that the design doesn't relate to anything specific about these locations—it was just a name that felt right at the time. Looking back at Credit now, I have to admit that it looks somewhat amateurish. But in a way, that's part of its charm—it captures the look and feel of late 1990s and early 2000s freeware fonts. It's a time capsule of sorts, reflecting the postmodern, digital aesthetic that was popular around the turn of the millennium. Some of the distinctive elements of Credit include a backwards "A" and an unconventional lowercase "g". These quirky touches were very much in line with the experimental typography of the era. Credit was initially released with a free commercial use desktop license, making it accessible to anyone who wanted to use it. In April 2024, I decided to place it into the public domain, further opening it up for use and modification.

Cretino

When I released Cretino on January 26, 2000, it was more of an experiment and a joke than a serious typeface design. The story behind Cretino is a testament to how sometimes, our most unintentional creations can take on a life of their own. I've never been particularly skilled at handwriting or cursive, despite my parents' efforts to improve my penmanship with a Sheaffer calligraphy set. In fact, my attempts at calligraphy as a teen, including a gig writing nameplates for a charity event, were quite amateurish. The creation of Cretino began when I got a Wacom Graphire drawing tablet in late 1999. I was just messing around with it in my font editing software, not intending to create anything serious. I started with some lousy calligraphy, adding short strokes in strange places. To make it even more ridiculous, I added thin, nonsensical scribbles over the capital letters for "fanciness." The result was so silly that I thought it would be funny to release it as a joke or an easter egg on my website. I decided to put it on the main Larabie Fonts site, about a year and a half before I started Typodermic. I gave it a name that suggested its silliness, though I now realize the term I chose is offensive. To my great surprise, people actually started using Cretino! I saw it pop up on winery labels, restaurant menus, and someone even got a tattoo of it. This unexpected adoption of what I considered a joke font was both amusing and a bit baffling to me. In the 2010s, I gave Cretino a bit of a cleanup. I fixed some of the graphical glitches but deliberately left the overall silly look intact. After all, that was its charm. Looking back, I think Cretino's appeal lies in its non-serious, homespun look. It has the appearance of a kid playing with a calligraphy pen for the first time, which seems to resonate with certain design needs. Cretino was initially released with a free commercial use desktop license, and in November 2022, I placed it into the public domain. The story of Cretino is a reminder that in design, sometimes our playful experiments can resonate with

others in ways we never anticipated. It's also a lesson in how a font's perceived character can be more important than technical perfection. While I may have created Cretino as a joke, for some users, it filled a genuine need for a casual, handmade-looking script font.

Croteau

When I introduced Croteau on August 28, 2007, I was aiming to create a typeface that captured the essence of 1960s horror movie typography. The process of creating this font was quite interesting and involved some unexpected combinations. Croteau actually started life as an interpolation between two very different fonts: Chinese Rocks Regular and Tank Light. The result of this unusual blend was, as you might expect, a bit of a mess. However, there was something charming about it—it had this 1960s Frankenstein or beatnik type of feeling that I found intriguing. To enhance the creepy factor, I added lots of notches to the letterforms, giving it more of a caveman look. After cleaning up the interpolation issues, I incorporated the same set of interlocking letter pairs and triplets that I had used in my Sinzano typeface. The final touch was setting it at a slight oblique angle. One of the key features of Croteau is its 250 ligatures, which create intriguing interlocking letter effects. These ligatures, combined with the peculiar letterforms and outrageous slab serifs, contribute to the font's eerie, off-kilter appearance. The name “Croteau” comes from a defunct Quebec discount store chain. I want to clarify that no disrespect was meant to the Croteau family—I just thought the name had such a funny ring to it that I couldn't resist using it for this quirky typeface. On June 25, 2021, I gave Croteau an update. This included removing some deprecated characters, replacing the reversed left quotation marks with proper quotes (while keeping the old ones accessible through Unicode), and adjusting vertical metrics for better cross-browser compatibility. Looking back, I'm quite pleased with how

Croteau turned out. It's always nice to see it used for light horror and Halloween themes, which is exactly the kind of application I had in mind when creating it. Creating Croteau was an interesting exercise in combining unexpected elements and refining the results into something cohesive and usable. It's a reminder that sometimes in design, the most interesting results can come from unusual starting points or combinations.

Crystal Radio Kit

When I released Crystal Radio Kit on December 22, 1997, it was a tribute to a brand that had been a significant part of my childhood—Radio Shack. The typeface was inspired by the iconic Radio Shack logo, which was used from 1972 to 1994. As a kid, I was obsessed with Radio Shack. It wasn't just a store; it was a wonderland of electronic components, gadgets, and educational materials. I vividly remember the excitement of picking up their annual catalog each September. Back then, Radio Shack was a haven for electronics enthusiasts, offering components like transistors, diodes, and capacitors right off the rack. My fascination with Radio Shack extended to their partnership with DC Comics, which produced a series of comics featuring “whiz kids” and exploring the history of electronics. These comics, now available on archive.org, left a lasting impression on me. The creation of Crystal Radio Kit was sparked by a trip to London, England in September 1997. I was there for a video game conference, promoting a game called Dark Colony. During this trip, I noticed that in England, Radio Shack was called Tandy, but it used the same font from 1981 to 1999. This observation rekindled my interest in the Radio Shack logo font. When I returned home, I set out to create a full typeface based on the Radio Shack logo. I had a vague memory of seeing more letters in this style in the old Radio Shack comics. Without having that material available, I had to extrapolate most of the alphabet based

on the few letters available in the Radio Shack and Tandy logos. Years later, when I had the opportunity to look through all the digitized Radio Shack comics and catalogs, I realized that my memory of seeing additional letters was incorrect. It seems that no letters outside of the Radio Shack and Tandy logos were ever officially created. Crystal Radio Kit was initially released with a free commercial use desktop license. On April 2024, I decided to place it into the public domain, making it freely available for anyone to use or modify. Creating this typeface was a nostalgic journey for me, revisiting my childhood fascination with electronics and the role Radio Shack played in nurturing that interest. While it may not be an exact recreation of an official Radio Shack font, Crystal Radio Kit stands as my tribute to a brand that inspired a generation of geeks.

Cuomotype

When I launched Cuomotype on March 8, 1998, it was essentially a distressed version of another typeface I had created called Larabiefont. The original Larabiefont was based on the font from an Olympia Senatorial No. 71 manual typewriter, which gives Cuomotype its distinctive typewriter-like quality. The creation of Cuomotype was actually inspired by a suggestion from someone named Cuomo, which is where the name comes from. It's a simple but effective way of adding a worn, distressed look to the clean lines of the original Larabiefont. I initially released Cuomotype with a free commercial use desktop license, making it accessible to anyone who wanted to use it. On November 2022, I decided to place it into the public domain, further opening it up for use and modification.

Cybermontage

When I launched Cybermontage on December 1, 2018, I was diving deep into the vibrant world of postmodern typography from the late 1980s and early 1990s. This era was a colorful and exciting time in design, characterized by a bold rejection of traditional rules and a playful mixing of styles. The postmodern typography scene of this period was all about breaking conventions. Designers were no longer content with the “less is more” mentality of modernism. Instead, they embraced a “more is more” approach, mixing typefaces and styles with abandon. Unlike the grungy, ransom note aesthetic of the punk era, this postmodern style was sleek and professional, albeit in a deliberately eclectic way. One of the hallmarks of this era was the unexpected combination of familiar old typefaces with art deco and techno elements. Designers drew inspiration from the Memphis furniture design movement, incorporating geometric art deco shapes into their typography. The result was a visual language that was both nostalgic and futuristic, familiar yet surprising. In creating Cybermontage, I wanted to capture the essence of this postmodern typographic spirit. To achieve the pseudorandomized effect that’s so characteristic of Cybermontage, I decided to create seven variations of each letter and numeral. This process was quite intensive. I started by combing through my own catalog of typefaces, selecting individual characters that fit the aesthetic I was going for. Then, I delved into old metal type font catalogs, scanning classics like Franklin Gothic, Bodoni, and various Latin serif fonts. The final step was to create a series of geometric characters inspired directly by postmodern typography. This mix of sourced and original characters allowed me to create a font that feels both familiar and novel, much like the postmodern designs that inspired it. Cybermontage uses OpenType technology to shuffle these glyph variations, creating a dynamic, ever-changing appearance that captures the energetic spirit of postmodern design. The result is a

typeface that's anything but boring—it's a celebration of the rule-breaking, mix-and-match aesthetic that defined an era. While creating Cybermontage was a lot of work, I believe the result truly captures the essence of that exciting period in typography. It's a font that allows designers to easily recreate the bold, eclectic look of late 80s and early 90s postmodern design, bringing a bit of that era's rebellious spirit into contemporary projects.

Cyclopentane

When I released Cyclopentane on August 17, 2012, I was drawing inspiration from a very specific and nostalgic source: the logo on the backglass of the classic pinball game, Xenon. This 1980 Bally pinball machine, designed by Greg Kmiec, holds a special place in arcade history as the first talking pinball table by Bally and the first with a female voice. As a kid, seeing Xenon in the arcade was a stunning experience. Amidst the buzz of new video games, this mechanical marvel really stood out. Its clear acrylic tube shot, transporting the ball from the upper-right to the middle-left of the playfield, was a visual spectacle enhanced by a string of small lights. But what really captured my imagination was the backglass artwork—in my opinion, one of the most gorgeous designs ever to grace a pinball machine. The Xenon logo featured unicase flare serif lettering with overlaps, creating a flowing effect where the letters merged together. Despite the lack of negative space between the letters, the word “Xenon” remained readable. This unique design became the inspiration for Cyclopentane. Translating this effect into a functional font was no easy task. In many ways, Cyclopentane doesn't work well as a traditional font—it's more suited for logo design or very specific typographic applications. It was an experiment in pushing the boundaries of legibility and letter formation. While I love the effect Cyclopentane creates, I realized it was too unusual to be commercially successful.

That's why I decided to place it into the public domain on November 2022. My thought was that if it wasn't going to make money, at least it could be freely available for designers to experiment with and potentially find unique applications for.

Dacquoise

When I released Dacquoise on August 7, 2014, I was drawing inspiration from an unexpected source – an old patisserie awning I saw in Nagoya, Japan. This chance encounter with a piece of signage sparked the creation of a typeface that aims to capture the essence of Art Deco elegance and the charm of Parisian pâtisseries. Dacquoise features luxurious curves, delicate dots, and intricate notches that give it a distinctly Art Deco feel. The name itself, “Dacquoise,” refers to a type of French dessert, which felt fitting for a typeface inspired by a patisserie sign and designed to evoke the atmosphere of a Parisian bakery. I initially released Dacquoise with a free commercial use desktop license, making it accessible to designers who wanted to incorporate that Art Deco flair into their work. On April 2024, I decided to place it into the public domain, further opening it up for use and modification.

Daphyre

When I introduced Daphyre on January 19, 2022, I was aiming to create an ultramodern headline typeface that would blend the sci-fi aesthetics of the 1960s with contemporary design elements. In many ways, this project was an attempt to recapture the spirit of my early designs from 1996 and 1997, tapping into that Y2K vibe that characterized a lot of typography from that era. Daphyre features soft edges and techno strokes, drawing significant inspiration from the magnetic ink character recognition (MICR) inspired display types that were popular in the 1960s.

These fonts, often used in financial documents and early computer readouts, had a distinct futuristic look that I wanted to reinterpret for modern use. One of the unique aspects of developing Daphyre was my approach to the design process. Instead of starting with the Latin alphabet as I usually would, I began by focusing on the Greek alphabet. My goal was to explore more progressive Greek letter styles, which then informed the overall aesthetic of the typeface. This approach allowed me to create a cohesive design that works well across multiple alphabets.

Darkheart

When I introduced Darkheart on January 30, 2007, I was aiming to capture the essence of 1960s horror cinema typography. This condensed typeface features interlocking letterforms that evoke the monstrous creatures often seen in B-movies of that era. The design of Darkheart was heavily influenced by the interlocking letter trend of the 1960s. This style, which faded away by the mid-1970s, was challenging to achieve with traditional typesetting methods. It required either hand lettering or the use of phototypesetter systems, where skilled operators could manually select from a massive set of interlocking characters. The advent of OpenType technology in the 2000s opened up new possibilities for interlocking fonts. This technology allowed for programming that could automatically substitute combinations of characters with custom interlock sets or use rules to make characters tuck into one another. The base for Darkheart is my Gnuolane typeface, a compact grotesque style similar to classics like Franklin Gothic Condensed, but with a more 1960s look. To enhance this retro feel, I made some of the counters square, mimicking the beatnik look of 1960s fonts like Ad Lib. After creating all the variations and interlocks, I increased the number of points and used a software routine to randomize their locations. Then, I converted the results to a bitmap layer and autotraced it, giving Darkheart a rough, cut-

paper analog feel. As a final touch, I skewed it to the right by about one degree. On June 25, 2021, I updated Darkheart, removing some deprecated characters and fixing inconsistencies. This kind of maintenance helps ensure the font remains usable as technology evolves. Looking back, I think Darkheart successfully captures that 1960s B-movie schlock monster vibe I was going for. It's a font that allows designers to easily create text that looks like it could be dripping off a drive-in movie screen or oozing across a vintage horror comic book cover.

Dazzle Ships

When I released Dazzle Ships on January 27, 1997, I was indulging in my fascination with segmented LCD displays and pushing that concept to an extreme. This modular techno typeface was an exercise in creating a deliberately complex and alien-looking character system. The idea behind Dazzle Ships was to design a segmented font that resembled a circuit board, but with an overly elaborate and almost nonsensical approach to forming letters. It's not the kind of design that would make sense from a commercial standpoint, but that's what made it exciting to create. This font is a perfect example of the creative freedom that the early free fonts era allowed. Without the pressure of needing to sell the font or make it commercially viable, I could experiment with these unconventional ideas. The cost of creation and distribution was essentially zero, which meant there was no financial risk in pushing boundaries and creating something purely for the sake of design exploration. The name "Dazzle Ships" comes from the OMD (Orchestral Manoeuvres in the Dark) album of the same name. It's a reference to the dazzle ships used mainly in World War I, which were painted with geometric stripes designed to confuse the enemy about the ship's speed and direction. In a similar vein, this font is designed to confuse the reader—it's more about visual impact than easy legibility. Dazzle Ships

was initially released with a free commercial use desktop license, making it accessible to anyone who wanted to experiment with its unique aesthetic. On November 2022, I decided to place it into the public domain, further opening it up for use and modification.

DDT

When I launched DDT on August 12, 2009, I was aiming to create a sans-serif typeface that captured the best elements of classics like Univers and Eurostile. My goal was to strike a balance between clarity and seriousness, while maintaining a scientific, mid-20th century feel. The name DDT was chosen for its mid-20th century connotations and its slightly sinister edge. I wanted a name that alluded to something technical, like DIN, and font names made solely from initials weren't common at the time. The development of DDT was an interesting journey. It started with Light, Regular, and Bold weights, each with italics. About a year later, Roxio Inc. commissioned Book and Semi-Bold weights and a condensed width. Later still, another client requested extended widths and expanded language coverage. This gradual expansion meant that DDT wasn't initially planned as a full font family, which led to some challenges in maintaining consistency across the range.

The inspiration for DDT came from my love for both Univers and Eurostile typefaces. I admired their cool, superelliptical neutrality—to me, they looked like science. While Univers is quite readable as a text font, Eurostile is a bit too square for comfortable reading. I wanted to create a font that combined the best aspects of both. To find the right balance, I scanned samples of capital and lowercase 'O' from both typefaces from an old font catalog. By overlaying them and drawing a line halfway between both, I found the sweet spot that gives DDT its familiar yet unique look. The rest of the letterforms followed this superelliptical curve

tension. Creating DDT was a challenging process, especially when it came to certain letterforms. The ‘S’, for example, is particularly difficult to draw with superelliptical curves, and these shapes don’t interpolate well without a lot of work. On November 9, 2022, I gave DDT a major overhaul. This update included changing style names for better cross-platform compatibility and menu sorting, enhancing stroke width consistency in lighter weights, and reworking the italics for smoother curves and more consistent stroke width. I also addressed issues with how certain letters, especially the lowercase ‘a’ and ‘e’, were interpolating. On October 18, 2024, DDT was released as a variable font under the name DDT Variable, marking a significant evolution in the typeface’s functionality.

Looking back, the creation and evolution of DDT has been a lesson in the complexities of developing a comprehensive font family. It’s a reminder that typeface design is an ongoing process, and that there’s always room for improvement and refinement, even years after the initial release.

Dealerplate

When I released Dealerplate on August 13, 2019, I was aiming to create a comprehensive typeface that could mimic a variety of license plate styles from across North America. This project was inspired by my observations during visits to Canada, where I noticed the diversity of license plate designs from different provinces and neighboring U.S. states—something that contrasted sharply with the uniform license plates I was used to seeing in Japan. Dealerplate features 17 embossed designs, representing various states and provinces across the United States and Canada. I decided to focus solely on embossed plates, excluding flat printed or digital designs, to maintain a certain aesthetic consistency. The research phase of this project was extensive and challenging. Finding a full

alphabet for each state or province’s license plate design wasn’t easy. I had to piece together letters and numerals from various sources—screenshots of cars, custom plates, and anything else I could find. Rather than tracing these exactly, I used them as references, allowing me to refine the designs. One key decision I made was to smooth out some of the abrupt curves often found in license plate fonts. Since these are typically designed by engineers rather than typographers, they often lack finesse in areas like curve connections. My goal was to create a typeface that captured the essence of license plates while still functioning well as a font. To that end, I added overshoots to round characters like ‘O’, making them appear the same size as rectangular characters like ‘E’. This isn’t typical in actual license plates but improves the typeface’s performance in general use. I also added a rounded corner effect to all the plates to simulate the result of metal stamping and ink rolling, enhancing the realistic look. While license plates don’t require an extensive character set, I decided to expand Dealerplate’s repertoire significantly. It includes support for Greek and Cyrillic alphabets, as well as OpenType fractions, numeric ordinals, and other symbols. This might seem excessive—after all, who needs a Greek New Hampshire license plate?—but my aim was to create a versatile tool for designers who want to evoke a license plate feeling, rather than strictly recreate authentic plates. Creating Dealerplate was an interesting exercise in balancing authenticity with usability.

Debusen

When I released Debusen on July 7, 2008, I was aiming to create a typeface that conveyed a sense of safety and harmlessness through its design. The rounded, soft edges of Debusen were intended to give it a friendly and approachable feel, making it suitable for projects that required a gentle, non-threatening typography. The name “Debusen”

comes from a Japanese word for someone who prefers a heavier partner, which I felt matched the chubby, non-serious look of this typeface. My intention with the design was to create a soft, doughy appearance—the kind of font you might use for a bakery. However, I wanted to avoid falling into the trap of recreating the bubble gum look popular in the late 1960s or early 1970s. To achieve this, I incorporated some 21st century touches in the letterforms, giving Debusen a more contemporary feel. In designing Debusen, I paid particular attention to the lowercase letters. I'm quite pleased with how they turned out—they have a nice bounce to them that adds to the font's friendly character. The all-caps version, in my opinion, doesn't work quite as well. On May 25, 2021, I gave Debusen an update. This included fixing an inconsistency between the width of the space and non-breaking space characters, adding prime symbols (foot and inch marks), removing some deprecated characters, adjusting vertical metrics for better cross-browser compatibility. It's not the kind of font you'd use for every project, but for those times when you need to convey a sense of softness and safety, I think Debusen does the job well.

Deception

When I introduced Deception on April 7, 2022, I was venturing into the world of sub-pixel typography, and I have to say, I had a lot of fun with this project. Deception is essentially a bitmap font, but with a twist—it uses four levels of gray to round corners and smooth lines, creating a more fuzzy look than traditional pixel fonts. The core of Deception's design is based on 4 master glyphs, each containing one pixel. By altering these master pixels, I was able to create ten different effects or styles, including Array, Bars, Blocks, and Diamonds. Each of these styles offers a unique visual effect, allowing designers to create a range of looks from modern architectural themes to retro computing aesthetics. One of the most interesting aspects of creating Deception was the happy accident that

occurred with the “System” variation. In this style, I use a dot pattern for the various gray levels. However, I mistakenly swapped the light gray pixel with the dark gray pixel. The result was this delightfully glitchy look that I decided to keep because it added an extra layer of intrigue to the font. My goal with Deception was to offer something more experimental and weirder than the typical pixel fonts out there. I wanted to give designers a tool to create digital display-inspired designs that go beyond the usual blocky pixel aesthetic.

Deftone Stylus

When I released Deftone Stylus on March 13, 1999, I was drawing inspiration from the bold, commanding aesthetics of vintage auto garage signs and the design trends of the 1940s and 1950s. The initial spark came from the Raybestos logo, but as I delved deeper into research, I found a wealth of inspiration in older automotive and motorcycle logos from that era. The design of Deftone Stylus is characterized by precise, retro-technological contours. I was particularly inspired by a constructed script style that seemed to be in fashion during the 40s and 50s. While researching Harley Davidson logos and insignias (of which there are many), I came across a constructed script logo more commonly seen in the 1990s. This gave me the idea to flatten the sides of the letters, emphasizing the obliqueness and giving a sense of speed. One of the key features I added in a later version was OpenType ligatures. These improved the stroke joints, especially on letters like ‘o’ and ‘r’, enhancing the natural flow of the script. The name “Deftone Stylus” comes from a promise I made to a Deftones fan who asked me to name my next font after the band. Even though I hadn’t heard their music at the time, I couldn’t say no to such an enthusiastic request. True to my word, I used it for this font. Deftone Stylus quickly gained popularity after its release. It became the go-to constructed script font for anything related to vintage

American themes. Its versatility and distinctive style made it suitable for a wide range of projects, particularly those with a vintage automotive theme. I initially released Deftone Stylus with a free commercial use desktop license, making it widely accessible. On April 2024, I decided to place it into the public domain, further opening it up for use and modification. Looking back, the creation of Deftone Stylus was an interesting exercise in capturing a specific era's aesthetic and translating it into a versatile typeface. It's gratifying to see how widely it's been adopted and used over the years. The success of Deftone Stylus also influenced my later work—I recycled parts of this font to create my Sloe Gin Rickey typeface. Whether it's been used for actual vintage-themed designs, automotive projects, or anything else needing that bold, retro-technological look, I hope Deftone Stylus has helped designers capture a bit of that classic mid-20th century American style in their work.

Degrassi

When I launched Degrassi on January 8, 2001, I was aiming to create a typeface that captured the essence of street art and graffiti culture. The font features bold lines and an urban feel, designed to add a touch of edginess to various design projects. It's important to note that despite its name, Degrassi has no connection to any of the Degrassi television series. In fact, I've never seen a single episode of any Degrassi show. The name choice was purely coincidental and came from an amusing anecdote a coworker shared about an awkward encounter with Degrassi actors on a Greyhound bus. Interestingly, while Degrassi: The Next Generation does have a graffiti-inspired logo, this font was actually released a few months prior to the show's premiere. Any similarity is purely coincidental. The graffiti style I aimed for with Degrassi is what's known as a "throw-up" in street art terminology—it's somewhere between a quick tag and a more elaborate piece. Looking back, I realize

the execution could have been better. I should have sketched it out in pencil first rather than drawing it directly in font software. The result is, admittedly, a bit wack. Initially, I only released one outline style, but later I added a fill layer to make it easier for designers to add color to their designs. I initially released Degrassi with a free commercial use desktop license, making it widely accessible. On April 2024, I decided to place it into the public domain, further opening it up for use and modification.

Dekatron

When I released Dekatron on March 18, 2024, I was exploring new territory in typeface design. This monospaced font was an experiment in using corner radii to define all the curves in a multi-weight typeface, which is quite different from the traditional approach of using Bezier curves. Dekatron features a squarish design with rounded corners, aiming for a futuristic aesthetic that aligns with modern design trends. I created six weights ranging from extra-light to extra-bold. The process of creating Dekatron was quite unconventional. Due to limitations in FontLab’s ability to merge shapes with radial corners, I had to work on this font with no curves initially, adding them only at the end of the project. This meant that for most of the design process, letters like ‘O’ were just rectangles. My desk was covered with notes about corner radii for each character and weight. One of the key features of Dekatron is its global tension setting, which allowed me to fine-tune the overall level of superellipticity across the entire font family. This gave me precise control over the font’s appearance and ensured consistency across all weights. If this weren’t a monospaced font, I don’t think I could have done that but since I didn’t have to deal with spacing, working partially blind wasn’t a big problem. The name “Dekatron” refers to an obsolete device—a vacuum tube with 10 anodes used in early computers, calculators, and other counting-related devices. I felt this name

complemented the technical, futuristic look of the typeface. a reminder that even in a field as established as typeface design, there's always room for innovation and new approaches. Whether Dekatron has been used for futuristic user interfaces, tech branding, or anywhere else needing that modern, technical look, I hope it's given designers a unique tool to work with.

Delta Hey Max Nine

When I released Delta Hey Max Nine on April 14, 1998, I was aiming for a curly cartoon font with a unique twist. Instead of using a drawing tablet, I challenged myself by creating it with a mouse, which gave it an especially unhinged look. The name comes from a nonsense lyric in Adam Ant's 1985 song "Apollo 9," adding to its quirky character. While the curliness somewhat evokes a 1970s vibe, the mouse-drawn lines give it a distinctly 1990s feel. I initially released Delta Hey Max Nine with a free commercial use desktop license, and in November 2022, I placed it into the public domain. It's a font that captures a specific moment in digital design—that raw, slightly chaotic aesthetic of early computer-drawn typography. Whether it's been used for fun, casual designs or nostalgic 90s-themed projects, I hope it's brought a touch of that era's digital quirkiness to designers' work.

Deluxe Ducks

When I introduced Deluxe Ducks on January 28, 1998, it was essentially a low-effort retooling of my Pricedown font. I'll admit, it wasn't my most ambitious day in font design. The result is a twin line display typeface that, frankly, didn't gain much popularity. The name "Deluxe Ducks" was inspired by the pub rock band Ducks Deluxe, though the connection

doesn't go beyond that. I initially released it with a free commercial use desktop license, and in August 2020, I placed it into the public domain.

Dendritic Voltage

When I released Dendritic Voltage on June 19, 1999, I was inspired by a photo of Akihabara, Japan's electronics district. My fascination with Japan led me to create this bold techno font, aiming for something weird and futuristic. Initially, it had a narrow lowercase set that proved unpleasant to use, so I later removed it, making it an all-caps design. The original version featured a twin-line capital L, imitating the Laox shop sign I saw in the photo. However, realizing this could be mistaken for a double L, I changed it to a single-line L in a later version. I added an OpenType rule to substitute an LL ligature when users type two L's consecutively. Dendritic Voltage was initially released with a free commercial use desktop license and placed into the public domain in November 2022. It reflects my early attempts at capturing the essence of Japan's tech culture in typeface design.

Densmore

When I introduced Densmore on March 25, 1998, I was drawing inspiration from The Doors' iconic geometric logo. This typeface was my attempt to capture the essence of that distinctive design while expanding it into a full, usable font. Densmore includes three styles, allowing for layering effects by offsetting and changing colors. I named the alternating layer styles "Densmore Pink" and "Densmore Blue". The name "Densmore" itself comes from John Densmore, the drummer for The Doors. The original Doors logo was hand-drawn, based on a stencil-style Art Deco type popular in the early 20th century. One of its unique features was that the line through each letter "o" slants in a different direction. I

incorporated this detail into Densmore by adding an OpenType rule that automatically adds this effect to any word with two consecutive o's. In OpenType-savvy applications, users can access an alternate lowercase-style T. On June 25, 2021, I updated Densmore. This update included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting vertical metrics for better cross-browser compatibility. The initial version of Densmore was released with a free desktop license, making it accessible to fans of The Doors and anyone interested in that geometric, Art Deco-inspired style.

Deportees

When I launched Deportees on August 6, 1997, I was aiming for a slender, creepy cacography. To achieve this, I used a damaged mapping quill on cheap bond paper. The quill's sharpness caused rips in the paper, soaking up more ink and giving the font a distinctive "murder vibe". Named after Billy Bragg's cover of a Woody Guthrie song, Deportees is a scrawled horror font that's great for Halloween and other spooky uses. I initially released it with a free commercial use desktop license and placed it into the public domain in August 2020. Deportees captures a raw, unsettling aesthetic that can add an authentic touch of horror to various design projects.

Desperate

When I released Desperate on June 26, 2009, I was aiming to capture the energetic, DIY aesthetic of new wave and punk rock design. The typeface features interlocking shapes that give it a distinctive new wave feel, while also conveying an aggressive, dynamic style. One of the key features of Desperate is its use of OpenType technology to generate ligatures for over 200 letter combinations. This creates a dynamic and unpredictable

appearance, mimicking the hand-designed look of punk and new wave graphics. While the individual letterforms are relatively simplistic, it's these ligatures that really give Desperate its authentic, DIY character. The name "Desperate" comes from the song "We're Desperate" by the punk band X, which fits perfectly with the font's aesthetic and energy. On June 18, 2021, I gave Desperate an update. This included removing some deprecated characters, fixing inconsistencies, replacing reversed left quotation marks with proper quotes (while keeping the old ones accessible through Unicode), adjusting vertical metrics for better cross-browser compatibility, and expanding the OpenType fractions feature.

Dialup

When I launched Dialup on March 22, 2024, I was paying homage to the groundbreaking work of Bob Newman and Philip Kelly, particularly their iconic Zipper and Data '70 typefaces. These designs perfectly encapsulate that fascinating period in the late 1960s when computer-themed typography collided with psychedelic aesthetics. I've always been intrigued by this era. Computers in the 1960s were far from the user-friendly devices we know today—they were mysterious, imposing machines that most people had never interacted with directly. Yet, there was something inherently trippy about the concept of these "electronic brains" that captured the public imagination. In creating Dialup, I wanted to capture that juxtaposition of cold, computerized precision and wild, psychedelic energy. The font features a pixel-based design that nods to early computer displays, but with a psychedelic twist that makes it feel more organic and fluid.

Die Nasty

When I released Die Nasty on January 16, 1999, I was aiming to create a headline typeface with a glam rock twist, heavily influenced by the iconic Kiss insignia. The name was inspired by their “Dynasty” album, reflecting the font’s rock ‘n’ roll roots. Initially, Die Nasty included the faces of the four Kiss members, but I later removed these to avoid copyright issues. The original design also featured an ‘R’ that was simply a flipped ‘S’, but I replaced this with a more conventional shape for better readability. The ‘O’ was originally a rotated version of the triangular ‘D’, but I later changed it to a rectangular shape that I felt worked better. In developing Die Nasty, I dove deeper into Arts & Crafts lettering styles, which helped refine the overall aesthetic. I added OpenType rules to automatically flip certain letters for more elegant combinations. The font features variant forms for A, M, V, and W that appear in different contexts in OpenType-aware applications. On February 14, 2022, I gave Die Nasty a significant update. This included removing deprecated characters, adjusting quotation marks, expanding the OpenType fractions feature, and updating the stylistic alternates feature. I also made the original 1999 version of the letter ‘O’ available as a historical alternate. It’s been fascinating to see how other typeface designers have created their own extrapolations of the Kiss logo. It’s a testament to how just three letters can inspire such diverse interpretations. I was thrilled when Kiss started using Die Nasty on their official merchandise and website. Interestingly, while I wasn’t a big Kiss fan when I created the font, I’ve since gone through a heavy Kiss phase and am ready for recruitment!

Dignity of Labour

When I introduced Dignity of Labour on February 7, 1999, I was drawing inspiration from the computer revolution of the 1960s, but with a twist.

This display typeface was one of my first attempts at taking the MICR-inspired fonts of the 1960s, like Data '70 or Westminster, and pushing them in a new, wild direction. The name “Dignity of Labour” comes from a 4-track release by The Human League in 1979, reflecting the font’s techno-futuristic aesthetic and its connection to electronic music culture. Dignity of Labour features intricate, technological letterforms designed to create an authentic Y2K feel. Remember, this was released just before the year 2000, when anticipation (and anxiety) about the new millennium was at its peak. I wanted to create a font that captured that sense of technological progress and uncertainty. I initially released Dignity of Labour with a free commercial use desktop license, making it widely accessible to designers looking to capture that turn-of-the-millennium tech aesthetic. On April 2024, I decided to place it into the public domain, further opening it up for use and modification.

Dirtstorm

When I released Dirtstorm on May 1, 2007, the inspiration came from an unusual and amusing source. I had heard a story about someone who cleverly tricked an internet scammer into making a hand-cut stencil sign. This scammer-made stencil became the basis for Dirtstorm’s design. The scammer had inadvertently created enough signs that I was able to piece together most of the alphabet. I manually traced these letters and developed the font, including custom ligature pairs to enhance its authenticity. To achieve the gritty, urban aesthetic of Dirtstorm, I designed it to mimic a raw, hand-cut appearance. After creating the basic letterforms, I used Photoshop along with layers of grunge textures and film grain effects to give it that spray-painted look. The result is a typeface with tattered textures and rough edges that truly captures the essence of street stencil art. On June 25, 2021, I gave Dirtstorm an update. This included removing some deprecated characters, expanding the

OpenType fractions feature, adjusting vertical metrics for better cross-browser compatibility, and refining outlines to fix minor issues. Creating Dirtstorm was an interesting exercise in translating real-world, hand-made lettering into a digital typeface. It's a reminder that inspiration can come from unexpected places—even from outsmarting scammers.

Dirty Baker's Dozen

When I released Dirty Baker's Dozen on January 16, 1999, I was aiming to create a typeface that captured a vintage, worn look. The origin of this font has an interesting story that even I had forgotten for years. Initially, I thought it was based on a stencil, but couldn't remember which one. My friend Jeff Levine, a world-leading expert on stencils, pointed out that he'd never seen a stencil matching this font. This prompted me to really dig into my memory. As it turns out, Dirty Baker's Dozen wasn't based on a stencil at all. I had actually scanned Clarendon from an old font catalog and added the strut lines in Photoshop before blurring and distorting it. This process gave it that unique, worn look that I was after. The font features three forceful options: Clean, Crisp, and Hard, allowing designers to choose various levels of distressing. To enhance its gritty, realistic effect, I incorporated OpenType ligatures that create unique letter combinations. The name "Dirty Baker's Dozen" comes from a now-defunct Canadian coffee franchise. There was one near our office that was particularly grimy, with donuts that tasted like cigarettes. I thought this perfectly encapsulated the worn, slightly unpleasant aesthetic I was going for with this font. Originally, I released just one untextured style with a free commercial use license. The textured styles were added later as non-free options, expanding the font's versatility. On October 28, 2024, Dirty Baker's Dozen 4.1 received several important updates. The reversed left quotation marks (painter's quotes) were replaced with proper quotation marks to prevent potential language issues. The internal

naming structure was adjusted to fix a problem that had prevented all three styles from displaying properly in older applications' font menus. Additionally, numerous vector errors in the Spraypaint and Scorch styles were corrected, resulting in cleaner and more precise letterforms. Dirty Baker's Dozen has been quite successful—I've seen it used in many places over the years. It seems to have struck a chord with designers looking for that authentic, worn-out look.

Disassembler

When I launched Disassembler on November 20, 2012, I was aiming to capture the essence of 8-bit era typography in a modern, digital format. The creation process for Disassembler was challenging. I used a system I had previously employed in fonts like Zerbydoo and Nerdropol, where a master control pixel serves as an instance that can be altered to change the entire font. This approach allows for a high degree of flexibility and the ability to create various glitch-like effects. However, this method comes with its own set of challenges. Font software isn't typically designed to handle such unconventional approaches. It's generally set up for more standard uses of instances (or components, as they're called in fonts), like accents. As a result, I found the software constantly crashing during this project. It was a good reminder of the importance of saving work frequently. The inspiration for Disassembler wasn't tied to any specific source. Instead, it was more about capturing the general vibe of weird Sinclair computer graphics. This allowed me to create something that felt authentic to the 8-bit era while still having its own unique character. One of the key features of Disassembler is its ability to maintain authentic pixel spacing. This attention to detail helps it achieve that genuine retro computer look.

Divulge

When I released Divulge on February 7, 2008, I was aiming to capture the spirit of early sans-serif metal types from the 19th and early 20th centuries, but with a contemporary twist. The history of sans-serif typefaces is fascinating. While sans-serif writing had existed in various forms, it wasn't until 1816 that you could purchase one as a typeface. Throughout the 19th century, various forms of sans-serif fonts or “grotesques” were created. Many of these early designs don't feel fully evolved when we look back at them—some seem like they were traced over serif fonts or simply had the serifs removed. By the time Akzidenz-Grotesk was released at the end of the 19th century, there was a general consensus on what a baseline sans-serif should look like. Comparing it to Helvetica, which came out half a century later, the changes were relatively minor. With Divulge, I wasn't attempting to revive any specific typeface. Instead, I wanted to capture the spirit of those pre-Akzidenz-Grotesk typefaces, but with a clean, digital shine. The result is a modern grotesque that balances vintage charm with contemporary design. Divulge features subtle quirks throughout its character set, reflecting the experimental nature of early sans-serif designs. I made it available in three weights and two widths, including italics, to provide designers with flexibility. On May 25, 2021, I updated Divulge. This included removing some deprecated characters, fixing inconsistencies, improving OpenType coding, and adjusting vertical metrics for better cross-browser compatibility. On October 28, 2024, Divulge 1.21 received an update to its internal font style naming system, ensuring that styles appear in the correct order in font menus, making selection more straightforward and organized.

Domyouji

When I introduced Domyouji on April 29, 2007, it was in response to a commission from Bioware for their Mass Effect video game series. The goal was to create a typeface that blended 1970s industrial style with contemporary design elements, serving as a high-tech body text companion for another commissioned font, Korataki. In designing Domyouji, I aimed to capture similar proportions to the classic square techno font, Handel Gothic, but using the shapes from Korataki. This created a unique blend of familiar and fresh elements. One of the key considerations in developing Domyouji was its intended use on PlayStation 2 consoles, at a time when CRT sets were still common. I applied lessons learned from developing fonts like Affluent and Cinecav to ensure clarity in small text on CRT displays. For example, round characters have flattened tops with abrupt slopes to minimize near-horizontal lines, which can cause issues on CRT screens. Domyouji features soft curves and strong corners, balancing readability with a distinct techno-futuristic aesthetic. I created four distinct styles: Regular, Italic, Dirty, and Spraypaint, providing a range of options for different design needs within the game. On June 25, 2021, I updated Domyouji. This included removing some deprecated characters, adjusting vertical metrics for better cross-browser compatibility, and replacing reversed left quotation marks with proper quotes (while keeping the old ones accessible through Unicode). It's worth noting that Domyouji later served as the basis for another font, Alepholon, showing how one design can inspire and evolve into others.

Doradani

When I introduced Doradani on February 13, 2006, it was in response to a commission from Research in Motion (later known as Blackberry

Limited). This project came at a pivotal time, right in the middle of their global expansion phase. The brief was to create a custom typeface that combined the iconic proportions of Franklin Gothic with the open shapes of Frutiger, all while maintaining a contemporary sheen. It was an ambitious project that pushed me to stretch my abilities as a type designer. Doradani is a modern sans-serif that attempts to strike a balance between Morris Fuller Benton’s classic Franklin Gothic proportions and more contemporary open aperture shapes. I designed it with five weights and accompanying italics to provide versatility for various design needs. Looking back, I can see areas where I might approach things differently now. As my skills have improved over time, some of the flaws in my earlier work have become more apparent to me. That’s the challenge of growing as a designer—your past work can sometimes feel less polished in hindsight. However, this project was an invaluable learning experience and marked my first “big fish” client. On May 12, 2021, I gave Doradani a significant update. This included improving the stylistic alternates feature for better accessibility in applications like InDesign, removing deprecated characters, refining outlines, reducing point count, adjusting vertical metrics for better cross-browser compatibility, fixing inconsistencies, and expanding the OpenType fractions feature. On October 29, 2024, Doradani 3 was updated with changes to its internal font style naming to ensure that styles appear in the correct order in font menus, making selection more straightforward and organized.

Draculon

When I launched Draculon on March 13, 2006, I was building on the foundations of another typeface I had created called Mikadan, which was commissioned by Bioware for their Dragon Age video game series. With Draculon, I wanted to take that base and push it in a more playful,

cartoony direction. The process of creating Draculon was quite involved. I started by distorting Mikadan and then tracing over it with polygonal shapes to give it the appearance of rough-cut paper. This approach helped achieve that zany, old-fashioned look I was aiming for—the kind of typography you might see on a theme park ride. One of the key features I incorporated into Draculon was the use of double character pairs. These are automatically substituted to avoid repetitive letter and numeral pairs, adding to the font’s quirky, handmade feel. After creating the rough, jagged polygon version, I generated a bitmap and then autotraced it. I deliberately pushed the distortion to really emphasize that exaggerated, cartoonish quality. While Draculon draws inspiration from historical letterforms of the late 15th century, it’s very much a modern interpretation. The sharp, menacing curves are designed to convey a sense of horror and intrigue, adding a touch of gothic drama to designs. On June 25, 2021, I updated Draculon. This included removing some deprecated characters, adjusting vertical metrics (which resulted in about an 11% increase in character size), and refining outlines to fix minor issues. The name “Draculon” and the font’s aesthetic play with the ambiguity of its intended use. Is it a vampire font? Is it a pirate font? I like to think it could be both, depending on how it’s used.

Dream Orphanage

When I released Dream Orphanage on September 2, 2010, it was essentially a high-quality reconstruction of the 1990s typeface Dream Orphans. My goal was to create a more professional and refined version of this popular font while maintaining its tidy and friendly sans-serif style. Dream Orphanage features seven weights with accompanying italics, providing a wide range of options for designers. One of the key features I

included was an alternative style of “g” accessible in OpenType-capable applications. This adds versatility to the font, allowing designers to choose the style that best fits their needs. The design of Dream Orphanage is really just a more polished take on Dream Orphans. I aimed to clean up any inconsistencies and refine the letterforms while still preserving the essence of the original font that made it so popular. Dream Orphanage Regular was released with a free commercial use license. On June 18, 2021, I gave Dream Orphanage a significant update. This included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting vertical metrics for better cross-browser compatibility (which resulted in a 1% decrease in character size). I also updated the stylistic alternates and historical alternates features to make the cool alternate “g” more accessible in applications like InDesign. Other tweaks included lowering the inverted question and exclamation marks, adding prime symbols (foot and inch marks), and reducing the space between double quotes and guillemots. On October 29, 2024, Dream Orphanage 2.1 introduced a reorganization of the font weights to improve clarity and consistency. The weight previously named Book was renamed to Light, the former Light became Extra-Light, and what was previously Extra-Light is now designated as Thin. These changes were implemented to better reflect the relative weights of the typeface. Creating Dream Orphanage was an interesting exercise in modernizing a classic font while staying true to its original character. It’s a reminder that sometimes, small refinements can make a big difference in the usability and versatility of a typeface.

Dream Orphans

When I introduced Dream Orphans on October 27, 1999, I was venturing into new territory for me. Unlike the techno-style fonts I was more comfortable with at the time, this was my attempt at creating a humanist

sans-serif typeface. The name “Dream Orphans” came from a lyric in Ron Sexsmith’s song “One Grey Morning.” My goal was to create a font with a massive x-height and compact descenders, making it ideal for signs and labeling. Looking back, it’s clear that I was struggling with this type of design. The result was somewhat amateurish and flawed, but ironically, that’s part of what made it popular. Dream Orphans found its way onto a lot of homespun products, its friendly, imperfect nature resonating with many users. Initially, I released Dream Orphans with a free commercial use desktop license, offering Regular, Bold, and Italic styles. Over time, its popularity grew to the point where I almost got tired of seeing its flaws, which partly motivated me to create the more refined Dream Orphanage later on. On October 1, 2021, I gave Dream Orphans a significant update. This included adding support for more Latin-based languages, adjusting vertical metrics (which decreased character size), expanding the OpenType fractions feature, adding prime symbols, refining outlines, removing spurs from the ‘T’, thickening thin horizontals in Regular and Italic, adjusting spacing, and improving kerning. Despite its imperfections—or perhaps because of them—Dream Orphans has maintained its appeal. On November 2022, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Droid

Droid which was released on July 9, 1997 was inspired by a brief glimpse of narrow uncase lettering on a clothing store sign I saw while riding a streetcar on Queen Street East in Toronto. Droid features mixed-case letterforms and an ultra-narrow structure, aiming to capture the cutting-edge design aesthetics of the 1990s. The name “Droid” was chosen before the term was trademarked. Interestingly, Lucasfilm trademarked the name around the time the Android operating system came out, about a decade after I released this font. This led to an amusing situation when

Google released their own Droid font while my version was still installed on many systems, causing some unexpected appearances in browsers. To avoid font fallback conflicts, I later renamed it to Droid 1997 in a subsequent release. It's worth noting that unicase fonts had fallen out of fashion in the 1980s, but were making a comeback in the late 1990s when I created Droid. This resurgence in popularity aligned perfectly with the font's design. I initially released Droid with a free commercial use desktop license, making it widely accessible. On April 2024, I decided to place it into the public domain, further opening it up for use and modification.

Duality

When I released Duality on March 11, 2000, it was the result of a unique experiment in font creation using what was then cutting-edge technology—a Palm Pilot PDA (Personal Digital Assistant). For those who might not be familiar, the Palm Pilot was a handheld device popular in the late 1990s and early 2000s. It was a precursor to modern smartphones, offering features like a calendar, address book, and basic apps. The screen was small and monochrome, with a resolution similar to that of a Game Boy. I would sit on the bus during my commute to and from work, drawing individual characters on the Palm Pilot. Each character took up the entire screen, and I was working with a very basic drawing app that only offered a pen and an eraser tool. The fascinating part was that I couldn't see the other characters as I was working—each one was saved as a separate file in the device's RAM. When I got home, I would sync the Palm Pilot with my computer, autotrace the bitmap images, and incorporate them into my font. My initial goal was to create a loose, compact Clarendon-style font, but the limitations of the tool led to something much more eccentric. Duality features unusual slab-serif designs and comes in three different styles: regular, a gritty Sand style,

and a letterpress-inspired Steel style. Initially, I only released the regular style with a free desktop commercial use license. The textured styles were added a few years later as non-free options. Creating Duality was a fun experiment in using high-tech (for the time) yet extremely limited tools to design a typeface. The result is a font that aims to create a bold and eccentric visual impact in designs.

Dyspepsia

When I released Dyspepsia on July 17, 1999, it was essentially a quick variation of one of my earlier fonts, Deftone Stylus. Looking back, I have to admit that it wasn't one of my more ambitious or original creations. Dyspepsia is a vertical, compact, structured script font. The idea was to take the basic structure of Deftone Stylus and modify it into a more upright, condensed form. However, the result is, as I candidly admit, kind of pointless. This font is a good example of a practice I sometimes engaged in during my early days of type design—creating quick variations of fonts I'd already made. While this approach can sometimes lead to interesting new designs, in this case, it didn't result in anything particularly noteworthy or useful. I initially released Dyspepsia with a free commercial use desktop license, making it widely accessible. In August 2020, I decided to place it into the public domain, further opening it up for use and modification. The name “Dyspepsia,” which refers to indigestion, might be unintentionally apt—it's not a font that's easy to digest or use effectively in most design contexts.

Earwig Factory

When I introduced Earwig Factory on July 14, 1998, it started as an unusual experiment. I set out to see if I could recreate Univers, the famous typeface from 1957, purely from memory. The result was a rough

approximation that, frankly, looked pretty bad. But rather than discarding this failed experiment, I decided to take it in a completely different direction. I thought, “Why not turn this into a ransom note type of font that looks like magazine clippings?” This idea led to the creation of Earwig Factory, a playful display typeface featuring jumbled cut-outs and scattered letters and numerals. To enhance the ransom note effect, I later added an OpenType shuffling feature. In OpenType-savvy programs, this causes the characters to become more dynamic with a pseudorandomized appearance, further mimicking the haphazard look of cut-out letters. Earwig Factory includes separate “letters” and “cards” styles, allowing designers to create custom color and texture layers. This feature adds versatility to the font, enabling more complex and varied designs. I initially released Earwig Factory with a free commercial use desktop license. Later, I released the separate card and letter layers as non-free fonts, providing additional options for designers who wanted more control over the layering effect. It’s a reminder that sometimes our “mistakes” or unsuccessful experiments can lead to unexpected and creative outcomes.

Ebenezer

When I released Ebenezer on October 20, 2008, it was inspired by an unexpected source—the movie poster for “Sweeney Todd” starring Johnny Depp, which had used my Goldberg typeface in a jumbled, engraved style. This sparked the idea to create an all-caps, horror-themed version of Goldberg. Ebenezer is a macabre display typeface that features intricate, eerie details designed to evoke a sense of gothic horror. I chose the name from a list of Old Testament-derived names, knowing that such names can add an unnerving quality in a horror context. One of the unique aspects of Ebenezer is its texture. Instead of using typical grimy grunge textures, I incorporated centuries-old medical

engravings of skeletons, internal organs, and other creepy imagery. While these details are nearly impossible to make out clearly, they contribute to the font's overall macabre vibe. To enhance the font's usability and visual interest, I included OpenType ligatures that automatically substitute common character sequences with custom combinations. This feature allows for more varied and dynamic text layouts. Creating Ebenezer was technically challenging due to the complexity of its geometry, especially with the ligatures. I found myself constantly fighting software crashes throughout the development process. On June 18, 2021, I updated Ebenezer. This included removing some deprecated characters, adding accented characters to lowercase slots, adjusting vertical metrics for better cross-browser compatibility, and fixing an inconsistency between the space and non-breaking space characters. Version 1.103 (October 29, 2024) brought minor vector corrections and added a section (§) symbol to improve functionality and clarity.

Echelon

When I launched Echelon on January 9, 2000, it marked a significant milestone in my font design process, thanks to the Palm Pilot PDA (Personal Digital Assistant). For those unfamiliar, the Palm Pilot was a revolutionary handheld device in the late 1990s and early 2000s. It was about the size of a deck of cards, with a monochrome touchscreen that you operated with a stylus. The device ran on AAA batteries and could last for weeks on a single set. It was primarily used for organizing contacts, calendars, and taking notes, but enterprising developers were constantly pushing its capabilities. I had already experimented with drawing bitmaps on the Palm Pilot, but when I discovered a free beta app that allowed vector drawing with Bezier curves, I saw an opportunity to take my mobile font design to the next level. This app, though incredibly simple, allowed me to draw vectors and adjust curve control handles, then export them

as PostScript files. I put this to the test during a business trip from Toronto to Seattle. Armed with extra batteries, I spent the entire flight, both ways, working on what would become Echelon. When I got home, I synced my Palm Pilot, imported the vectors into my font design software, and voila—I had the basis for a new font. After some adjustments, spacing, kerning, and adding bold and italic versions, Echelon was ready. It features a compact design with subtle curves and stylish flourishes, available in Regular and Italic versions. The name “Echelon” was inspired by a secret surveillance program I’d heard about, which seemed fitting for my first font of the new millennium. It had a “cyber” sound to it that matched the futuristic process of its creation. Interestingly, I entered Echelon in a “font of the year 2000” contest, and it won! The prize was a copy of FontLab software, which I’m still using to this day (albeit with several upgrades over the years). Echelon was initially released with a free commercial use desktop license, and on April 2024, I placed it into the public domain. Creating Echelon was a unique experience that showcased the potential of mobile technology in creative fields. It might well have been the first font designed in the air on a PDA! This project demonstrates how advancements in technology can open up new possibilities in design, allowing for creativity in unexpected places and situations.

Eden Mills

When I introduced Eden Mills on April 23, 1999, I was experimenting with a postmodern, geometric style that was popular in the mid-1990s. Looking back, I realize that by the time I released it, this aesthetic was already starting to feel dated. Eden Mills was named after a picturesque town near Guelph, Ontario. I released it in regular, bold, and italic styles, aiming to provide a versatile set for designers. However, the font’s design was very much rooted in trends that were already on their way out. This

experience with Eden Mills taught me a valuable lesson about avoiding current font trends. I realized that if there are already fonts being made to follow a particular design trend, it's probably too late to jump on that bandwagon. I initially released Eden Mills with a free commercial use desktop license, making it widely accessible. On November 2022, I decided to place it into the public domain, further opening it up for use and modification. On July 20, 2021, I gave Eden Mills an update. This included expanding the OpenType fractions feature to support longer numerators and denominators, flipping the reversed left quotation marks, and removing some deprecated characters.

Edgewater

When I released Edgewater on October 23, 1997, it was an experiment that, looking back, I'm not particularly proud of. The process began with a scan from an old font catalog of one of my all-time favorites, Microgramma. I chose Microgramma as a starting point because of its ability to evoke a cold, sci-fi feeling. I then traced over the Microgramma base, attempting to create a sci-fi stencil effect with reverse spike "crinkles" cut into it. The idea was to combine the sleek, futuristic look of Microgramma with a more rough, edgy aesthetic. However, the result lacks focus and coherence. It's hard to pin down exactly what Edgewater is trying to be. Is it a grunge stencil font? If so, why the spikes? Why are some strokes cut on diagonals while others are square? These inconsistencies make the font feel disjointed and unfocused. The name "Edgewater" comes from a hotel in Toronto that no longer exists but was once a lively entertainment hub. Unfortunately, the font doesn't really live up to the vibrant connotations of its namesake. I initially released Edgewater with a free commercial use desktop license, and in August 2020, I placed it into the public domain. Looking back, I can candidly say

that this font just doesn't work. While I can't recommend Edgewater for use, its creation was part of my journey as a type designer or something.

Edifact

When I released Edifact on January 30, 2007, I was aiming to create something that pushed the boundaries of distressed typography. The inspiration came from an old font called Gemini Computer, which was based on magnetic ink lettering of the 1960s. However, I didn't want to simply recreate that font—I wanted to take it in a completely different direction. My concept was to imagine what this font might look like in a post-apocalyptic scenario. I thought about old electronics, like the Mattel Electronics Auto Race game from 1976, but totally destroyed. I was also inspired by the apocalyptic visions in films like *Westworld* and *Silent Running* from the 1970s. The process of creating Edifact was quite involved. First, I had to create a clean version of the typeface, drawing inspiration from various sources but maintaining that retro feel. Then came the fun part—destroying it. Instead of using typical grunge textures, I took an unconventional approach. I created mashed-up collages of city photographs, using the crisscrossing power lines and skyscraper windows to create a scratchy, mechanical-looking damaged techno texture. This gave Edifact a unique aesthetic that sets it apart from other distressed fonts. To enhance the realism of the damage effects, I incorporated OpenType ligatures that create custom character combinations. This feature allows for more varied and natural-looking distressing, making the font feel more authentically worn and broken. The result is a deliberately broken and distressed typeface that creates a strong post-apocalyptic aesthetic. It's as if the clean, futuristic vision of the 1960s has been ravaged by time and disaster.

Edmunds

When I launched Edmunds on May 6, 2000, I was in a playful mood. This typeface is unabashedly silly and goofy, designed to bring a zany cartoon look to any project it's used in. Edmunds is a slab serif typeface, but with a twist. The letterforms are exaggerated and quirky, with notably weird-looking B, D, and R characters. These unusual shapes contribute to the font's overall whimsical character. I named the font after rocker Dave Edmunds, though the connection is more about his rockabilly side. Edmunds was initially released in two styles: Regular and Distressed. This gave designers some flexibility in how they could use the font, allowing for both clean and more weathered looks. I initially released Edmunds with a free commercial use desktop license, making it widely accessible. On November 2022, I decided to place it into the public domain, further opening it up for use and modification. What's interesting about Edmunds is how widely it's been used over the years. Despite (or perhaps because of) its goofy nature, it found its way onto toys and video games throughout the decades that followed its release. It's always a thrill to spot one of my fonts "in the wild," and Edmunds has popped up in some unexpected places.

Effloresce

When I introduced Effloresce on October 27, 1999, it was a companion piece to Dream Orphans, essentially adding serifs to those letterforms. The result is a display typeface with a rustic, handcrafted texture that aims to convey a charming, informal feel in designs. The name "Effloresce" came from an unexpected source of inspiration. I noticed white mineral deposits coming out of the brick on my neighbor's chimney, and upon researching, I learned this process is called efflorescence and the verb is effloresce. The name seemed to suit the

typeface perfectly, especially the Antique variant, which has a weathered, organic feel to it. Effloresce comes in five variants: Regular, Italic, Bold, Bold-Italic, and Antique. This range offers designers flexibility in how they use the font, allowing for various levels of emphasis and texture. I initially released Effloresce with a free commercial use desktop license, and on April 2024, I placed it into the public domain. What's fascinating about Effloresce is how widely it's been used, despite (or perhaps because of) its amateurish, homespun quality. While it's often used in designs for handmade-style goods, as you might expect, it sometimes pops up in unexpected places. One of the most surprising uses I've seen is as the main logo for Misch Masch, a Japanese chain of women's clothing stores.

Electorate Boogaloo 3

When I released Electorate Boogaloo 3 on September 3, 2000, it was part of a series of art nouveau-inspired typefaces. To be honest, this font was hastily put together and is far from my best work. In fact, it's the only one from the series I considered worth keeping, though that's not saying much. I initially released it with a free commercial use desktop license, and in August 2020, I reluctantly placed it into the public domain. Part of me was tempted to let it fade into obscurity, but I decided to include it for the sake of completeness. Looking back, I'm not even sure if this font was ever officially launched on the Larabie Fonts website. The only redeeming quality I can think of is its quirky name.

Electric

When I released Electric on May 28, 2016, I was diving deep into a very specific piece of rock and roll history. The inspiration came from the nameplates on 1960s Gibson custom electric guitars, particularly those

used to cover the bolt holes left when dealers swapped out standard stoptails for Bigsby vibrato tailpieces. These original nameplates featured the words “CUSTOM MADE” surrounded by two decorative stars. Interestingly, it seems Gibson had these made in the 1950s and never ran out of stock, using them well into the 1960s. The device used to create these nameplates was a manual pantograph machine, which uses a mechanical linkage system to trace and replicate designs onto metal plates. An operator would manually guide a stylus along a template, and this movement would be scaled down and transferred to a cutting tool that engraved the nameplate. In designing Electric, I aimed to capture the essence of these vintage nameplates. The font features a distinctive zig-zag pattern that mimics the engraved look of the original plates. I also included special characters for recreating the iconic starburst symbols that flanked the “custom made” text. One of the challenges in creating Electric was the lack of a complete alphabet to work from. While a full typeface may have existed for these nameplates (possibly used for trophies, door signs, and desk plaques in the 1950s), I was never able to track it down. This meant I had to extrapolate and design many of the characters based on the limited sample available. I think Electric works particularly well when given a glow effect, making it look like glowing light bulb or heater filaments. This adds to its vintage rock and roll aesthetic, evoking the bright lights of stage shows and neon signs.

Electroharmonix

When I introduced Electroharmonix on March 25, 1998, I had no idea of the journey this typeface would take me on. It’s a pseudo-Japanese display typeface inspired by katakana, hiragana, and kanji characters, designed to mimic the appearance of Japanese writing systems without actually being readable in Japanese. It’s important to note that the use of this font can be considered culturally insensitive in certain contexts, as it

appropriates the visual style of Japanese writing without accurately representing the language. This is a consideration I've become more aware of over time. The name "Electroharmonix" came from the guitar effects pedal company. At the time, I thought they were out of business and liked the vintage vibe of the name. In retrospect, this choice was embarrassing, especially since the company made a massive comeback and is now a leading manufacturer. I cringe every time I see that name...and the font. Electroharmonix gained unexpected popularity in Japan in October 2015 when someone tweeted about it. This led to a whirlwind of media attention, including interviews on Fuji TV and NTV, and coverage on various Japanese news programs. It was a surreal experience. In 2020, the font even appeared on a Japanese game show, though the segment couldn't be aired due to its illegibility—none of the celebrity contestants could even make out the word "hello". Over the years, I've made improvements to Electroharmonix. The original version had thinner strokes and some stylistic differences. In the early 2010s, I cleaned it up and released an improved version. Electroharmonix was initially released with a free commercial use desktop license, and on April 2024, I placed it into the public domain. Looking back, creating Electroharmonix was a learning experience on multiple levels. It taught me about the unexpected paths our creations can take, the importance of cultural sensitivity in design, and the unpredictable nature of how our work can be received. While I may cringe at aspects of it now, it's been a significant part of my journey as a type designer and my connection to Japan.

Emory

When I released Emory on November 7, 2005, I was aiming to create a typeface with a distinctive sandpaper-like texture. It's essentially an abrasive version of my Ligurino typeface, featuring a coarse, gritty

appearance designed to add a tactile quality to text. Emory includes custom character combinations that are automatically substituted in OpenType-aware applications, adding to its textured look. It's available in Regular, Italic, Bold, and Bold Italic styles. Looking back, I don't think Emory is particularly interesting. It might have worked better if I had used a more vintage style font as its base, rather than Ligurino. On June 18, 2021, I updated Emory, removing some deprecated characters, adjusting vertical metrics, and fixing the width of the ellipsis character. Version 2.2 (October 29, 2024) brought further improvements to the vertical metrics for more consistent sizing across applications, corrected encoding values for the "ff" and "st" characters, and adjusted the internal naming to ensure proper display in application menus.

Enamel Brush

When I launched Enamel Brush on August 11, 2009, I was drawing inspiration from Emil Klumpp's Catalina typeface from 1955. As someone with limited cursive writing ability, I often turn to old script typefaces in font catalogues as a skeleton for my designs. What attracted me to Catalina was its capitals, which unlike most cursive scripts, look great in all caps. I took the lithe, graceful strokes of the original Catalina (which is hard to track down) and built upon them with outrageous, cartoonish strokes. The result is a typeface that emulates hand-painted lettering, as if created by a crazed sign painter. Enamel Brush features bold brush strokes and includes OpenType features for automatic ligature substitutions to enhance its natural appearance. While I can't take full credit for the design of the letterforms, I'm quite pleased with how it turned out. On June 18, 2021, I updated Enamel Brush. This included removing deprecated characters, expanding the OpenType fractions feature, replacing reversed quotation marks, adding prime symbols, adjusting vertical metrics, and refining outlines. Creating Enamel Brush

was an interesting exercise in building upon a classic design to create something new and bold. It's a reminder that even with limited hand-lettering skills, it's possible to create effective script typefaces by understanding the mechanics and building upon existing designs.

Encercle

When I released Encercle on February 19th, 2022, I was building on my previous experiences with creating fonts featuring numbers in rings. While I had already created similar typefaces like Numbers with Rings and the simpler Numberpile, Encercle was a significant evolution of this concept. The inspiration for Encercle came from an unexpected source—an architect who found my previous Numbers with Rings system a bit convoluted. Their feedback and ideas guided me in creating a more useful tool for drafting and architecture. This collaboration resulted in a versatile typeface system that goes beyond just numbers in circles. Encercle is divided into two distinct families: Encercle Sans and Encercle Draft. The Sans family offers a clean, modern look ideal for professional designs, while the Draft family mimics casual architect's hand lettering for a more relaxed feel. This dual approach allows designers to choose the style that best fits their project's needs. One of the key features of Encercle is its wide array of shape options. Users can create circles, squares, boxes, diamonds, hexagons, octagons, triangles, quote bubbles, and even cloud-like thought bubbles. This variety makes Encercle suitable for a wide range of applications, from infographics to architectural drawings. The system's functionality is designed to be intuitive. Users simply hold the shift key, type the number of digits they want, and then enter the desired number. This straightforward approach makes it easy to quickly create numbered shapes up to 999999. Encercle isn't limited to just numbers, though. It also supports letters, punctuation marks, and even offers an inverse white-on-black effect using the Bold

feature. This flexibility allows designers to create a wide variety of visual elements within a consistent style. While Encercle uses OpenType technology for compatibility with most current graphic design applications, some specialized software may not fully support all features. I also included a comprehensive PDF manual with examples and instructions to help users get the most out of the system. Despite its versatility and potential usefulness, Encercle hasn't been a big seller so far. However, I believe that those who have found it have found it truly useful. Creating Encercle was a reminder of how valuable user feedback can be in refining and improving designs.

Engebrehtre

When I released Engebrehtre on September 27, 2000, I was aiming to create an Art Deco-inspired typeface with a semi-industrial feel. The font features extended futuristic letterforms with flat-sided shapes and a bold design, offering a more austere antique look compared to some of the more flamboyant Art Deco designs. Engebrehtre comes in two distinct weights and widths, including italics, providing designers with some flexibility in their use. The name, interestingly, was suggested by celebrated fashion photographer Milan Zrnic—it was the name of his favorite teacher with a couple of extra letters added to the end. I initially released Engebrehtre with a free commercial use desktop license, and on April 2024, I placed it into the public domain. While it may not be the flashiest Art Deco-inspired font out there, its modest look makes it useful for projects requiring a more subdued, industrial take on the style.

Ennobled Pet

When I launched Ennobled Pet on October 17, 1999, it was a departure from my usual techno or heavy metal-inspired fonts. This typeface was

created with a very specific person in mind—my mom, Louise. My mom had gotten into computers in the 1990s and, although not a trained designer, she enjoyed creating fun and useful designs using Corel Draw. She had thick paper catalogs of all her clip art collections and even printed out her font catalog, keeping them in binders. However, she never found a use for any of my fonts. After all, what would she do with a techno or Iron Maiden-inspired typeface? Knowing my mom was into dog training, I decided to create a quick, cute font made of pet paws with letters on them. I figured she'd like it, and I was right—she really got a kick out of it and even shared it with her dog enthusiast friends. Creating this font was a reminder that sometimes, as designers, we can get too caught up in serious or edgy designs. It's important to occasionally create something silly or novelty based. Not only can it be fun, but it can also reach audiences we might not usually connect with through our work. Ennobled Pet was initially released with a free commercial use desktop license, and on November 2022, I placed it into the public domain.

Ethnocentric

When I released Ethnocentric on August 23, 1999, I had no idea it would become one of my most recognizable and widely used typefaces. The inspiration for this font came from an unexpected source—a hair salon sign I glimpsed during a sightseeing trip to Port Dover, Ontario. This was before the era of ubiquitous camera phones, so I didn't have a way to capture the image. Instead, I did my best to recreate the font from memory when I got back to my house in Mississauga. The initial release of Ethnocentric included just one style, which is now called Regular, and it was offered with a free desktop license. To my surprise, it was an immediate hit, especially among auto enthusiasts. I'd seen some of my fonts "in the wild" before, but Ethnocentric had a noticeable visual impact that I hadn't experienced with my previous work. Honestly, I was a

bit confused by its popularity. To me, it wasn't my best work by any means. But something about the eye-catching wide shapes, the sci-fi gaps, and the speedy-looking slanted stroke ends really resonated with people. These days, it's the font I get asked about the most, even though it's not the creation I'm most proud of. In fact, from what I've read on Reddit, I think a lot of people are sick of seeing it—a case of familiarity breeding contempt, perhaps. A few years after creating Ethnocentric, I drove back to Port Dover to find that salon. It turns out, the sign was completely different from what I'd remembered. It was actually using a lesser-known 1970s font called Corporate, which was basically a crude modification of Microgramma. This experience made me wonder if not having a camera all the time might sometimes be a good thing for creativity.

Over the years, Ethnocentric has evolved. I released a cleaned-up version in 2005, and around 2012, I rebuilt it completely and added more weights. In version 4.2 (October 29, 2024), the weights were reorganized to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, and Extra-Light became Thin. While the Regular and Italic styles remained free, the other styles are not. I've had numerous requests for a lowercase version, but after attempting it for a commission job, I realized it just doesn't work. Some typefaces, like Ethnocentric, are designed as caps, and forcing a lowercase can ruin the aesthetic. In 2021, inspired by Ethnocentric's success and limitations, I created Quadrillion. It's essentially my ideal version of Ethnocentric with rounded ends and capitals designed to work with lowercase letters. The name "Ethnocentric" itself has an interesting story. While the term is commonly used today, it wasn't in widespread use at the turn of the millennium. I chose it not because it had anything to do with the font design, but because I thought using it as a font name might make people think about themselves and question what they've been told. Part of

dealing with bigotry and racism is having the vocabulary, and I believed that simply encountering the word might prompt some self-reflection.

The most recent update in February 2022 included refining outlines, removing deprecated characters, expanding the OpenType fractions feature, adding numerical ordinals, adjusting quotation marks and other symbols, and fixing various technical issues. The story of Ethnocentric is a reminder of how unpredictable the life of a typeface can be. What started as a misremembered sign became one of my most popular creations, despite (or perhaps because of) its imperfections. It's a testament to the idea that sometimes, our most successful work isn't necessarily what we consider our best—it's what resonates most strongly with our audience.

Euphorigenic

When I introduced Euphorigenic on October 15, 1999, it was the result of my obsession with creating fonts on the go using my Palm Pilot PDA. This artisanal slab-serif font, drawing inspiration from the classic Clarendon typeface, was designed character by character during my bus and train commutes. Euphorigenic features thick, bold strokes and sharp serifs, but with a distinctly handcrafted feel. The design process was challenging due to the limitations of the Palm Pilot—I could only see one character at a time on its tiny, low-resolution screen. This constraint led to numerous type design mistakes that would typically be avoided when working on a full-sized computer. However, these imperfections have become a key part of Euphorigenic's charm. The font's unrefined, rural aesthetic has made it popular for use in designs for homespun, handcrafted, or casual products. It seems that the very flaws resulting from its unique creation process are what attract people to it. I initially released Euphorigenic with a free commercial use desktop license,

making it widely accessible. On April 2024, I decided to place it into the public domain, further opening it up for use and modification. Creating Euphorigenic was an interesting experiment in pushing the boundaries of where and how fonts could be designed. While it may not be technically perfect, its popularity serves as a reminder that sometimes, imperfections can be what make a design special. It's a typeface that carries within it the story of its creation—the constraints of mobile technology in the late 90s, the desire to create on the go, and the charm that can come from embracing limitations. Whether Euphorigenic has been used for artisanal product packaging, rustic branding, or anywhere else needing that handcrafted feel, I hope it's brought a touch of authentic, imperfect charm to designers' work.

Evensong

When I released Evensong on May 12, 2016, I was drawing inspiration from a particularly adventurous period in Vogue magazine's typography history. In the 1920s and 30s, Vogue experimented with bold Art Deco designs for their masthead, pushing the boundaries of legibility. The April 13, 1927 issue especially caught my eye with its unique approach to geometric Art Deco style. Evensong is my interpretation and expansion of this style. It features extreme thick/thin contrast in its letters, a hallmark of geometric Art Deco typography. However, I wanted to push beyond the conventions that had settled into the style over time. For instance, in the letter 'O', I made the line thick all the way around, rather than just on one side as you might see in a typeface like Broadway. The 'G' has a thick left side and is thick on the bottom left, further playing with expectations. Despite having only five letters to work from in the Vogue masthead, I was able to extrapolate an entire alphabet, including Cyrillic and Greek characters. This process of expansion was both challenging and exciting, requiring me to maintain the spirit of the original design while creating

new letterforms. From the outset, I designed Evensong with layering in mind. I created hollow thick parts that could be separated into a fill layer, allowing for more versatile color applications. During the design process, I also had the idea to have some of the thin strokes cut through the thick strokes, adding another layer of visual interest. One particular challenge I encountered was with the letter ‘S’. I designed it like a vertical tilde or a wavy strip of bacon, but I noticed that the negative space between a pair of ‘S’s looked inelegant. To solve this, I created a custom ‘SS’ ligature. The name “Evensong” came from my testing process. When I applied a gradient layer to the font, it reminded me of a sunset, which in turn made me think of the evening church service called Evensong. Evensong Hollow, the unfilled version, was released with a free commercial use desktop license. The solid and fill layers, while not free, offer designers more flexibility in adding color fills, gradients, or patterns.

Expressway

When I launched Expressway on March 3, 2005, it was an evolution of my earlier road sign-inspired typeface, Blue Highway. While Blue Highway had been quite popular, I wanted to create a more refined version that would be suitable for text use as well as display purposes. Expressway is a sans-serif typeface inspired by the FHWA Series of Standard Alphabets, commonly known as Highway Gothic. However, unlike Blue Highway, Expressway was a complete redraw rather than just a refinement. I focused on improving the letterforms, spacing, and kerning, and added optional old-style (lowercase) numerals to increase its versatility. One significant expansion was in the condensed styles. While Blue Highway had only a single, all-caps condensed version, Expressway features a full set of condensed weights. This addition greatly increased the typeface’s flexibility for designers. In 2016, I decided to further improve Expressway. I fully rebuilt it using a new set of interpolation masters, which allowed for

improved spacing and kerning across all weights and styles. Many characters were refined and redesigned during this process. I also expanded the language coverage to include Greek and Cyrillic alphabets, making Expressway useful for an even wider range of projects and markets. Despite these improvements, I was careful not to over-refine Expressway. I wanted to maintain some of the clunky charm of the old road signs that inspired it. This balance between refinement and character is part of what makes Expressway unique. The final result is a practical typeface with 28 styles, including various weights, 2 widths, and italics. Version 6.1 (October 29, 2024) brought a reorganization of weights to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, and Extra-Light became Thin. This update also fixed an issue where the Normal width style was appearing as Expanded in some font menus. As with Blue Highway, I decided to make Expressway Regular available with a free commercial use desktop license. Creating and evolving Expressway has been an interesting journey in balancing inspiration from utilitarian design with the needs of modern typography. It's a reminder that even seemingly simple, functional designs like road signs can be a rich source of typographic inspiration.

Expressway Soft

Released on March 3, 2016, Expressway Soft is a variant of the original Expressway typeface, featuring softer, rounded corners. It maintains the same versatility as its predecessor but with a gentler aesthetic. I made this just after I finished updating Blue Highway. FontLab's TransType was a font format conversion tool and it used the vector engine that would be used in the upcoming FontLab 6. It was a quick way to add curves. The results were a bit of a mess and required manual cleanup but I thought the added softness really suited application on Expressway. It's sort of

like seeing a road sign in the distance in your headlights. In version 1.1 (October 29, 2024), the weights were reorganized to enhance clarity: the former Book weight became Light, and Light was renamed to Extra-Light, bringing more clarity to the typeface's weight progression.

Fabian

When I introduced Fabian on March 7, 2000, I was aiming for a constructed script font with a 1950s technological look. Named after the famed singer Fabian, this typeface was an attempt to capture a certain retro-futuristic vibe. Honestly, looking back, I don't think Fabian is anything special. It serves its purpose as a constructed script, but it doesn't particularly stand out among my other creations. I initially released Fabian with a free commercial use desktop license, and in August 2020, I placed it into the public domain. While it may not be my most innovative or popular design, I hope it's found some use among designers looking for that specific 1950s tech aesthetic.

Fadgod

When I released Fadgod on January 7, 1999, I was really enjoying the process of creating something unique and eye-catching. This triangular art deco typeface was a fun exercise in pushing geometric design to its limits. Fadgod features harsh and sharp triangular letterforms, with sharp Latin serifs scattered throughout. While the use of triangles might remind you of the Def Leppard logo, I was aiming for more of a lounge vibe than hard rock. There's even a martini glass motif woven into the design, emphasizing that swanky, art deco feel. One of the interesting features of Fadgod is its small caps. They're placed in the lowercase position but are vertically centered against the capitals, creating an interesting visual rhythm when used in text. Creating Fadgod wasn't without its challenges.

The unusual letterforms made spacing and kerning particularly difficult to figure out. In fact, about a decade after its initial release, I went back and rebuilt the spacing and kerning to get the characters to fit together more neatly. The name “Fadgod” is intentionally ambiguous. Is it a god of fads, or is it a god who is itself a fad? I’ll leave that open to interpretation. I initially released Fadgod with a free commercial use desktop license, and on November 2022, I placed it into the public domain. This means it’s now freely available for anyone to use or modify.

Failed Attempt

When I released Failed Attempt on January 16, 1999, it was exactly what the name suggests—a design that didn’t quite live up to my original vision. This pixel typeface features gaps between the squares, which was part of the concept, but the overall result wasn’t what I had in mind. I initially released Failed Attempt with a free commercial use desktop license, and on November 2022, I placed it into the public domain. The name is a direct reflection of my feelings about the font—it was an experiment that didn’t quite work out as planned.

Fake Receipt

When I introduced Fake Receipt on January 16, 1999, I was aiming to capture the distinctive look of text printed on 20th-century cash register receipts. The font features low-resolution letterforms designed to create an authentic, vintage appearance that mimics the output of old dot-matrix printers. The name “Fake Receipt” was chosen with a bit of humor and foresight. I imagined a scenario where someone might use this font to falsify a receipt, and then in a courtroom, it would be revealed that the very name of the font used was “Fake Receipt.” I hoped this might elicit a laugh from the judge. While I don’t know if this specific scenario ever

played out, the idea still amuses me. Interestingly, Fake Receipt found its way into popular culture when it was used for the album cover of Will Smith's "Willennium" album. It's always exciting to see one of my fonts used in such a high-profile way. I initially released Fake Receipt with a free commercial use desktop license, making it widely accessible. On April 2024, I decided to place it into the public domain, further opening it up for use and modification. Creating Fake Receipt was an interesting exercise in recreating a very specific aesthetic from the recent past. It's a reminder of how quickly technology changes and how fonts can capture a moment in time. Whether it's been used for retro-themed designs, prop receipts in film and TV, or anywhere else needing that vintage receipt look, I hope Fake Receipt has helped designers accurately capture that late 20th-century cash register aesthetic.

Fenwick

When I released Fenwick on May 8, 2004, I was drawing inspiration from the elegant metal types of the early 20th century. This typeface was essentially built off of Silentina, which in turn was inspired by an old metal font called Pastel. I've always been impressed by how Pastel maintains its charm even with the serifs removed, and I wanted to capture that same timeless appeal in Fenwick. The name "Fenwick" comes from the small town near Niagara Falls where I was living when I created this font. It's a personal touch that connects the typeface to a specific time and place in my life. On May 12, 2021, I gave Fenwick a significant update. This included improving the stylistic alternates feature for better accessibility in applications like InDesign, refining outlines, expanding the OpenType fractions feature, and adding prime marks. I also removed some unnecessary glyphs and deprecated characters to streamline the font. Version 4.2 (October 29, 2024) brought minor internal naming adjustments to ensure styles sort correctly in font menus, making

style selection more intuitive. I decided to release the all-caps Outline style with a free commercial use desktop license, making at least part of the Fenwick family accessible to a wide range of designers. While Fenwick never became a huge hit, I personally consider it one of my best works. It successfully captures the elegance of early 20th-century typography while offering the functionality needed for modern design applications.

Filepile

When I released Filepile on November 28, 2002, it was under rather unique circumstances. This simple pixel font with a drop shadow was never available on my regular website. Instead, it was exclusive to a secret online community called File Pile. File Pile was like an early version of Reddit, a forum where members shared music, pictures, and videos in a series of “piles”—hence the name. Initially open to the public, it soon became invite-only, using a “golden ticket” system for membership. The first rule of File Pile was not to talk about File Pile—it was meant to be kept secret, and members could get in trouble for discussing it publicly. The font itself was inspired by the File Pile logo. It’s not particularly groundbreaking in design, but it holds a special place in the hearts of those who were part of that community. File Pile was active throughout the 2000s and was the origin of many memes from that era before closing down in the 2010s. I posted the Filepile font exclusively on this forum, and for years, it essentially vanished from public view. It wasn’t until I decided to place it into the public domain in August 2020 that it became widely available. While Filepile might not be the most interesting font from a design perspective, it’s a piece of internet history. For those of us who were “pilers,” it’s a nostalgic reminder of a unique online community that flourished in the early days of social sharing.

First Blind 2

When I introduced First Blind 2 on March 31, 1999, I was clearly not at my best. This typeface, a “sequel” to an even worse font, is frankly terrible. It features lousy letterforms with half-hearted strokes, and while it’s all-caps, some letters inexplicably have small wings. The name “First Blind 2” is as nonsensical as the font itself. I initially released it as a free font because, honestly, I can’t imagine anyone paying for something this poorly designed. In August 2020, I placed it into the public domain, though I’m not sure why anyone would want to use it. Looking back, First Blind 2 serves as a stark reminder of what not to do in type design. It has no redeeming qualities except as a cautionary tale for aspiring designers. Sometimes, our worst creations can be our best teachers, and First Blind 2 certainly falls into that category.

Fledgling

When I launched Fledgling on May 7, 2016, I was drawing inspiration from Binner Gothic, a condensed sans-serif typeface from around 1900. I’d noticed that this style had made a comeback in the late 1980s, and I thought it was time to revisit and reimagine it for contemporary use. Fledgling features a high waist and low x-height, with delicate curves that give it a distinctive appearance. I designed it to be quite compact, making it suitable for situations where space is at a premium. The font family includes eight weights with accompanying obliques, providing a wide range of options for designers. In version 1.1 (October 30, 2024), the weights were reorganized to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, and Extra-Light became Thin. While I had previously explored similar territory with my Gameness font, I wanted Fledgling to be more comprehensive. Instead of just a single all-caps style, I created a full family with multiple weights, italics, and a lowercase set. I also aimed to infuse it with more of a 1920s feeling,

incorporating Art Deco influences like the mix of high and low waistlines and tall, slim ascenders. To increase its versatility, I included old-style numerals and expanded the character set to include Greek and Cyrillic alphabets. This makes Fledgling useful for a wide range of languages and design contexts. I released the Semi-Bold style with a free commercial use desktop license, hoping to attract attention to the font family. However, by 2016, the free font market was so saturated that Fledgling didn't get much notice. It's currently a bit of a forgotten font, which is disappointing as I consider it one of my better creations. It's a reminder that sometimes, even our best work can go unnoticed in a crowded marketplace, but that doesn't diminish its quality or potential.

Fluctuation

When I released Fluctuation on April 26, 2013, I was drawing inspiration from the industrial design of everyday consumer electronics and appliances around me. I wanted to create a typeface that reflected the shapes I saw in my air conditioner, fan, chairs, and other household items. One of the key design elements is the slight arc on the top of the lowercase 'n'. This subtle curve is representative of the overall design philosophy I was aiming for—a blend of functionality and aesthetics that's common in industrial design. I paid particular attention to the curves and thicknesses of the letterforms, designing them to imply strength and stability. This was my way of translating the solid, dependable nature of well-designed appliances into typography. One of my favorite features of Fluctuation is the cathedral arc shape of the 'A'. Not only does it add visual interest, but it also serves a practical purpose by opening up space for the counter in the heavier weights. This shape is echoed in the 'V', creating a cohesive design. However, I found that this shape didn't work well for the 'W', which is why it looks more like a wide 'U' with an 'l' in the middle. In version 1.1 (October 30, 2024), the weights

were reorganized to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, and Extra-Light became Thin. Fluctuation is available in various weights and italics, providing designers with a range of options for different applications. This versatility was important to me, as I wanted the font to be as functional and adaptable as the industrial designs that inspired it.

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

When I introduced Flyswim on May 1, 2007, I was tapping into a trend that was popular in the late 2000s—lettering that looked like it was hastily scribbled by a teenager. The process of creating this font was actually quite simple and straightforward. I started by printing out all the characters from my Gnuolane typeface. Then, I traced over them in pencil, adding drop shadows to give them more dimension. To achieve that casual, hand-drawn look, I deliberately traced them hastily. After the

initial tracing, I felt the result was a bit too clean, so I gently went over it with an eraser to roughen it up a bit. Once I scanned these drawings, I added a simulated film grain effect to give it some extra grit and texture. Flyswim includes some custom letter pairs that are automatically substituted. This feature helps to make it look more plausibly hand-drawn. The name “Flyswim” came from an unlikely source. I was checking Urban Dictionary for the latest new words and found an entry from April 18, 2007: “flyswim: to move one’s body about in various directions during suspended gravity to a rhythm in heavy precipitation.” It’s a word that never caught on, which I found amusing. Initially, I didn’t see Flyswim used much. However, after it was added to the Adobe Creative Cloud font collection, it started appearing quite frequently in various designs. On June 25, 2021, I updated Flyswim. This included removing some deprecated characters, adjusting vertical metrics for better cross-browser compatibility, and refining outlines to fix minor issues.

Folder

When I released Folder on November 7, 2005, it was in response to a commission from the BBC for their educational broadcasts. The brief was to create a typeface that prioritized clarity and legibility, drawing inspiration from two distinct sources. The first influence was Tiresias, a typeface designed by the Scientific Research Unit of the Royal National Institute of Blind People in London. Tiresias was specifically created to be legible for people with impaired vision. The second influence came from children’s printing tutorial fonts, similar to my own Primer or Report typefaces. In designing Folder, I aimed to blend characteristics from both these sources. For example, you can see the ball-and-stick construction of the ‘9’ and the distinctive curl of the ‘q’, which are features often found in children’s handwriting guides. While I can’t claim that Folder is as

effective as Tiresias for the visually impaired, I believe it achieves its goal of being a highly readable typeface for young children. The clean, simple design focuses on clarity above all else. Folder includes four alternate characters that are accessible using OpenType “stylistic alternates”, providing some flexibility in its use...those school primer style characters aren’t for everyone. On June 4, 2021, I updated Folder. This included replacing reversed quotation marks with proper ones (while keeping the old ones accessible through Unicode), adding prime symbols, removing some deprecated characters, adjusting kerning, and tweaking vertical metrics. The name “Folder” was chosen precisely because this font is, well, incredibly boring. It’s as technical and dull as it gets—which is exactly what was needed for its intended purpose. Sometimes, in typography, being “boring” is a virtue, especially when clarity and legibility are the primary goals.

Foo

When I launched Foo on July 9, 1996, I was unintentionally drawing inspiration from a font I didn’t realize was relatively new at the time. The project started when someone on a Usenet binaries group asked me to create something similar to the font used on a Rolling Stone magazine cover featuring the Foo Fighters from October 5, 1995. What I didn’t know then was that the font in question was Showcard Gothic, designed by Jim Parkinson and released by Font Bureau in 1993. At the time, I wasn’t keeping up with new font releases, so I didn’t recognize it as a contemporary design. Instead, I turned to my old Speedball lettering guide book for inspiration, as the style reminded me of early twentieth-century sign painting. The result was Foo, a typeface featuring hearty, robust letterforms designed to convey a warm, personable quality. My aim was to capture the charm of vintage hand-painted signs, with a looser, more hand-drawn look compared to Showcard Gothic. Over the

years, I've made improvements to Foo, but I've come to realize it's somewhat pointless, especially given that the real Showcard Gothic is now widely available with Windows and Adobe products. Still, Foo has its own character with its more casual, hand-drawn feel. On February 2, 2022, I updated Foo, removing deprecated characters, expanding the OpenType fractions feature, flipping reversed left quotation marks, and refining outlines to fix minor issues. Foo was initially released with a free commercial use desktop license, and in April 2024, I placed it into the public domain.

Forgotten Futurist

When I released Forgotten Futurist on March 25, 1998, it was essentially a follow-up to my Hemi Head typeface, which I had created just a month earlier. While Hemi Head was directly inspired by the 1960s Dodge and Plymouth muscle car logos, Forgotten Futurist took that concept and stripped away the gaps, resulting in a more solid, chunky look. The initial release of Forgotten Futurist was pretty crude. It featured weird, thick corner strokes that were probably the result of using Fontographer's weight filter—a technique I now recognize as less than ideal. At this point, I only released a single Regular style with a free commercial use desktop license. In 2000, I revisited Forgotten Futurist, creating a new version that included Regular, Italic, Bold, and Bold-Italic styles. These were also released for free, expanding the font's versatility. The typeface underwent another significant rebuild in the 2010s. During this update, I added more styles, though these new additions were not free. This expansion brought the total to ten different styles, including various weights and italics, giving designers a wide range of options to work with. In version 6.1 (October 30, 2024), the weights were reorganized to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, Extra-Light became Thin, and Ultra-Light is now labeled Hairline. This

update also addressed some minor errors in the Shadow style. Forgotten Futurist features bold, chunky letterforms that evoke a strong vintage feel, blending elements from 1960s and 1970s design. Despite its squarish look, I think it still carries some of the qualities of its muscle car-inspired roots. It's a font that aims to capture that retro-futuristic aesthetic that was so prevalent in mid-20th century design.

Fragile Bombers

When I launched Fragile Bombers on January 18, 1999, I was aiming to create a typeface with a distinct, militaristic feel. The design features narrow letterforms made of straight lines and sharp, chamfered corners, giving it a somewhat harsh and authoritarian look. This aesthetic is reflected in the name "Fragile Bombers," which alludes to its militaristic and slightly fascist appearance. Initially, I released Fragile Bombers with a free commercial use license, making it widely accessible. In the 2010s, I expanded the font family by adding two textured styles and increasing language support, enhancing its versatility for designers. Interestingly, years after its creation, Fragile Bombers found a high-profile use in the promotional art and titles for the Amazon TV series "The Man in the High Castle." This application was particularly fitting given the show's alternate history setting where fascist powers won World War II, aligning well with the font's authoritarian aesthetic. It's always nice when designers pick up on the intended tone of a typeface. On November 2022, I decided to place Fragile Bombers into the public domain, further opening it up for use and modification.

Frak

When I released Frak on August 2, 1996, it was one of my first attempts at font design. The goal was to create something I hadn't seen in font

catalogs—a raw, ugly typeface that looked like machinery. Inspired by the made-up swear word from the original 1970s *Battlestar Galactica* series, Frak was intentionally designed to be unattractive. It was my attempt to diverge from the typical sci-fi fonts of the time and create something grittier. I initially released Frak with a free commercial use desktop license, and in August 2020, I placed it into the public domain. While it’s not a refined or particularly useful font, Frak represents an early experiment in pushing the boundaries of what a typeface could look like.

From the Internet

When I introduced From the Internet on April 2, 2011, I was aiming to create a sans-serif typeface that was specifically designed for modern digital use. This font is essentially a more compact, text-friendly version of my earlier typeface, From the Stars. The name “From the Internet” comes from a mid-2000s meme that was already dated by 2011. I chose this name for a couple of reasons. First, since it’s a technical, computer-inspired font, I thought a name that reflected internet culture would be memorable. Second, it makes it easier for people to see that it’s related to From the Stars, especially since they appear next to each other in alphabetical order in font lists. On June 25, 2021, I gave From the Internet an update. This included removing some deprecated characters, replacing reversed left quotation marks with proper quotes, and updating the stylistic alternates feature for alternate ‘t’ and ‘f’ characters to be more accessible in applications like InDesign.

From the Stars

When I released From the Stars on November 10, 2010, it marked a significant milestone in my journey as a typeface designer. This geometric sans-serif typeface was inspired by modern industrial design, particularly

drawing influence from Eurostile. With *From the Stars*, I aimed to create something that captured the closed apertures of Eurostile while incorporating some of my favorite ultramodern touches. This theme would later resurface in my work on *Conthrax*, albeit from a different angle. The font features a tight style and closed curves, reflecting a contemporary aesthetic. I designed it in seven weights with accompanying italics, which were reorganized in version 1.2 (October 30, 2024) to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, Extra-Light became Thin, and Ultra-Light is now labeled Hairline. Looking back, I'm quite pleased with how *From the Stars* turned out. While I had created numerous square techno typefaces before, this one felt more representative of my skill level in 2010. It's not perfect, but it signifies a turning point in my career. Before 2010, I often felt that my serious attempts at sans-serif text fonts, like *Doradani* or *Ligurino*, lacked the professional sheen I was aiming for. I could always tell that my fonts weren't quite on par with what most professional typeface designers were producing. *From the Stars* represents a demarcation line for me. It's a typeface where I felt I was finally approaching the level of quality I had been striving for. It's worth noting that when looking at some of my older fonts, you're often seeing versions I revised in the 2010s. This one, however, stands as a marker of my growth as a designer. On June 4, 2021, I updated *From the Stars*, removing some deprecated characters, replacing reversed quotation marks, expanding the OpenType fractions feature, and refining outlines to fix minor issues.

Frozdotre

When I introduced *Frozdotre* on September 11, 1998, it was heavily inspired by the cutting-edge design work of The Designers Republic, particularly their work on the 1995 PlayStation game, *Wipeout*. The

booklet included with Wipeout was a revelation to me—it felt like a document from the future, sent back through time. I still have a copy of that manual, which I consider a beautiful piece of design. The Designers Republic, based in Sheffield, UK, were at the forefront of cool design in the 1990s. Their work was characterized by a unique blend of futuristic aesthetics, industrial logotypes, and a dash of irony. They had a profound understanding and appreciation for typography that really resonated with me. While Frozdotre wasn't inspired by any specific design of theirs, it embodied the style they often used, reminiscent of NASA's "worm" logo and with hints of Japanese katakana. This wide, bizarre techno typeface is all-caps, with the characters in the uppercase slots much wider than those in the lowercase. Originally, I released this font under the name "Frozen Dog Treats," inspired by my parents' raw dog food business. However, this name proved unwieldy and sometimes got truncated to the unsettling "Frozen Dog" in menus. In the 2010s, I updated Frozdotre with cleaner lines and better spacing. I think this font works best when you judiciously alternate the caps and lowercase, creating an interesting visual rhythm. Frozdotre was initially released with a free commercial use desktop license, and in August 2020, I placed it into the public domain. It stands as a tribute to that exciting period in design history, when The Designers Republic and games like Wipeout were pushing the boundaries of visual communication.

Funboy

When I released Funboy on August 8, 2004, it was directly inspired by my recent trip to San Francisco for TypeCon, a convention for font enthusiasts and professionals. During my visit, I was struck by a particular style of narrow marker graffiti that I saw around the city. Although I didn't have any photographs of the graffiti, I was determined to recreate the style when I got back home. I practiced with a felt marker,

trying to capture the same kind of flow and energy I had seen on the streets of San Francisco. Funboy features thick lines and natural, flowing strokes that emulate the bold style of San Francisco street art. To enhance its authentic graffiti feel, I incorporated custom pairs and substitute characters that add to the overall flow of the text when used. The name “Funboy” was inspired by the 1980s band Fun Boy Three, adding a touch of retro charm to this street-inspired font. On June 25, 2021, I gave Funboy a significant update. This included removing some deprecated characters, fixing inconsistencies, updating the stylistic alternates feature for alternative ‘B’ and ‘R’ characters, adjusting vertical metrics for better cross-browser compatibility, and fixing a problem that was preventing some ligature combinations from functioning properly.

Galderglynn 1884

When I launched Galderglynn 1884 on January 11, 2019, it was the result of a commission from an agency representing Jameson Whiskey. They had seen and liked my work on Galderglynn Esquire but needed something tailored more specifically to their needs. The brief led me to create a typeface family inspired by 19th-century typography, particularly the condensed fonts with squared-off designs that were common in newspaper headlines of that era. This historical influence aligned well with Jameson’s brand heritage. Galderglynn 1884 is more than just a slight modification of Galderglynn Esquire. The changes were significant enough to warrant branching it out into its own family. I smoothed out some of the deliberate quirks and inconsistencies present in Galderglynn Esquire, aiming for a more refined look. One of the key requirements was to create a range of styles, including shadow and engraved variations. These effect styles, reminiscent of woodcut engraving and drop shadows, add versatility to the family and allow for more dynamic typographic designs. The agency also needed Light Condensed and Squeeze styles

(renamed from Condensed Light in version 1.1, October 2024), which I found particularly satisfying to design. In fact, working on these styles inspired me to take a similar direction with my Coolvetica typeface later on. Another significant aspect of this project was the expanded language coverage. The campaign required support for more languages, including Cyrillic, which broadened the typeface’s utility significantly. The October 2024 update also addressed minor overlaps in the tcaron character, where the quotation mark accent had been slightly overlapping with the “t.” I’m quite pleased with how Jameson has deployed Galderglynn 1884 in their campaigns. Seeing it on their whiskey bottles is particularly gratifying—it’s a cool feeling to see your work literally on store shelves. Creating Galderglynn 1884 was an interesting exercise in balancing historical inspiration with modern brand needs. It’s a reminder of how typography can play a crucial role in conveying a brand’s heritage and character. Whether it’s been used for Jameson’s marketing materials, product packaging, or anywhere else needing that 19th-century newspaper headline look, I hope Galderglynn 1884 has helped bring a touch of vintage charm to contemporary designs.

Galderglynn Esquire

When I released Galderglynn Esquire on November 19, 2010, it was a love letter to the quirky and experimental sans-serif types of the 1800s. I’ve always been fascinated by these early grotesques, with their inconsistencies and unique characteristics that gave them so much personality. The concept behind Galderglynn Esquire came from an amusing thought experiment: What if a 19th-century printer accidentally dropped several drawers of type on the floor, and an apprentice hurriedly put them away, mixing up the characters in the process? This idea led me to create a typeface that intentionally incorporated mismatched elements. To bring this concept to life, I scanned as many 19th century

grotesques as I could find and mixed and matched the characters in Photoshop. After aligning the results, I traced them to create the final letterforms. The result is a font that feels genuinely old, with inconsistencies that even an untrained eye might notice as slightly “off.” Galderglynn Esquire comes in seven weights and italics. I used weight interpolation in the design process, which means that the Hairline weight (renamed from Ultra-Light in October 2024), with its clean, even lines, looks less wild than the black weight. This gradual increase in quirkiness adds another layer of interest to the font family. The weights were reorganized in version 1.3 (October 31, 2024) to enhance clarity: the former Book weight became Light, Light was renamed to Extra-Light, and Extra-Light became Thin. A few years after the initial release, I created an all-caps version called Galderglynn Titling. I made all 14 styles of Galderglynn Titling available with a free commercial use desktop license, which helped it gain wider use. Galderglynn Esquire later became the basis for its sequel, Galderglynn 1884, which was commissioned for a specific project. Creating Galderglynn Esquire was an enjoyable exercise in historical typography and creative gonzo-historical anachronism. It’s a reminder that sometimes, embracing imperfections and inconsistencies can lead to designs with unique character and charm.

Gameness

When I introduced Gameness on July 10, 2010, I was drawing inspiration from a very specific source: the Game Boy box art for Final Fantasy Legend. The lettering on this logo had a distinctive style that reminded me of Binner Gothic, a font that was particularly popular in the late 1980s and early 1990s. Gameness is an all-caps deco typeface that captures the essence of 1990s video game aesthetics. It features narrow, elegant letterforms that evoke a retro-futuristic feel. One of the key design elements is the space-saving, very tall ‘S’ that really gives the font its

unique character. However, I quickly realized that this tall ‘S’ created some challenges. The negative space between a pair of ‘S’s looked awkward, so I designed an alternate ‘S’ and implemented an OpenType rule to automatically substitute it when needed. Additionally, since the extra tall ‘S’ wasn’t friendly with upper and lower accents, I created a couple of other alternate versions to deal with these situations. The font includes other stylistic variations as well, such as an alternate barred “A”, which adds to its versatility and allows designers to fine-tune the look of their text. Interestingly, I released Gameness a few years before the retro 1990s aesthetic became a big movement in design. As a result, sales were initially slow, only picking up in the mid-2010s as nostalgia for 90s design began to grow. While Gameness was inspired by Binner Gothic, I made sure to differentiate it enough to stand out on its own. The result is a typeface that captures the spirit of 90s gaming typography while offering its own unique character. Creating Gameness was an interesting exercise in balancing nostalgia with originality, and in solving typographic challenges that arise from distinctive letterforms. Whether it’s been used for retro gaming projects, 90s-inspired designs, or anywhere else needing that sleek, futuristic-yet-vintage look, I hope Gameness has helped designers capture some of that classic video game box art magic in their work.

Gargle

When I launched Gargle on January 13, 2015, I was aiming to create a hand-drawn newspaper comic dialog typeface, drawing inspiration from the style of Calvin and Hobbes. The process of creating this font was quite involved and labor-intensive. I started by creating the initial font as vectors, finalizing the spacing, kerning, accents, and OpenType programming for automatic variation shuffling. I developed three widths, each in regular, italic, bold, and bold italic. Once the template fonts were

ready, I printed them out in light cyan ink, with each character about 40mm high. The next step involved manually tracing over each letter with a bullet-tip marker and then scanning the results. Using Photoshop, I removed the cyan lines and then autotraced, scaled, and manually placed every character over the originals. This process was repetitive and time-consuming, requiring individual alignment for each glyph and cleanup after autotracing. One of the unique features I incorporated was an OpenType function that substitutes a serified 'l' when it's used in initials or as a singular possessive. I also included several shortcodes for various comic-style elements like whiskers, skulls, lightning bolts, and scribbles. Gargle was initially released with a free commercial use desktop license, and on April 2024, I placed it into the public domain. Looking back, I realize I made two significant mistakes with Gargle. First, I adhered too closely to the Calvin & Hobbes style, making it too recognizable and potentially limiting its use. Second, I should have printed smaller characters for tracing, as the marker strokes ended up being too thin, which limits its usefulness as a comic dialog font. Despite these issues, creating Gargle was an interesting exercise in developing a comprehensive comic-style font family. It's a reminder that even seemingly simple hand-drawn fonts require careful planning and execution, and that sometimes our attempts to emulate beloved styles can lead to unexpected challenges.

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

When I released Gaz on August 25, 2009, I was aiming to capture the essence of 20th-century gasoline station signs. The typeface features a vintage industrial charm, with sharp angles and rounded corners that evoke the stovepipe style lettering common in that era. Gaz comes in seven weights and italics, plus five greasy effect styles. I designed the small caps to be a bit wider than the uppercase, which I think adds to its antique charm. The result is a typeface that balances readability with a strong nostalgic feel. The process of creating the textured styles for Gaz is a story in itself. I used what I called the “grunge machine”—a Rube Goldberg-esque setup involving a Toshiba laptop, a program called “Do It Again” (which played a Steely Dan clip when you started it), and a carefully orchestrated series of automated actions. The “grunge machine” worked like this: “Do It Again” would record and loop mouse

movements and clicks. In Photoshop, I had layers of tiling gritty textures, all in different dimensions to ensure unique combinations. FontLab and Photoshop windows had to be set up in a very specific way for the mouse clicks to align properly. The process would copy a character from FontLab to the buffer, switch to Photoshop, paste and position it, apply a series of effects, then copy it back to FontLab as a bitmap. This would repeat for each character. To maintain consistent scale and location, I had to copy/paste a box around all characters in the font. It was a delicate process—if Photoshop slowed down, a single misplaced mouse click could break the entire sequence. I’d often start it at night, unplugging my mouse to prevent interference, and hope to wake up to a font with correctly positioned bitmaps. After this automated process, I still had to manually scale and shift the bitmaps into the correct position, switch to the mask layer, autotrace the bitmaps, and hope it wouldn’t crash. While incredibly inefficient, watching this “grunge machine” work was oddly satisfying—like observing a Wallace and Gromit contraption in action. Unfortunately, this setup was impossible to recreate after I gave the laptop to my niece, making these particular grunge effects a unique artifact of that specific time and setup. On May 25, 2021, I updated Gaz, removing deprecated characters, refining outlines, adding prime marks, expanding the OpenType fractions feature, and replacing reversed quotation marks. On October 31st, 2024, version 2.1 brought changes to the weight naming system: Book was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled as Hairline.

Gendouki

When I introduced Gendouki on July 6, 2006, I was aiming to create a futuristic typeface that would stand out in techno-themed designs. The inspiration came from the idea of spacecraft access panels, which led

me to incorporate filament stencil lines into the letterforms. Gendouki, which means “motor” in Japanese, is designed primarily for creating striking backdrop elements and techno drop-caps. The goal was to create something visually impactful rather than purely functional. This style wasn’t particularly popular in the mid-2000s when I created it, but interestingly, it’s seen a resurgence in the 2020s as part of a broader revival of Y2K and early 2000s aesthetics. On June 18, 2021, I updated Gendouki. This included removing some deprecated characters, replacing reversed left quotation marks with proper quotes (while keeping the old ones accessible through Unicode), and adjusting vertical metrics for better cross-browser compatibility.

Geoparody

When I released Geoparody on April 4, 2000, it was inspired by the Anonymous typeface used in the TV quiz show Jeopardy. Initially, it was a single font with a free commercial use license, designed to capture that retro-futuristic style associated with the show. Over time, I expanded Geoparody into a more comprehensive family. I added more styles ranging from Ultra-Light to Heavy, each with accompanying italics. To enhance its versatility and authenticity, I incorporated OpenType stylistic alternates that allow users to access characters more closely resembling the original Anonymous typeface. During this expansion, I realized I needed to adjust the naming of the weights. What was previously considered “Regular” was actually closer to a “Heavy” weight. To avoid confusion, I released the new Regular and Heavy styles with a free commercial use desktop license, while the rest of the new styles were not free. The font’s original name, Gyparody, was a portmanteau of “gyp” and “parody,” referencing a Jeopardy game show parody from the Animaniacs cartoon series. However, in 2021, I became aware that the term “gyp” has problematic origins related to stereotypes about Romani

people. Although no one had complained about the name, I felt it was important to change it to Geoparody out of respect and cultural sensitivity. This name change reflects a growing awareness of the impact of language and the importance of avoiding terms that may be offensive or discriminatory, even if unintentionally so. It's a reminder that as creators, we have a responsibility to be mindful of the cultural implications of our work, including something as seemingly minor as a font name. On October 31st, 2024, version 4.1 brought changes to the weight naming system: Book was renamed to Light, Light became Extra-Light, and Ultra-Light was changed to Thin. This update also added a section (§) character to the font set. Creating and evolving Geoparody has been an interesting journey, not just in terms of typography but also in cultural awareness.

GGX88

When I released GGX88 on March 30, 2010, it was in response to a specific client request for a typeface to be embedded in a set-top television streaming box. The project required a font that was stylistically similar to Helvetica, but with unique metric requirements and some specific modifications. When typeface designers use the term “Swiss” to describe a typeface, it's often a euphemism for a Helvetica-inspired design. This trend has its roots in the history of laser printers, which typically had Helvetica or a close approximation built-in. To ensure consistent display between screen and print, designers often created fonts that were metrically equivalent to Helvetica. Microsoft's Arial is a famous example of this approach. For GGX88, I started with Coolvetica as a base (which itself has an interesting history related to Helvetica). However, I had to make significant modifications to meet the technical requirements of the set-top box system. One of the main challenges was dealing with the system's autohinting, which I couldn't control directly.

To address this, I had to ensure that all overshoots were identical. This meant adjusting the heights of characters like ‘O’ and ‘E’ to be exactly the same, preventing issues with pixel alignment at small sizes on low-resolution screens. Compared to Coolvetica and Helvetica, GGX88 has some distinct characteristics. The spacing is much looser to improve legibility of small text on television screens. I also simplified some elements, such as removing curls on certain letters and using a cross-shaped lowercase ‘t’. While GGX88 may not be a groundbreaking typeface, it successfully met the specific needs of the project. It performed well on TV screens and fulfilled its role as a functional, legible UI font. The name “GGX88” is intentionally nonsensical, chosen to sound technical and neutral. This naming approach is common for typefaces designed for specific technical applications rather than general commercial release. On October 31st, 2024, with version 2.1, the weight naming system underwent a comprehensive reorganization: Book was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled as Hairline. Creating GGX88 was an interesting exercise in balancing aesthetic inspiration with very specific technical requirements. It’s a reminder that sometimes, the most successful typefaces are those that solve particular problems rather than striving for broad artistic recognition.

GGX89

When I launched GGX89 on January 8, 2022, it was essentially a display-oriented spin-off of GGX88, which itself was derived from Coolvetica. The development of GGX89 is an interesting story of how typefaces can evolve and branch off from one another. GGX89 is basically Coolvetica with the quirky letters removed. When I was expanding Coolvetica with new compressed styles and increased language coverage, I had created alternate versions of some of the more unconventional letters, like the

curly lowercase ‘t’. These alternates were ultimately removed from the final Coolvetica build, but I saw an opportunity to repurpose them. Taking these more conventional alternates, I essentially turned them into GGX89. While there were some adjustments to kerning and accented letters, the core of GGX89 is very much the same as Coolvetica, just with a more standardized character set. What sets GGX89 apart from other “Swiss” typefaces (a term often used as a euphemism for Helvetica-inspired designs) is its extremely tight spacing and kerning. This characteristic makes it particularly suitable for headings, titles, and other large-format text where you want to create a bold, impactful look. It’s important to note that GGX89 is designed purely as a display font. Its tight spacing, while visually striking in larger sizes, would make it difficult to read in body text. On November 1st, 2024, version 1.1 brought significant changes to the naming system: Book was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled as Hairline. The update also reorganized the style naming convention to place weight before width (changing, for example, Condensed Bold to Bold Condensed) for better organization in font menus. This is a typeface meant to create a sophisticated, minimalist look in contemporary designs, particularly when used in headlines or other prominent positions.

Ghostmeat

When I released Ghostmeat on December 1, 1997, I was aiming to create a spooky yet playful typeface. It’s a wide cartoon bubble font that captures a fun, slightly eerie vibe. The design of Ghostmeat is intentionally simple, keeping with the cartoon aesthetic. To make it more versatile for designers, I added separate back and front layers, allowing for easy color customization. This feature can be particularly useful for creating eye-catching titles or headers in various design projects. The

name “Ghostmeat” comes from a GameBoy game I was into at the time called Final Fantasy Adventure (known in Japan as Seiken Densetsu). In the game, your character could eat the meat of defeated enemies to change their character type. Among the options were robot meat and ghost meat. I found the concept of ghost meat particularly amusing and thought it would make a fun, quirky name for this typeface. I initially released Ghostmeat with a free commercial use desktop license, making it widely accessible. On November 2022, I decided to place it into the public domain, further opening it up for use and modification\

Giant Tigers

When I introduced Giant Tigers on October 20, 1997, I was experimenting with creating a blurry, striped effect on a classic typeface. I started by tracing a scan of Alternate Gothic from an old metal type catalog, then applied blur and stripe effects using a combination of Photoshop and Alien Skin software. The result is a typeface that has a distinct, slightly disorienting visual effect. It’s named after Giant Tiger, a popular Canadian discount store chain, though the connection is purely nominal. I initially released Giant Tigers with a free commercial use desktop license, and in August 2020, I placed it into the public domain.

Gildabeth

When I launched Gildabeth on July 1, 2023, I was aiming to create a typeface that bridged the gap between vintage aesthetics and modern design needs. The inspiration came from Campanile, a typeface designed by William W. Jackson and patented by MS&J on April 15, 1879, as well as its lighter counterpart, Attic, designed by Herman Ihlenburg around the same time. My approach with Gildabeth was similar to what I did with my Telemachus font: take a charming, fancy font from the late 19th century

and redesign it for modern use, applying a more contemporary stroke treatment. The result is a sans-serif typeface that blends vintage flair with gothic solidity. Gildabeth features narrow display characters and rugged stroke modulation, aiming to capture an Edwardian style aesthetic while still feeling fresh and usable in modern contexts. I made it available in six weights, from Thin to Extra-Bold, each with accompanying obliques, to provide designers with a versatile range of options. Interestingly, Gildabeth's release coincided with a growing maximalist design trend in the 2020s. After years of minimalism dominating design, there seems to be a shift towards more ornate, fancy styles. This timing, along with its glam attitude, inadvertently aligned Gildabeth with the aesthetic of the hugely successful Barbie movie that came out around the same time. While Gildabeth isn't the same as the Barbie font, its blend of vintage charm and modern sensibility seems to resonate with this new maximalist vibe. It's a reminder of how typography can reflect and even anticipate broader cultural and design trends. Creating Gildabeth was an interesting exercise in reimagining historical typography for contemporary use.

Glazkrak

When I launched Glazkrak on June 10, 1996, it was one of my earliest forays into font design. The typeface features a broken glass texture applied to a blocky, generic alphabet that was likely inspired by Eurostile. To create the broken glass effect, I didn't use any filters. Instead, I manually drew lots of polygons to achieve the desired look. My aim was to create a scary, punk aesthetic. Glazkrak was initially released with a free commercial use desktop license, and on November 2022, I placed it into the public domain. Looking back, while I achieved the broken glass effect I was going for, I wish I had used different letterforms as the base, perhaps something more like Franklin Gothic. This early experiment

taught me valuable lessons about the importance of choosing the right base forms for a textured typeface.

Gleaming the Cube

When I released Gleaming the Cube on August 11, 2010, it was the result of a commission that took an unexpected turn. Initially, the client wanted a custom font for pet products, possibly inspired by those pseudo-Greek typefaces often used for Greek restaurants. However, as I worked on it, the design gradually evolved into something that captured the essence of late 80s and early 90s skateboard culture. I really leaned into this emerging style, researching “totally rad” ads from that era for inspiration. The result is a typeface that embodies the vibrant, jagged lettering characteristic of the time when “extreme” products and wide skateboards were all the rage. Gleaming the Cube looks best with capital letters at both the beginning and end of words for maximum impact, a design choice that reflects the bold, in-your-face aesthetics of the era. To enhance its authenticity, I included special OpenType combination ligatures and unique circa 1990 symbols. The name “Gleaming the Cube” comes from the 1989 skateboard movie, further tying it to the culture it emulates. On June 18, 2021, I updated Gleaming the Cube, fixing some inconsistencies, removing deprecated characters, adjusting vertical metrics, and expanding the OpenType fractions feature. I also added some “rad” symbols under A-Z characters as Stylistic Set #1 and Stylistic Alternates, further enhancing its retro appeal. While Gleaming the Cube hasn’t been a big seller, I’m really happy with how it turned out.

Gloss

When I introduced Gloss on January 13, 2010, I was aiming to create a typeface that captured the essence of classic metal scripts from the

1950s, specifically drawing inspiration from Champion. However, I wanted to give it a modern twist that would make it stand out. Gloss features a vintage look, but with the added drama of paint drip effects incorporated through OpenType ligatures. One of the challenges with Gloss is that its full impact isn't always apparent in standard text samples used by font distributor sites. Like my Acroyear typeface, Gloss really shines when it's when set at an angle. This inclined setting completely changes the impact of the font, allowing the drip effects to truly stand out. I recognize that Gloss occupies a very specific niche in the typography world. It has a certain trashy "mean girls" style that isn't going to be needed by designers on a daily basis. However, for those rare occasions when you need that exact look—something bold, dramatic, and a little bit glam—I think Gloss works really well. On June 18, 2021, I updated Gloss to improve its functionality and compatibility. This included removing deprecated characters, fixing inconsistencies, adjusting the width of certain characters, and refining outlines to address minor graphical issues. Creating Gloss was an interesting exercise in balancing vintage aesthetics with modern effects. It's a reminder that sometimes, the most interesting typefaces are those designed for very specific uses.

Glyxonite

When I released Glyxonite on May 20, 2023, it was the culmination of an intensive and challenging design process. This typeface combines elements of arcade game aesthetics with progressive rock influences, drawing primary inspiration from Tadashi Yamashita's Galaxian game logo. The creation of Glyxonite was more labor-intensive than my usual fonts. The style doesn't naturally lend itself to being turned into a typeface, and the fact that the Galaxian logo only provided one capital letter as reference made it particularly challenging. Fortunately, I realized

that the Galaxian logo was directly inspired by the work of famed psychedelic album cover designer, Roger Dean. Dean is renowned for his fantastical, otherworldly landscapes and distinctive lettering style, which became iconic in the world of progressive rock. His work for bands like Yes, Asia, and Uriah Heep defined the visual aesthetic of the genre in the 1970s and beyond. The connection to Dean's work became clear when I looked at the logo for the prog rock band Greenslade, which bears a striking resemblance to the Galaxian logo. This gave me a broader visual language to work with, but it also presented its own challenges. There isn't really a definitive "Roger Dean typeface," and his lettering, while consistent in some ways, varies significantly across different projects.

To tackle this, I embarked on an extensive research process, digging deep to find every bit of Roger Dean lettering I could. Tracking down his capital letters proved particularly difficult, as even his famous Yes logo is all lowercase. I made numerous small pencil sketches, collected the best variations, and arranged them in Photoshop. My process involved printing these arrangements in light cyan ink, then sketching over them with pencil. This technique allowed me to easily filter out the colored under sketch in Photoshop, similar to how non-repro blue doesn't show up on a photocopier. After creating clean pencil outlines, I scanned, autotraced, and cleaned up the results to get the basic letterforms into the font. However, this was just the beginning. The initial technique didn't allow for the flow and inter-character interaction necessary to make a typeface work. It took another week of cleaning up and editing before Glyxonite was ready to launch. Throughout the creation process, I immersed myself in the world of Galaxian. I wore a Galaxian shirt and kept a miniature Galaxian arcade game on my desk for inspiration. Galaxian holds a special place in video game history. Released in 1979 by Namco, it was the first game to feature a scrolling starfield, multi-colored sprites, and a rudimentary theme song. It also introduced the concept of enemy ships

breaking formation to dive-bomb the player, adding a new layer of challenge to the space shooter genre. Personally, I'm one of those rare individuals who prefer Galaxian to its more famous sequel, Galaga. There's something about its raw challenge and historical significance that appeals to me, even though I admit I'm not particularly skilled at it. As of this writing, Glyxonite hasn't sold a single copy. But that's okay. The process of creating it was rewarding in itself. It allowed me to dive deep into the intersection of video game history and progressive rock aesthetics, two areas I'm passionate about. It was a labor of love that pushed my skills as a type designer and allowed me to pay homage to both the pioneering work of early video game designers and the psychedelic artistry of Roger Dean.

Gnuolane

When I launched Gnuolane on January 25, 2007, I was aiming to create something that went against the grain of the minimalist sans-serif trend that was dominating typography at the time. My goal was to blend the character and style of early 20th-century grotesques like Franklin Gothic with the superelliptical shapes popular in mid-20th century designs like Microgramma and Univers. One of its unique features is the slanted ends on the ascenders, an idea I carried over from my earlier typefaces Blue Highway and Expressway. I designed Gnuolane to come in five weights with accompanying italics, providing designers with a range of options for different applications. There are also a couple of textured styles. The Regular weight was released with a free commercial use license, which helped it gain traction among designers. On June 18, 2021, I gave Gnuolane a significant update. This included removing some deprecated characters, fixing inconsistencies, improving fractions, adding prime symbols, and refining outlines to address minor graphical issues. On November 1st, 2024, version 2.1 brought changes to the weight naming

system: Book was renamed to Light, and Ultra-Light became Thin. The update also reorganized style naming conventions, changing “Grind Bold” to “Bold Grind” for better consistency in font menus. While Gnuolane wasn’t an overnight sensation, it did well enough to inspire two spin-offs: Gnuolane Jump and Gnuolane Stencil. This expansion of the Gnuolane family allowed me to explore different variations on the core design and provide even more options for designers.

Gnuolane Jump

When I released Gnuolane Jump on April 27, 2010, I was looking to add a playful twist to the original Gnuolane typeface. This variation features a bouncing effect created through OpenType ligatures, which automatically substitute common character sequences to create a lively, dynamic feel. The design of Gnuolane Jump was inspired by the aesthetics of 1950s and 1960s jazz and rock and roll album covers, where bouncy lettering was popular. This vintage influence gives the font a nostalgic yet energetic vibe. On June 18, 2021, I updated Gnuolane Jump, fixing inconsistencies, removing deprecated characters, and adjusting vertical metrics for better cross-browser compatibility. With version 1.2 released in 2024, several technical improvements were implemented to ensure proper style display in application menus, along with repairs to minor vector bugs for enhanced visual quality and consistency. Gnuolane Jump is designed to add a fun, dynamic element to designs, particularly those aiming for a retro feel.

Gnuolane Stencil

When I introduced Gnuolane Stencil on September 4, 2008, I was aiming to add an industrial or military edge to the Gnuolane family. The idea was to maintain the strong, impactful style of the original Gnuolane while

incorporating a unique stenciled appearance. I decided to use very thin, delicate stencil struts, which I felt created an interesting contrast with Gnuolane's rugged yet refined look. The result, in my opinion, evokes the feel of 1960s movie posters. On June 25, 2021, I updated Gnuolane Stencil, removing deprecated characters, fixing inconsistencies, adjusting fraction heights, and refining outlines. I also expanded the OpenType fractions feature to support longer numerators and denominators. On November 1st, 2024, version 1.2 brought changes to the weight naming system: Book was renamed to Light, and Ultra-Light became Thin. Gnuolane Stencil offers designers another variation within the Gnuolane family, providing options for projects that need that stenciled, industrial aesthetic while maintaining the core Gnuolane character.

Goldburg

When I released Goldburg on August 15, 2006, I was drawing inspiration from a very specific and somewhat obscure piece of American typographic history: the lettering on Idaho's historical markers. This unique style was created by George Bowditch in 1957, and I was captivated by its distinct character and vintage feel. George Bowditch was more than just a lettering artist; he was an integral part of Idaho's efforts to preserve and share its history. As an artist for the Idaho State Highway Department, Bowditch played a crucial role in designing the layout for the state's highway marker program. His work, which began in 1956, was groundbreaking in its approach to public historical education. Bowditch's vision for these markers went beyond mere signage. He treated them as essential features of a large outdoor museum, emphasizing readability and visual appeal. His design principles were rooted in sound museum display practices, aiming to interpret historic events and places within the broader context of Idaho's regional and

local history. What started as a few experimental signs quickly grew into an extensive program. The success of Bowditch's approach was recognized nationally when the program received the American Association for State and Local History Award of Merit for its innovative features. Goldberg is named after Goldberg Hot Springs in Idaho. In creating Goldberg, I aimed to capture the essence of Bowditch's work and, by extension, the spirit of mid-20th century American typography. The font features distinct letterforms that evoke the feel of those historical markers, blending functionality with a strong sense of place and time. On June 25, 2021, I updated Goldberg to keep it current and functional. This included removing some deprecated characters, expanding the OpenType fractions feature, and adjusting vertical metrics for better cross-browser compatibility. Designing Goldberg was an interesting exercise in translating a very specific, place-based typography into a more versatile digital font. It's a reminder of how typography can be deeply tied to regional history and identity. Whether it's been used for projects related to American history, vintage-inspired designs, or anywhere else needing that mid-20th century Americana feel, I hope Goldberg has helped designers capture some of the spirit of Bowditch's original work. The story of Goldberg is also a testament to the often-overlooked role that typography plays in public education and historical preservation. Also check the description for Ebenezer which is based on Goldberg.

Golden Girdle

When I released Golden Girdle on June 13, 1997, it was directly inspired by my work on the real-time strategy game Dark Colony at Take2 Games. While designing the interface screens, I created a lot of futuristic, techno-inspired elements to fill the space. This included some wide, MICR-inspired pixel lettering that would eventually evolve into Golden Girdle.

The typeface is based on old MICR-inspired fonts of the 1960s like Data '70 and Westminster, but with a much wider design. To create it, I used a technique I often employed for my early fonts: drawing low-resolution pixel characters, scaling them up, adding a blur effect, and then autotracing them as vectors. Golden Girdle is one of my favorite fonts that I've ever made, despite (or perhaps because of) its challenging readability. It's extremely wide and features some abstract and unconventional letterforms, making it more suitable for sci-fi contexts or display use rather than body text. The name "Golden Girdle" is actually a play on "Golden Griddle," a chain family restaurant near our office known for its inexpensive buffet. The joke was that you'd need a girdle if you ate there too often! Despite being one of my personal favorites, Golden Girdle remains one of my least popular free fonts. I've never seen it used "in the wild," which I suspect is due to its abstract nature and limited practical applications. In the 2010s, I redrew Golden Girdle to smooth out some of the autotrace glitches and improve the spacing and kerning. I also removed an alternate version of the 'E' (which looked like an inverted 'F') from the lowercase position, as it made the already challenging font even harder to read. Golden Girdle was initially released with a free commercial use desktop license, and on November 2022, I placed it into the public domain. While it may not be the most practical or widely-used font, I'm proud of its unique, futuristic aesthetic. It stands as a testament to how game design can inspire typography, and how sometimes our personal favorites as designers don't always align with success.

Goldsaber

When I launched Goldsaber on July 9, 2014, I was aiming to create a display typeface that captured the essence of Art Deco designs from the twentieth century. The font features unusual geometry with sharp angles and sweeping curves, designed to make a bold visual statement. I

included OpenType features for custom ligatures and alternate characters, giving designers more creative options. Despite these features and its free commercial use desktop license, Goldsaber didn't gain much traction. It remains one of my least popular free fonts. On April 2024, I placed Goldsaber into the public domain. While I believe the typeface turned out well, it simply didn't resonate with designers as I had hoped.

Gomoku

When I introduced Gomoku on September 25, 2006, I was exploring the playful possibilities of slab serif design. This chunky, paper cut-out typeface features bold slab serifs and includes a foreground font with an optional background layer for added depth and texture. Gomoku was really just a freeform exploration, allowing me to have fun drawing a chunky font with layers. It wasn't inspired by any particular source; rather, it was an exercise in creative typography. On June 18, 2021, I updated Gomoku, removing deprecated characters, adjusting vertical metrics and refining outlines.

Good Times

When I released Good Times on May 12, 1998, I was drawing inspiration from the Pontiac car lettering used between 1989 and 1994. This techno-inspired typeface features a wide, capsule-shaped design that captures the futuristic feel of that era's automotive typography. Initially, I released Good Times in a regular style with a free commercial use license. It quickly became one of my most popular fonts, which I attribute more to the strength of the original Pontiac design than to my own work. I've always felt that the core idea wasn't truly mine, but rather an interpretation of that fantastic automotive lettering. The name "Good

Times” comes from the 1970s sitcom. I think a lot of people know it from its use in the Spider-Man movie franchise. On May 9, 2012, I expanded Good Times into a family with seven weights, including oblique styles. This expansion also gave me the opportunity to rebuild the Regular style, improving its curves, spacing, and kerning. Over the years, I’ve received numerous requests to add a lowercase set to Good Times. However, my attempts have always looked clumsy. I realized that for a lowercase to work effectively, the capital letters would need significant modification. This realization led me to create a sequel font in 2019 called Good Timing, which addressed these issues. On December 7, 2021, I updated Good Times again. This update fixed a problem that was preventing the Extra-Light Italic from appearing in application menus, flipped reversed left quotation marks, removed deprecated characters, and added a missing % character to the Extra-Light Italic style. On November 6th, 2024, with version 4.2, the weight naming system underwent a comprehensive reorganization: Book was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled as Hairline.

Good Timing

When I launched Good Timing on June 5, 2019, it was a direct response to the longstanding requests for a lowercase version of Good Times. This follow-up typeface was an opportunity for me to address some of the issues I’d identified in Good Times over the years and to expand its functionality. Good Timing maintains the futuristic, high-tech aesthetic that made Good Times popular, but with several significant improvements. One of the most notable changes is the addition of a carefully designed lowercase set, something that had proven challenging to integrate into the original Good Times without compromising its character. I expanded Good Timing to include seven weights with

accompanying italics, offering designers a wider range of options than Good Times. The weight range is higher, with the heaviest weight being particularly thick and impactful. This gives designers more flexibility in creating strong visual hierarchies. Another major improvement in Good Timing is its more extensive language coverage. I added Greek and Cyrillic characters, making the font usable for a much wider range of languages and expanding its global appeal. To make Good Timing accessible, I released the Bold weight with a free commercial use desktop license. Despite these improvements, I've noticed an interesting trend: Good Times still outperforms Good Timing in daily downloads by about double. This highlights a challenge in the current typography landscape—with so many fonts available, it can be difficult for improved sequels like Good Timing to gain recognition.

Goodfish

When I released Goodfish on September 24, 2000, I was drawing inspiration from the world of sign painting. The design process was quite methodical: I started by drawing the initial font as a skeleton, then applied an angled stroke, and finally added triangular Latin serifs. This approach resulted in a geometrical design with sharp serifs and clean lines. Goodfish comes in four variants: Regular, Italic, Bold, and Bold-Italic. While the result might be considered somewhat crude, it's always been moderately popular, likely due to its unpretentious, homespun look. This typeface seems to resonate with designers looking for a font that feels authentic and handcrafted. The name "Goodfish" has an amusing origin story. When I was living in Port Credit, a friend dropped by to show us his latest catch, exclaiming that it was a "real good fish." As it happened, I was trying to think of a name for this font at that exact moment, and the phrase stuck. I initially released Goodfish with a free commercial use desktop license, making it widely accessible. On April

2024, I decided to place it into the public domain, further opening it up for use and modification.

Gord

When I introduced Gord on February 16, 2010, I was aiming to create something deliberately unconventional and eclectic. The idea was to mix samples from various popular 1970s typefaces into one jumbled, retro-inspired typeface. To create Gord, I scanned vintage samples of fonts like Pump, Churchward, Bauhaus, and other similar typefaces from that era. After tracing these scans, I gave them a soft, slightly blurry look to enhance their analog feel. I wanted to capture the essence of these fonts while creating something entirely new and a bit chaotic. One of the key design choices I made was to vertically misalign the characters. However, I didn't want it to look bouncy or playful. Instead, I aimed for just enough misalignment to give it a slovenly, unkempt appearance. This subtle touch contributes significantly to the overall trashy, jumbled vibe I was going for. On June 4, 2021, I updated Gord. This included removing some deprecated characters, adjusting vertical metrics, expanding the OpenType fractions feature, and refining outlines to fix minor issues. Creating Gord was an interesting experiment in pushing the boundaries of what a typeface can be. It's not meant to be a practical, everyday font, but rather a tool for designers looking to capture a very specific, chaotic retro aesthetic. Whether it's been used for 70s-inspired designs, intentionally messy layouts, or anywhere else needing that jumbled, trashy vibe, I hope Gord has given designers a unique tool to work with.

Got No Heart

When I released Got No Heart on July 19, 1997, I was aiming to capture the essence of 1950s atomic age design. The shapes are inspired by

kidney-shaped coffee tables and mid-century streamlined curves, reflecting the aesthetic of that era. The font comes in two versions: solid and outline. Its name is derived from a lyric in Elvis Costello and the Attractions' song "Watching the Detectives." Looking back, I don't think Got No Heart really works well as a cohesive typeface. While it has some good aspects, there are too many anomalous shapes, and it lacks a smooth flow. As a result, it was never particularly popular. I initially released it with a free commercial use desktop license, and in August 2020, I placed it into the public domain. While it may not be successful in its current form, I hope that someday, someone might be able to refine the core concept into something more effective.

Graffiti Treat

When I launched Graffiti Treat on December 1, 1997, it was inspired by some rather amateur graffiti I spotted under a bridge in Mississauga. The result is a jagged font with unusual letterforms that captures the essence of that suburban street art. The name "Graffiti Treat" is a play on "Tahitian Treat," a hard-to-find Canada Dry soft drink (sometimes labeled "Tahiti Treat"). In retrospect, using a graffiti-related name might have limited its appeal. While the font is creative in its unconventional approach to letterforms, it ultimately proved too unconventional for practical use. A few years after the initial release, I added separate layers to make it easier for users to add colors, hoping to increase its utility. I initially released Graffiti Treat with a free commercial use desktop license, and in August 2020, I placed it into the public domain.

Graveblade

When I released Graveblade on January 15, 2008, I was aiming to create the ultimate metal typeface. My inspiration came not from the intricate,

hard-to-decipher logos of later heavy metal bands, but from the more classic hard rock styles of bands like AC/DC, Iron Maiden, and Metallica. In designing Graveblade, I incorporated several elements that I felt captured the essence of heavy metal aesthetics: Blackletter influence: I've always felt that blackletter, despite its beauty, has an inherently scary quality that fits well with metal imagery. Jagged lightning bolts: Lightning bolts and hard rock music go hand in hand, so I incorporated this feeling into the letterforms. Sharp blades: To amp up the aggressive look, I added elements reminiscent of sharp blades, making the font look even more "stabby" and forceful. The result is a typeface featuring blackletter shapes and brutal angles, designed to convey a sense of forceful aggression in designs. On June 4, 2021, I updated Graveblade to improve its functionality and compatibility. This included fixing inconsistencies, replacing reversed quotation marks, adjusting vertical metrics, and removing some deprecated characters. Graveblade turned out to be quite popular for a non-free metal font. One of the most exciting outcomes was its adaptation for the Pokémon Omega Ruby logo. As a gesture of appreciation, the Pokémon company sent me a free copy of Pokémon X and a stuffed Pikachu, which was a fun and unexpected result of creating this font. Creating Graveblade was an interesting exercise in distilling the visual essence of heavy metal into typography. It's a reminder of how fonts can capture not just a style, but an entire cultural aesthetic and attitude. Whether it's been used for actual metal band logos, aggressive marketing materials, or even Pokémon games, I hope Graveblade has helped designers create impactful, forceful designs that truly rock.

Gravtrac

When I introduced Gravtrac on January 6, 2020, I was continuing my exploration of ultra-compressed typefaces, a fascination that stemmed

from my work on the Galderglynn 1884 project for Jameson Whiskey. The goal with Gravtrac was to create a slab serif typeface where even the regular width was quite narrow, and then to push that compression even further with additional width options. Gravtrac comes in a range of weights and widths. The typeface is designed with compactness as its primary focus, with tight ascenders and accents to maximize space efficiency. I also expanded its utility by adding support for Greek and Cyrillic alphabets. One of the interesting design choices I made was in the obliques. I adjusted the slant to be very subtle in the narrowest version, recognizing that as fonts become tighter, less slant is needed to create an effective italic. The name “Gravtrac” is a portmanteau of “gravity” and “track,” chosen more for its sound than its meaning. I felt it evoked a sense of sliding and weight, which aligned well with the typeface’s compressed character. To make Gravtrac accessible, I released the Compressed Bold style with a free commercial use license. On November 6th, 2024, version 1.1 brought several structural changes: Ultra-Light was renamed to Thin, and the naming convention was reorganized to place weight before width (for example, changing Compressed Heavy to Heavy Compressed). This update also included corrections to minor vector errors, resulting in improved outline precision. Creating Gravtrac was an interesting exercise in pushing the boundaries of legibility and compression in typeface design.

Great Escape

When I released Great Escape on July 27, 2010, I was revisiting territory I had explored a decade earlier with Pakenham, but with more refined skills. This ultra-modern typeface features geometric shapes with elegant softening, aiming to convey authority and rationality through its compact design. Great Escape comes in an extensive family of 28 styles, including various weights, widths, and italics. This variety offers designers a wide

range of options for different applications. On December 7, 2021, I gave Great Escape a significant update. This included removing deprecated characters, flipping reversed left quotation marks, removing superfluous ligatures, lowering inverted question and exclamation marks, expanding the OpenType fractions feature, and optimizing kerning for smaller file size and faster web font load times. I also fixed a bug that was preventing the UltraLight Italic from appearing in some application font menus. On November 6th, 2024, with version 1.3, the weight naming system underwent a comprehensive reorganization: Book was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was relabeled as Hairline. While I don't consider Great Escape to be a remarkable font, I believe it's competent and serves its purpose well. It represents my growth as a designer since creating Pakenham, showcasing improved technical skills and a more nuanced approach to geometric type design. The name "Great Escape" doesn't have any particular meaning. It was part of a trend I was following at the time of giving fonts multi-word names, like "Board of Directors," "From the Stars," and "Gleaming the Cube."

Green Fuz

When I released Green Fuz on May 30, 1999, I was drawing inspiration from two main sources: vintage horror comics and, more specifically, the band logo of The Cramps. This horror-themed typeface was designed to evoke the spooky, macabre aesthetics of classic B-movie horror graphics. Green Fuz features dripping, ghostly letterforms that are meant to create an eerie, unsettling effect. The name comes from a song by The Cramps, which explains the unconventional spelling with only one 'z' in "Fuz". I initially released Green Fuz with a free commercial use desktop license, making it widely accessible to designers and horror enthusiasts alike. On April 2024, I decided to place it into the public domain, further

opening it up for use and modification. Over the years, Green Fuz has maintained steady popularity, particularly for horror and Halloween-themed designs. Its enduring appeal suggests that it successfully captures the vintage horror aesthetic I was aiming for.

Groovy Ghosties

When I released Groovy Ghosties on October 30, 1997, it was a quick, silly design inspired by cartoon ghosts. The name was a nod to the pop punk band The Groovie Ghoulies. This typeface is exactly what it sounds like—letters formed by cartoon ghost shapes. It was designed to be fun and playful, perfect for Halloween-themed projects or anything needing a touch of spooky whimsy. I initially released Groovy Ghosties with a free commercial use desktop license, and in August 2020, I placed it into the public domain. While it's not a serious or versatile font, it represents a moment of creative fun in my typeface design journey.

Guanine

When I introduced Guanine on June 4, 2001, I was drawing inspiration from the lettering found on old-fashioned buses. While I don't recall the exact make or model, I believe it was a 1930s bus with an unfamiliar name. The typeface features coarse elements and industrial letterforms, aiming to capture a vintage transportation aesthetic with an art deco flair. Guanine's design incorporates elements reminiscent of Binner, but with distinctive hammer-like terminals on letters like C, G, and S. This gives it a unique character that sets it apart from other art deco-inspired fonts. The name "Guanine" has no relation to the typeface itself. It's actually a compound found in guano and fish scales, and one of the four constituent bases of nucleic acids. I simply liked the sound of the word and chose it for its uniqueness. I initially released Guanine with a free

commercial use desktop license, and on April 2024, I placed it into the public domain. This typeface holds a special place in my journey as a type designer. It was created just a few months before I started Typodermic Fonts in October 2001. Looking back, while it may not be my greatest work, it represents a significant step up in quality compared to my fonts from a couple of years prior. Guanine marks a point where I was feeling ready to launch a commercial font foundry. It's a reminder of how far I'd come in my skills and how close I was to taking the next big step in my career.

Gulkave

When I released Gulkave on October 19, 2012, it was during a particularly challenging time in my life. I had started working on this typeface just before my mom passed away in late September and finishing it up was a bittersweet accomplishment. Gulkave is a rounded-square typeface inspired by vintage laserdisc video games. It's designed to evoke nostalgia for early gaming visuals, featuring a low-resolution pixel gloss appearance. To maintain an authentic low-resolution look, I limited the kerning to full pixel increments. What makes Gulkave special is its subtle deception. Like my earlier typeface Computechnodigitronic, it appears at first glance to adhere to strict technical constraints, but this is actually an illusion. It's designed to look like a pixel font, but it's more sophisticated than that. I find it thrilling when someone purchases Gulkave because it means they've looked closely enough to appreciate this nuance. The name "Gulkave" comes from an SG-1000 shoot 'em up game developed by Compile and published by Sega in 1986. While the typeface isn't directly related to the game, I chose the name because it sounded cool and evocative, fitting the retro gaming aesthetic of the font. Personally, Gulkave holds a special place in my portfolio. Completing it during a

difficult time in my life made it a project of perseverance and a testament to the healing power of creative work.

Gumtuckey

When I released Gumtuckey on February 7, 1999, it was a rather unconventional idea—a typeface that looks like boots, or at least tries to. It’s essentially my Vibrocentric font with boot treads added to it. The name “Gumtuckey” comes from an Ottawa Valley expression for rubber boots. This typeface is, admittedly, an insane concept that I can’t imagine being useful for any non-boot-related purpose. I initially released it with a free commercial use desktop license, and in August 2020, I placed it into the public domain. Looking back, I can honestly say it’s a font abomination.

Gunplay

When I launched Gunplay on June 6, 2000, I was drawing inspiration from a very specific source: the 1972 Steve McQueen and Ali MacGraw film “The Getaway.” The typeface wasn’t simply an existing font with struts added; I built it from the ground up as a stencil font, extrapolating from the typography I saw on a specific variation of the movie poster where the stars’ names were displayed in a stencil font. Gunplay features a gritty, rugged aesthetic designed to convey a bold and authoritative voice. It comes in three different special effect styles, offering versatility for various design applications. I initially released the Regular and 3D styles with a free desktop license, and in 2005, I added two more non-free textured styles. This font became immediately popular upon release and remains one of my most frequently downloaded typefaces. Its success, I believe, lies in its no-nonsense functionality—it’s not flamboyant, but it gets the job done effectively. Interestingly, Gunplay has found

applications beyond typical graphic design. I've received several orders for custom variations with wider struts, specifically for use in CNC router machines, lasers, and plasma cutters. This practical application in physical manufacturing speaks to the font's versatility and robustness.

Gurkner

When I released Gurkner on January 8, 2008, I was exploring the playful possibilities of soft letterforms. The inspiration for this bouncy, round display typeface came from an unexpected source—I noticed a resemblance between the forms I was creating and Casper the Friendly Ghost. This observation led me to use Casper's Rubenesque shapes to inform the rest of the design. Gurkner comes in two distinct styles: a well-behaved version with straight alignments, and a more playful version with bouncing characters. Personally, I think the bouncy version turned out much better than the straight one. To enhance the natural, springy appearance, I incorporated OpenType ligatures that automatically swap character pairs. The name "Gurkner" has an amusing origin. It comes from a recurring bit on *Late Night with David Letterman*, where he would introduce the show's director, Hal Gurnee, as "Hal Gurkner." On May 25, 2021, I updated Gurkner to fix some inconsistencies, remove deprecated characters, and refine outlines to address minor graphical issues. Creating Gurkner was an interesting exercise in blending nostalgic cartoon aesthetics with modern typeface design. It's a reminder that inspiration can come from unexpected places—in this case, from a friendly ghost and a late-night TV joke.

Gymkhana

When I introduced Gymkhana on June 5, 2016, my goal was to create a typeface that prioritized readability and comfort. Inspired by twentieth-

century American lettering, particularly the block lettering style used by sign painters in the 1940s and 1950s, Gymkhana is a clean and simple sans-serif typeface with a large x-height and generous width. The name “Gymkhana” comes from my childhood experiences with horseback riding. While I mostly stuck to grooming horses during my brief riding lessons in the late 1970s, my sister became an avid equestrian, even competing in events. In fact, the promotional artwork for Gymkhana features a childhood photo of my sister on her horse, adding a personal touch to the typeface. Gymkhana comes in six weights with accompanying italics, offering versatility for various design needs. I also included Greek and Cyrillic support, as well as optional old-style numerals, to increase its utility across different languages and design contexts. On November 7th, 2024, with version 1.1, the weight naming system was reorganized to provide better clarity: Book was renamed to Light, Light became Extra-Light, and Extra-Light was relabeled as Thin. While Gymkhana might not be the most remarkable font in its style, I believe it has a certain vintage look that works well when horizontal space is plentiful. Its slightly wider design contributes to a more relaxed, comfortable reading experience.

Hachimitsu

When I released Hachimitsu on May 4, 2010, I was drawing inspiration from a very specific aesthetic—the kaiju-inspired, top-heavy signage of old Japan, particularly from the Showa era. The font’s design was sparked by a sign I saw somewhere in Osaka, which has likely long since disappeared. Hachimitsu features bold, thick strokes and a futuristic style that’s reminiscent of 1960s science fiction aesthetics. It’s designed to evoke that B-movie monster show vibe that was prevalent in many signs from the Showa era. The name “Hachimitsu,” which means “honey” in Japanese, adds to its connection with Japanese culture. On

May 25, 2021, I gave Hachimitsu a significant update. This included adding prime symbols, removing deprecated characters, replacing reversed quotation marks, adjusting the width of the ellipsis character, expanding the OpenType fractions feature, and refining outlines. Creating Hachimitsu was an interesting exercise in capturing a very specific moment in design history and cultural aesthetics. It's a blend of retro-futurism, Japanese pop culture, and the bold, eye-catching design of mid-20th century signage.

Hackensack

When I launched Hackensack on June 25, 2010, it was actually in response to a commission from Apple for their upcoming iOS Game Center app. The brief was to create a narrow slab serif typeface inspired by Clarendon designs, suitable for small print on phone screens. Hackensack features a vintage charm combined with a commanding presence, designed to convey confidence and authority. I maintained the classic ball terminals and slabs you'd expect from a compact Clarendon, but pared down some of the details to ensure legibility at small sizes on mobile devices. I included old-style numerals accessible through OpenType features. I also expanded the language support to include Cyrillic and Vietnamese characters. Despite being commissioned for the iOS Game Center, Hackensack was never actually used in the final app. Apple ended up going with another narrow slab serif typeface instead. Creating Hackensack was an interesting exercise in balancing traditional typeface design with the demands of modern technology. It required careful consideration of how classic slab serif forms would perform on small, high-resolution screens.

Hamma Mamma Jamma

When I introduced Hamma Mamma Jamma on January 28th, 1998, I was on a mission to create something truly out there. I wanted a typeface that would make people do a double-take—something that screamed 1970s van culture graphics in all its weird, funky glory. The idea came to me as a natural evolution of my work on Husky Stash, which I released on the same day. Hamma Mamma Jamma became like Husky Stash’s eccentric cousin—an upright, more condensed variation that took the funkiness to a whole new level. Now, about that name—it’s a bit of a quirky story. I’d been listening to this novelty rap single about Shakespeare plays (of all things!), and the phrase “Hamma mamma jamma” just got stuck in my head. It had such a great rhythm to it, I knew it was perfect for my new creation. Later, I learned that “mamma jamma” was actually a polite form of a certain swear word, popularized by Carl Carlton’s 1981 hit “She’s A Bad Mama Jama (She’s Built, She’s Stacked).” When I first released Hamma Mamma Jamma, I decided to make it freely available with a commercial use desktop license. Then, in August 2020, I took it a step further and placed it into the public domain. It felt right to let this groovy typeface roam free, spreading its pseudo-1970s-inspired charm wherever it went.

Hawkeye

When I released Hawkeye on December 4, 1997, I was attempting to create a graffiti-inspired typeface based on large-scale pieces I’d seen in Toronto. However, I now recognize that it entirely misses the point of graffiti art. The modular and technical construction of the letterforms fails to capture the organic, freeform nature of real graffiti. While I did include separate front and back layers to facilitate coloring, this doesn’t compensate for the font’s fundamental shortcomings. Hawkeye, named

after the character from M*A*S*H, is unfortunately one of my worst and most useless typefaces. I initially released it with a free commercial use desktop license, and in August 2020, I placed it into the public domain.

Hayate

When I launched Hayate on January 23, 2007, it was in response to a commission for a World War II Pacific air war video game. The typeface draws inspiration from the strength and texture of sliced bamboo, resulting in a rugged design with a pseudo-Japanese influence. Hayate is a resilient small-cap typeface, designed to create bold and impactful messages. Its name holds historical significance, as “Hayate” was the code name for the Imperial Japanese Navy’s Mitsubishi A6M Zero fighter aircraft during World War II. The design of Hayate is a somewhat corny take on the pseudo-Asian fonts of the 19th century, with a nod to the American pseudo-Asian restaurant aesthetic of the 20th century. While it was effective in the context of the video game it was designed for, particularly for clear, small text on screen, I feel it’s important to address the potential cultural implications of using such a font. Hayate, like many fonts that attempt to evoke a specific cultural aesthetic, walks a fine line. In certain contexts, it could be seen as culturally insensitive or contribute to casual racism. I always hope that designers will take a moment to consider the message they’re trying to convey and ensure that it aligns with their values and beliefs before using Hayate or similar fonts. On June 18, 2021, I updated Hayate, removing deprecated characters, superfluous ligatures, and refining outlines. I also adjusted vertical metrics for better cross-browser compatibility.

Headlight

I remember the day I decided to create Headlight—it was all because of my mom. As a designer, she was my toughest critic, rarely using any of my fonts. Her go-to was always Arial Rounded, and I couldn't help but wonder what it would take to win her over. That's when the idea struck me: why not create a typeface that combined her love for rounded ends with my own design sensibilities? I set out to craft a rounded sans-serif with humanist strokes, superelliptical curves, and a touch of cuteness. I drew inspiration from Barry Deck's Template Gothic, created back in 1989. I admired its stroke modulation but wanted to give it a more humanist twist rather than a technical one. On November 1st, 2007, Headlight was born. It featured oval-nib embellishments paired with a mechanistic squareness—a unique combination that I hoped would catch my mom's eye. I designed it with five weights and italics, including both lined proportional and old-style proportional numerals. Over the years, Headlight evolved. On June 25th, 2021, I gave it a significant update. I removed some deprecated characters, along with the superfluous fi and fl ligatures. I also refined the outlines, fixing some curve errors that had been causing minor graphic issues in certain applications. I improved the alternative italic 'a' so that it could be accessed more easily in applications like InDesign under Stylistic Set #1. On November 8th, 2024, Headlight underwent another revision with version 1.4, which included a reorganization of the weight naming system. The style previously known as Book was renamed to Light, and Light was renamed to Extra-Light, providing better clarity in the weight hierarchy. Looking back, I think Headlight turned out pretty well. It's not without its flaws, but it's interesting and doesn't quite look like anything else out there. Did it win over my mom? Naw, but that's okay... Arial Rounded is stiff competition.

Heavy Heap

When I released Heavy Heap on December 12th, 1997, I had no idea of the journey this typeface would take me on. Inspired by the iconic Hot Wheels logo, I set out to create a psychedelic display typeface that would pack a visual punch. But let me tell you, that first version was far from perfect. Back then, my skills weren't quite up to the task. The initial version was a shoddy small-caps font with a crazy big fire tail on the Q. It got used quite a bit, but I was honestly embarrassed by how rough it looked. I even created an improved custom version for Roxio Inc. in 2005, which showed me how much potential the concept had. It wasn't until the mid-2010s that I decided to get serious and completely redraw Heavy Heap. I dove deep into the history of Hot Wheels and explored other examples of 1960s hot rod kustom culture for inspiration. My process was old school—I started with pencil sketches, then scanned them into Photoshop, arranged them on A4 pages, and printed them in cyan ink. This made it easy to filter out the sketch lines later. I went through multiple rounds of sketching, scanning, and refining. It was a labor of love, using my classical animation training to perfect every curve and line. After tracing the vectors, I altered the shapes to ensure the words flowed together seamlessly. Creating the lighter weights was another challenge. I used a similar sketch-scan-print technique to refine the letterforms for the light version, which allowed me to interpolate the other weights. It wasn't perfect, but it was close enough that the vector cleanup wasn't too daunting. On February 25th, 2022, I released a major update to Heavy Heap. I flipped the reversed left quotation marks, and removed some deprecated characters. I also expanded the character set with more mathematical symbols, currency symbols, and punctuation. The OpenType fractions feature got a boost too, now supporting longer numerators and denominators. Looking back, I'm proud of how far Heavy Heap has come. While it's not as close to the Hot Wheels logo as the

original, it has its own cool 1960s kustom kulture hot rod style that I'm no longer ashamed of. The name itself is a nod to two famous Hot Wheels cars: Heavy Chevy and Hot Heap. The regular style is still free, just like the initial single-style version I released with a free desktop use commercial license. However, the new styles come at a cost—after all, they represent years of refinement and hard work. Creating Heavy Heap has been quite a ride, much like the Hot Wheels that inspired it. It's a testament to how a typeface can evolve and improve over time, just like the designer behind it.

Hedgerow

When I introduced Hedgerow on September 28th, 2008, I was diving headfirst into the world of rock 'n' roll typography. The inspiration came from an unexpected place—the liner notes of Led Zeppelin IV. There was something about those interlocking letters that caught my eye and wouldn't let go. I set out to create a calligraphic typeface that captured that Art Nouveau spirit, but I didn't want to simply copy the album lettering. Instead, I used it as a guide and drew additional inspiration from other Arts & Crafts era calligraphy. The process was far from straightforward, and at times, I wasn't sure if my plan would work. I started by building crude polygonal shapes, completing the font in this rough form with accents, kerning, and ligatures. Then came the real magic. I rendered all the characters in Photoshop, using a complex series of actions to create that authentic ink bleed effect. It involved Gaussian blur, level adjustments, and unsharp mask to build subtle darkness on sharp corners. To add depth and texture, I layered in difference clouds and applied contrast and film grain effects using an app called Exposure. The result was then auto-traced, cleaned up, scaled, and aligned with the original rough shapes. It was a labor-intensive process, but I think it paid off—to most people, it looks like it was drawn with a pen. On May 12th,

2021, I gave Hedgerow a significant update. I refined the outlines, fixing some curve errors that had been causing minor graphic issues. I also updated the stylistic alternates feature for better accessibility in applications like InDesign. Some deprecated characters were removed, and I adjusted the vertical metrics slightly. Looking back, I'm pretty happy with how Hedgerow turned out. While die-hard Led Zeppelin fans might recognize its origins, for most people, it's simply an interesting interlocking Arts & Crafts style calligraphic typeface. It's a testament to the power of typography to evoke a specific era and mood, bridging the gap between classic rock album art and modern digital design.

Hello Larry

When I released Hello Larry on November 30th, 1997, I was riding the wave of Y2K-era aesthetics. This typeface was my attempt to capture the cartoony style that was so prevalent at the time, with a twist of my own. I didn't have a specific reference in mind when I created Hello Larry. Instead, I drew inspiration from graffiti styles, aiming for a solid, counterless look that steered clear of the typical art deco feel you often see with that approach. My goal was to channel what felt current and fresh in the late 1990s. One of the quirky features I added was the "eyes" in some of the letters. It was just a silly idea, really, but I think it gave the font some extra personality. Looking back, I can see how it captures that turn-of-the-millennium vibe. The process of creating Hello Larry was pretty DIY. I initially built it as a bitmap font, then auto-traced and slanted it. In hindsight, I probably should have rebuilt it from scratch because it suffers a bit from sloppy auto-tracing. I named it after a sitcom called "Hello Larry." As a kid, I had some good memories of watching it and thought it was unfairly criticized. Recently, I tried rewatching it and...let's just say those critics were onto something. The name doesn't have anything to do with the font design—it's just one of those random

connections that stick in a designer's mind. I initially released Hello Larry with a free commercial use desktop license. Then, in August 2020, I decided to place it into the public domain. I figure now that it's out there for anyone to use and modify, maybe someone can take it and create something even better out of it.

Hemi Head

When I launched Hemi Head on March 16th, 1998, I was tapping into the raw power and style of classic American muscle cars. The inspiration came straight from the golden age of automotive design—those iconic Dodge vehicles of the 60s and 70s that still make gearheads' hearts race today. My initial creation was a single style called Hemi Head 426, named after the legendary Chrysler Hemi engine. It was an italic font with no upright version, mirroring the always-italicized Dodge logotype. I released it with a free commercial use desktop license, hoping car enthusiasts would embrace it. The design was based on the squarish, bespoke typeface Dodge Motors used from 1964 to 1993. I was fascinated by how they applied a similar style in their dealerships, with Dodge Trucks using a narrower version. For a mid-1960s design, it looked surprisingly modern, which I think contributed to its enduring appeal. As it turned out, Hemi Head was a hit, especially among Dodge truck and muscle car enthusiasts. The positive reception encouraged me to expand the family years later. I added more weights and created upright versions to complement the italics. In the expanded version, the new Bold Italic matches the look of the original Hemi Head 426 style. Staying true to the spirit of the original release, I decided to offer this weight with a free commercial use desktop license as well. The full Hemi Head family now has 8 weights with matching italics. The letterforms were later used to make Vipnagorgialla. In November 2024, version 1.1 brought a clearer

naming system: Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled as Hairline.

Heroid

When I released Heroid on October 5th, 2005, I was aiming for a comic book vibe. It grew out of my earlier Mufferaw typeface, but I curved the vectors to give it a more pen-like quality. I think it works better for comic-style text than Mufferaw or Gargle did. I started with regular and bold styles, plus some alternate caps for variety. The superhero aesthetic was my goal, but I'll let others judge how well I achieved it. On June 18th, 2021, I updated Heroid. I removed some obsolete characters and fixed the reversed quotation marks, which were causing issues in certain languages. I also refined the outlines to fix some curve errors that were creating minor problems in some applications.

Highway to Heck

When I released Highway to Heck on March 6th, 1998, it was basically an experiment with my Blue Highway typeface. I applied an asphalt texture in Photoshop and then auto-traced it to create this crackled look. Initially, I offered it with a free commercial use desktop license. Making changes later was tricky because reproducing the exact texture and auto-trace settings was nearly impossible. Adding accents and expanding the character set required some careful vector adjustments. In November 2022, I decided to place Highway to Heck into the public domain. Looking back, it was an interesting exercise in creating texture effects, even if the process wasn't always smooth.

Hit

When I introduced Hit on June 17th, 2008, I was experimenting with texture and typography. The process began with an old thin German font I'd scanned, though I can't recall its name now. I used that as a guide to build much thicker shapes. Instead of smooth curves, I opted for rough polygon shapes to give Hit its distinctive jagged look. To simulate an inky texture, I applied a Photoshop technique similar to what I'd used for my Hedgerow typeface. The result was a display font with a textured design and a slight slant. I think the font has a fun, energetic feel to it. When used with bold colors, it really brings out that inky quality I was aiming for. Despite its name, Hit wasn't exactly a smash success, but I'm still pleased with how it turned out. In November 2024, version 1.2 brought fixes for several rendering glitches, improving the appearance of characters like the lowercase "c," "e" with ogonek, "H" with bar, and the Vietnamese dong symbol for smoother display across applications.

Holy Smokes

I released Hooked on September 1st, 1999, as a purely experimental project. Using Illustrator's custom brush tool and a tablet, I created a font made out of bendy cigarettes. It's pretty goofy and doesn't make much sense—I mean, why curved cigarettes? Initially, I offered it with a free commercial use desktop license. In August 2020, I decided to place it into the public domain. Looking back, it's similar to my Burnstown Dam font in its whimsical approach. I'm not sure if anyone ever really used this font, but it was an interesting exercise in pushing the boundaries of typeface design, even if the result was rather impractical.

Home Sweet Home & Heart Sweet Heart

I released Home Sweet Home on October 27th, 1997, inspired by old-time cross stitch lettering and samplers. In 2004, I added a Hearts version, which I called Heart Sweet Heart. Creating these fonts, I noticed how the logic behind cross-stitch lettering is similar to designing pixel fonts. It's all about working within a grid and making the best of limited resolution. Initially, I offered both fonts with a free commercial use desktop license. In November 2022, I decided to place them into the public domain.

Honfleur

When I introduced Honfleur on May 11th, 2010, I was drawing inspiration from a 1938 poster for Guerlain Vega perfume. The lettering on that antique advertisement really caught my eye, and I wanted to capture its essence in a modern typeface. Honfleur features exceptionally wide letterforms, which I think help retain that old luxury perfume look from the original poster. I named it after the commune in northwestern France, though that was more about the sound of the name than any direct connection to the typeface design. On May 25th, 2021, I updated Honfleur. I removed some outdated characters and added primes and replaced the reversed left quotation marks, or “painter’s quotes,” with proper quotes to avoid potential language issues.

Hooked Up 101

I released Hooked Up 101 on November 9th, 1998. It features sharp, rectangular corners and a slant. To be honest, I can't remember the inspiration behind this font or the meaning of its name—those details are lost to time. Initially, I offered it with a free commercial use desktop

license. In November 2022, I decided to place it into the public domain. Looking back, Hooked Up 101 is a bit of a mystery to me now. It's an interesting design, but I can't recall the thought process behind it.

Horsepower

When I launched Horsepower on October 14, 1996, it was a variation of my earlier Induction typeface. Both were inspired by Wim Crouwel's 1967 New Alphabet, which embraced the limitations of display technology by using only horizontal and vertical strokes. While Induction was slightly more readable than New Alphabet, with Horsepower I aimed to take that concept further. I tried to make it more accessible by using more conventional letterforms, a narrower width, and adding lowercase letters. The goal was to retain a bit of that high-tech vibe while being easier to use. On July 20, 2021, I updated Horsepower. I fixed some inconsistencies, adjusted the kerning and accents, and added support for more Latin-based languages and fractions. The characters increased in size by 13% to improve cross-browser compatibility. Initially released with a free commercial use desktop license, I placed Horsepower into the public domain in November 2022. Looking back, it was an interesting exercise in balancing experimental design with practicality. Whether it truly succeeds at that balance, I'll leave for others to judge.

Hoverunit

When I introduced Hoverunit on April 17, 2008, I was aiming to blend 1960s magnetic ink fonts with a more modern look. I wanted to keep that retro computer feel, but make it more readable and usable. The name actually has an interesting backstory. It came from my work on the DOS/PlayStation game Quarantine. In that dark future setting, inspired by "Escape from New York," we had city vehicles with wheels replaced by

clunky metal blocks. I called these “hoverunits.” I updated Hoverunit in 2021, removing outdated elements and fixing some technical issues. Looking back, it was an interesting exercise in balancing vintage inspiration with modern needs.

Hurontario

When I released Hurontario on August 24, 1999, I was experimenting with a connected, constructed script style. I named it after a street near where I lived in Mississauga at the time. Looking back, I have to be honest—it’s not my best work. In fact, I’d go as far as calling it a complete failure. It’s a good example of the lower end of my quality scale, and it was one of the first fonts I discontinued from the Larabie Fonts website. Initially, I offered it with a free commercial use desktop license. In August 2020, I placed it into the public domain, though I’m not sure why anyone would want to use it. Reflecting on it now, Hurontario probably shouldn’t have been released at all.

Hurry Up

When I launched Hurry Up on September 20, 1998, I was drawing inspiration from an unexpected source: Ed Emberley’s Great Thumbprint Drawing Book from 1977. Ed’s been a prolific children’s book author, and he’s still at it today. Initially, I offered Hurry Up with a free commercial use desktop license. In April 2024, I decided to place it into the public domain.

Husky Stash

When I introduced Husky Stash on January 28, 1998, I was aiming to create a weird, funky swash typeface that captured the essence of 1970s

van culture graphics. The design of Husky Stash features modular letterforms with massive swashes, giving it a bottom-heavy feel reminiscent of platform shoes or bell-bottom slacks. However, these large swashes caused significant problems with collisions between descenders, making the font challenging to use without manual adjustments in vector editing software. Despite these issues—or perhaps because of them—Husky Stash took off in popularity. It appeared on shirts, album covers, and TV shows. I suspect people assumed it was a revived, long-lost 1970s font rather than a new creation. At the time, I wasn't happy with the font due to the uncontrolled swash collisions. In 1998, I didn't have the means to add OpenType rules to tame these wild swashes. However, looking back, I can see how it had the right ingredients to be successful around Y2K. It fit into the trend of reinterpreting vintage styles, much like the space age-inspired clothing and 1960s lounge stylization popular in Adobe Illustrator at the time. I initially released Husky Stash with a free commercial use desktop license, and in August 2020, I placed it into the public domain. While it may not be the most practical font, its popularity serves as an interesting case study in how imperfections and a strong aesthetic can sometimes lead to unexpected success in typography.

Huxtable

When I released Huxtable on September 11, 2004, I was aiming for a casual slab serif with a hand-drawn feel. I modeled the letterforms after an IBM Selectric typewriter font—I think it might have been Prestige Elite, but I'm not entirely sure. My process involved scanning the typewriter characters and using them as templates in the font editor. Then I used a drawing tablet to freehand draw over them, trying to add some warmth and personality to the mechanical base. I named it after the characters from *The Cosby Show*—but definitely not Cliff. It was meant to evoke the

other Huxtables. Looking back, it's a good example of how the meaning of a name can change over time. Initially, I offered Huxtable with a free commercial use desktop license. In April 2024, I placed it into the public domain. In hindsight, Huxtable was an interesting experiment in blending mechanical precision with a more organic, hand-drawn quality.

Hybrea

When I introduced Hybrea on June 6, 2006, I was trying to capture the industrial and automotive design aesthetic of the mid-2000s. It was a time when typefaces were moving away from strict minimalism but still incorporating unusual cuts and curves. I designed Hybrea with soft curves and strong corners, aiming for a look that suggested precision and technological accuracy. Initially, it came in Regular, Dirty, and Spraypaint styles and new weights were added in the 2010s. In 2021, I updated Hybrea, mostly fixing technical issues and removing some outdated characters. Then in July 2022, I added italic styles and more currency symbols. In November 2024, I implemented a standardization of the weight naming system - Ultra-Light became Thin, Fat was renamed to Black, and Ultra-Black was changed to Extra-Bold, bringing the nomenclature more in line with industry conventions. The following month, in December 2024, I addressed technical issues with the Euro symbol in heavier weights and made minor adjustments to the vertical metrics to prevent potential clipping issues in certain applications. Looking back, Hybrea represents a specific moment in typeface design. It's not a style I revisited much in my later work.

Hydrogen Whiskey

When I released Hydrogen Whiskey on October 28, 1997, I was aiming to bottle the essence of 1960s sci-fi in a font. It's like I distilled the spirit of

vintage tech and space-age dreams, then poured it into wide, capsule-shaped letterforms. The inspiration was a cocktail of influences—a dash of MICR, a splash of Westminster and Data '70, all shaken up with the iconic pill on Kaneda's jacket from Akira. There's something intoxicatingly futuristic about capsules, and I've been chasing that high in my typefaces ever since. I started with a pixel font, gave it a Photoshop blur for smoothness, then auto-traced and cleaned it up—kind of like running it through a still. In the 2010s, I refined the recipe, tightening up those vectors for a more balanced blend. The name? Well, it's my attempt at imagining a futuristic booze where the traditional and high-tech collide. Maybe it's what the Jetsons would sip while cruising in their flying car. On July 20, 2021, I gave Hydrogen Whiskey a bit of an update, adjusting the proof and adding some new flavor notes. Then in April 2024, I decided to place it into the public domain—consider it my round for the house. Looking back, Hydrogen Whiskey remains one of my favorite 1990s concoctions, even if it never quite reached top-shelf popularity. It's a typeface that's always ready to party like it's 2099.

Icicle Country

When I introduced Icicle Country on October 27, 1997, I was aiming to give Impact a frosty makeover. Picture Impact after a night in the freezer—chunky, polygonal, and jagged enough to give your eyeballs brain freeze. The result was...well, let's just say it was more “ice cold” than “cool.” I made the rookie mistake of keeping the baseline as straight as a hockey stick while the rest of the letters were doing the Frozen dance. It's like I threw a wild winter party but forgot to invite the baseline. This font actually goes by Icicle Country 2, the sequel nobody asked for. The original Icicle Country was even more rigid, with all lines snapped to a grid like they were afraid of falling off. It didn't stick around long on the Larabie Fonts website—I guess you could say it had a short shelf life in

the freezer section. In August 2020, I decided to let Icicle Country 2 out into the wild, placing it in the public domain. It's free to roam now, like a abominable snowman released from captivity. Looking back, Icicle Country is a chilly reminder that in typeface design, sometimes you need to "let it go".

Idle Race

When I released Idle Race on April 2, 2024, I was on a mission to resurrect the groovy spirit of 1960s tech optimism. Picture this: MICR fonts doing the Twist with Carnaby Street fashion, all while riding the wave of psychedelic optimism. This typeface is like a time machine built from fat, soft shapes that somehow emerged from rigid, electronic origins. It's as if a computer from 1965 decided to let its hair down and join a hippie commune. Crafting Idle Race was a blast—it was my chance to revisit my 1990s design roots, but with a professional polish. Think of it as Westminster and Data '70 after they've been to the typographic gym and bulked up. I wanted those thick parts so chunky you could almost bounce on them. The goal was to dial up the 1960s bubblegum softness and psychedelic vibes. Sure, over the years, this style became associated with cheesy 1980s computer graphics, but in its heyday, it was as mind-bending as any warped Art Nouveau or freaky Art Deco revival. I named it after The Idle Race, the 1960s British rock group that Jeff Lynne jammed with before ELO. It seemed fitting—a nod to a band that bridged the gap between psychedelia and the electronic sounds of the future.

Induction

When I launched Induction on May 28, 1996, I was unknowingly channeling the spirit of Wim Crouwel's New Alphabet. It was like I'd stumbled upon a typographic time capsule without realizing its contents.

My inspiration? The 1988 New Order compilation album, “Substance.” I was so captivated by its lettering that I decided to extrapolate a whole typeface from it. Little did I know, I was riding the coattails of a typographic revolution from 1967. Crouwel’s New Alphabet was like the punk rock of typeface design—it embraced the limitations of cathode ray tube technology with a rebellious “horizontal and vertical strokes only” attitude. Some letters barely resembled their intended characters, but that was the point. It was a middle finger to the idea that technology should conform to design, not the other way around. My Induction, on the other hand, was like New Alphabet’s more approachable cousin. It captured the aesthetic but made it a bit more readable. Not as innovative, sure, but maybe more likely to be invited to dinner parties. Over the years, Induction evolved. The 2021 update was like sending it to finishing school—refined metrics, expanded character set, and even some fancy OpenType features. It was growing up, but still keeping its rebellious core. In November 2022, I set Induction free into the public domain. It’s out there now, ready to embrace the limitations of whatever display technology the future might bring.

Inflammable Age

When I released Inflammable Age on September 15, 1997, I was playing with fire—typographically speaking, of course. This display typeface was like Droid’s edgier cousin, sporting octagonal corners that could cut through butter. The name? Well, I started with “Inflammable,” but thought that might be too hot to handle. So, I added “Age” to cool it down a bit. Fast forward to July 20, 2021, and Inflammable Age got a glow-up. The update was like sending Inflammable Age to typographic finishing school. It came back with better posture (adjusted metrics), a more extensive vocabulary (expanded language support), and even learned some math (redesigned mathematical characters). It was growing up, but

still keeping that rebellious, angular charm. In April 2024, I decided to let Inflammable Age run free in the public domain.

Injekuta

When I introduced Injekuta on July 12, 2007, I was trying to capture the sleek look of automobile badge lettering. The name is a nod to the Japanese katakana version of “injector”—a little linguistic pit-stop on my journey to learn Japanese. Speaking of that journey, the original font included katakana characters. Let’s just say my early attempts at Japanese typography were...less than polished. As I learned more, I realized those characters looked about as authentic as a plastic sushi display. In the 2021 update, I quietly showed them the exit. The update was like giving Injekuta a tune-up. I adjusted its metrics and replaced some outdated parts. Initially, Injekuta was a non-free font, but it never really revved up sales. So in November 2022, I decided to make it open-source, placing it in the public domain. Now it’s free to cruise the typographic highways for anyone who wants to take it for a spin or maybe an overhaul.

Inklea

When I released Inklea on February 1, 2010, it was a bit of a family affair. My cousin needed a font for appliqué letters on handmade baby towels, and I thought, “Why not design something specifically for that?” I aimed for a counterless font to make cutting and stitching easier—think Pac-Man logo or Baby Teeth, but with a sewing machine in mind. Each character got just one corner, like a continuous line of thread. I tried to keep the curves as smooth as butter to avoid any sewing machine tantrums. To jazz it up for the general market, I added a Shine style. Layer it over the Solid style, and voila. You’ve got letters that look wetter than a

baby's bath time. In June 2021, Inklea got a little nip and tuck. I smoothed out some wrinkles in the outlines and updated a few features. Funny thing is, I don't think my cousin ever used it. Maybe it was too weird for baby towels. But hey, sometimes the most interesting designs come from unusual constraints.

Instant Tunes

When I launched Instant Tunes on October 13, 1997, I was trying to channel the spirit of those old Edwardian book covers, but with a twist that would make even the most proper Victorian raise an eyebrow. Named after an XTC song (because why not mix eras?), this typeface is like the lovechild of a stuffy 1900s gentleman and a wild abstract artist. I'll admit, it's not the most refined creation. It's one of my earlier fonts, and it shows. In November 2022, I decided to set Instant Tunes free into the public domain. It's out there now, ready to add a dash of bizarre Edwardian flair to anyone crazy enough to use it.

Interplanetary Crap

When I released Interplanetary Crap on May 18, 1998, I was grungily going where many fonts had gone before—or at least, that's what it felt like at the time. The journey started with a scan of Alternate Gothic no. 3 from an old font catalog. I gave it a bit of a stretch, like it had been through a space-time warp, and then added some stencil struts in Photoshop. This is where I first tried a technique that would become my secret sauce in the years to come. Picture this: a dash of Gaussian blur, a sprinkle of various layers, and a generous helping of dirty texture. The result? Crisp letter edges with texture that intensifies as you move away from them, like cosmic dust settling on abandoned spacecraft. The texture itself came from an old version of Autodesk 3D Studio—a digital relic that

turned out to be the perfect space grime. As for the name, well, let's just say I was inspired by The Carpenters' hauntingly bizarre song "Calling Occupants of Interplanetary Craft." To my surprise, Interplanetary Crap ended up being quite the traveler, showing up in all sorts of unexpected places. In November 2022, I decided to let it roam free in the public domain. Who knows? Maybe it'll make contact with some aliens out there.

Interrogator Stencil

When I introduced Interrogator Stencil on May 9, 2014, I was channeling the spirit of 1980s military video games. The inspiration came from a Famicom game title screen—one of those low-res, weapon-heavy affairs that burned itself into your retinas back in the day. If only my memory was as sharp as those pixelated crosshairs. I didn't base the letterforms on any existing font. Instead, I wanted to create something that would make even the toughest drill sergeant nod in approval. The horizontal strut became the star of the show—a bit thicker, it informs the shapes of the other letters, like how the bowl of the R aligns with it. Who knows? Maybe someday it'll find its way back onto a game title screen, bringing this whole adventure full circle.

Iomanoid

When I released Iomanoid on October 20, 2000, I was basically trying to bottle the neon-lit nostalgia of 1980s arcade gaming. The inspiration? The logo for Taito's 1986 hit, Arkanoid—a game that was already retro when it came out. Arkanoid's logo wasn't just eye candy; it was a work of art that captured the essence of the game. Those sharp, angular letters? They mirrored the ball's bounce perfectly. And that round 'O'? It was like a representation of the ball itself. In the dark caverns of arcades, that logo

glowed like a beacon of addictive gameplay. I spent countless hours battling that intimidating Easter Island head boss on my Commodore Amiga. Little did I know, those gaming sessions were secretly type design research. The sequel, *Arkanoid: Revenge of Doh*, might have had a face only a mother could love, but it gave us some delightfully weird zone names: Iomanoid, Baltoid, Saterranoid, Xeufnoid, and Gakanoid. Lots of letterforms I could work with. I released Iomanoid with several layers, so people could recreate that cool multicolored effect. And yes, there's an alternate 'O' with the grid texture, just like in the original logo. In November 2022, I decided to let Iomanoid bounce free into the public domain.

Jandles

When I launched Jandles on September 12, 2004, I was basically throwing spaghetti at the typographic wall to see what stuck. Spoiler alert: not much. This curly-wurly creation was like the awkward teenager of fonts—gangly, a bit dopey, and with a name that even its creator (that's me) thought stunk. It's the kind of font that makes Comic Sans look like it has a PhD. There was an earlier version from 2001, but I kept that one hidden in the typographic equivalent of a teenage diary. The 2004 version was my attempt to make it “more presentable,” which is like trying to make a porcupine cuddly. All I really remember about creating Jandles is that I drew it with a drawing tablet. It was probably late at night, fueled by not enough common sense. In August 2020, I decided to set Jandles free into the public domain. It's out there now, ready to bring its special brand of...let's call it “charm”...to anyone brave enough to use it.

Jesaya

When I released Jesaya on July 30, 2008, I was aiming for a geometric sans-serif with a bit of an edge—literally. Those chamfered corners were my attempt to give it some personality and make it fit together tightly. Over the years, Jesaya got a couple of tune-ups. In 2021, I gave it a bit of a spring cleaning—out went the obsolete characters and superfluous ligatures, in came support for longer fractions. The 2022 update was like sending Jesaya to finishing school. It came back with redesigned accents, new italic styles, and a few new symbols. Looking back, I think Jesaya turned out pretty good. Those squared-off shapes became a bit of a signature move for me over the years. But I’ll admit, the name...well, let’s just say it’s not winning any coolness contests. It’s got this whole biblical vibe that doesn’t really match its modern look. It’s like naming a sleek sports car “Methusaleh.” If I could go back in time, I’d probably give it a name with a bit more zing. In November 2024, version 1.3 brought a clearer naming system: Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled as Hairline.

Jigsaw Trouserdrop

When I introduced Jigsaw Trouserdrop on August 20, 1998, I was basically playing Frankenstein with my Blue Highway font. The idea came from my friend Jeff, who suggested I make a jigsaw puzzle font. When I showed him the result, his reaction was basically, “That’s not what I meant.” Well, Jeff, maybe what you had in mind doesn’t suck as much as this font does! I’ll admit, naming it after falling pants shows just how much I cared about this creation. It’s like I was trying to pants my own font before anyone else could. There was an earlier version with some cheap small caps, but I removed those in later versions. It’s like trying to put a bowtie

on a scarecrow—sometimes less is more. In August 2020, I decided to set Jigsaw Trouserdrop free into the public domain. It's out there now, ready to puzzle and possibly amuse anyone who stumbles upon it. Looking back, this font is a reminder that not every idea is a winner. But hey, maybe some jigsaw puzzle enthusiasts found a use for it.

Jillican

When I released Jillican on February 21, 2002, I was basically trying to give Gill Sans a punk rock makeover. Picture Gill Sans in a leather jacket, sporting a mohawk, and you're on the right track. My last trip to England in 2001 left me feeling like Gill Sans was as common as tea and crumpets—it seemed like every Brit was issued a personal copy at birth. Back in Canada, it was more of a typographic tourist. So, I thought, why not take this quintessentially British font and give it a post-punk, 1980s military edge? It was like dressing Gill Sans in an army jacket and Doc Martens. The result was Jillican—an angular, octagonal typeface that kept Gill's bones but added some attitude. I went all out with variations. Jillican War is the bold, stenciled cousin who's seen some action. Jillican Warpaint looks like it's been through a particularly messy battle with a paint can.

Now, about the elephant in the room—Eric Gill. When I created Jillican, I had no idea about the controversy surrounding him. It wasn't until later that his deeply troubling personal life became more widely discussed. Many designers have since ditched Gill Sans entirely, and rightfully so. Looking back, Jillican is a bit of a time capsule. It captures that 1980s UK vibe, complete with the grit and edge of the era. It's like a typographic tribute to a specific moment in British culture, filtered through the lens of someone who experienced it as an outsider. Whether it's a successful design or not, well, that's for others to judge. But at the very least, it's a

reminder of how typography can channel cultural moments—and how our understanding of the people behind the fonts can change over time. In November 2024, version 3.3 brought several refinements: Ultra-Light was renamed to Thin, and the naming structure was modernized for better compatibility. The Warpaint style underwent a significant redesign, simplifying its intricate paint splatters for improved performance, particularly in web browsers, resulting in a softer, more streamlined appearance.

Jillsville

When I launched Jillsville on August 14, 2002, it was like introducing a typeface with a split personality. The original version came in two styles: Regular, which was as thin as a whisper, and Bold, which was...well, slightly less thin. It was like calling a chihuahua “Regular” and a slightly larger chihuahua “Bold.” The inspiration? A happy accident with a typewriter and carbon paper. Those little holes from overzealous typing looked like rings, and suddenly, I had a typeface idea. It was like turning a typing mistake into typographic lemonade. Fast forward to 2017, and I decided Jillsville needed more than just a makeover—it needed a complete rebuild. I expanded it to seven weights with matching italics, giving it a range that actually made sense. It was like taking Jillsville to typographic gym and putting it through a serious workout regime. I also gave the strokes more personality, adding some pleasant thick and thin contrast. But I couldn’t let go of that pin-thin Ultra-Light. The character set got a major expansion too, now supporting Greek, Cyrillic, Vietnamese, and more. It’s like Jillsville went on a world tour and came back multilingual. Looking back, the original Jillsville had its charms. It was like that quirky friend who’s fun to hang out with but not someone you’d trust to help you move. The new version, though? It’s got charm and substance. It’s ready for the big leagues, but it hasn’t forgotten its curly,

quirky roots. Whether it's a successful redesign or not, well, that's for designers to decide. But at least now, when someone asks for the bold version, they won't need a magnifying glass to see the difference. In November 2024, version 4.1 brought several refinements: Ultra-Light was renamed to Thin, the overall naming structure was modernized for better application compatibility, and the encoding for the single base quote was updated to improve cross-platform consistency.

Jingopop

When I released Jingopop on April 11, 1998, it was like trying to bottle lightning—or in this case, Coca-Cola. I was in my “turn-every-logo-into-a-font” phase, and thought, “Hey, why not tackle one of the most iconic logos of all time?” It didn't go well. Halfway through, I realized I was in way over my head. It was like trying to recreate the Mona Lisa with crayons. The Coca-Cola logo was just too good, and my skills were...well, let's just say they were still fermenting. But instead of scrapping it entirely, I had a moment of what I'd like to call artistic inspiration (but was probably just sleep deprivation). I thought, “What if I just...jumble it all up?” And voila! Jingopop was born. If I were better at spinning tales, I might have claimed it was a bold commentary on consumerism. You know, throw in some words like “juxtaposition” and “societal critique,” and suddenly it's not a failed font, it's art. But the truth is, Jingopop is the typographic equivalent of tripping on your shoelaces and pretending you meant to do a somersault. It's a Coca-Cola font that I wisely bailed on, then repackaged as...whatever Jingopop is. In August 2020, I set Jingopop free into the public domain. It's out there now, ready to confuse anyone who stumbles upon it.

Johnny Fever

When I introduced Johnny Fever on April 16, 1998, I was channeling the spirit of 1980s sci-fi and computer gaming. Think Tron meets WKRP in Cincinnati—yeah, that’s where the name comes from. Howard Hesseman’s character would’ve shrugged at this one. The original version was like that first draft of a sci-fi novel—full of big ideas but not quite ready for prime time. All caps with long swashes in the uppercase slots? It was about as practical as a keyboard made of lasers. And don’t get me started on the messy spacing. Fast forward to 2016, and I decided Johnny Fever needed a reboot. I tightened up the spacing, ditched those over-the-top swashes, and gave it a proper makeover. The 2021 update was more of a fine-tuning. While Aldo Novarese’s Stop typeface might have started the futuristic gap trend, Johnny Fever is like its rowdy 1980s cousin. It’s got that macho sci-fi look that screams “I’ve seen things you people wouldn’t believe” (in Blade Runner font, of course). In April 2024, I decided to set Johnny Fever free into the public domain.

Joystix

When I released Joystix on October 20th, 1997, I was trying to bottle the magic of those classic arcade games I grew up with. The inspiration came from Atari’s Sprint, a 1976 racing game with a chunky, pixelated font that practically shouted “insert coin to play.” I created two flavors: Joystix Monospaced, staying true to the original arcade style where each character occupies the same space, and Joystix Proportional, for those who wanted a bit more flexibility in their retro designs. The design is all about those bold, blocky letters that look like they’re built from pixels. It’s not just nostalgia—it’s like preserving a piece of gaming history in digital amber. Over the years, I’ve been pleasantly surprised to see how designers have put Joystix to use. From actual retro-style games to t-

shirts and posters, it seems to have struck a chord with folks who remember pumping quarters into arcade machines. In the mid-2010s, I decided Joystix needed a power-up. I gave it a major character set upgrade, expanding its linguistic skills with Greek and Cyrillic support, and threw in all kinds of fun symbols. It was like taking Joystix from a simple arcade game to a full-blown multilingual, multi-symbol adventure. Looking back, Joystix was my attempt to digitize and refine a specific moment in design history. Whether it succeeds at that, well, that's for others to judge. But I'm glad it's still finding use after all these years, now with even more characters to play with.

Junegull

When I launched Junegull on May 2, 2002, I was trying to capture that sweet spot between tech and charm. It's like if a friendly robot decided to design a font. The inspiration actually came from my earlier typeface, You're Gone, which was itself inspired by the Movie Gallery logo. I wanted to keep that soft, rounded sans-serif look but dial back the sci-fi weirdness. It's like I took You're Gone to a typographic spa and helped it relax a bit. I initially released the Regular style with a free commercial use desktop license. In 2012, I decided Junegull needed a beach vacation. So I created Junegull Beach, a textured version that wasn't free. It was like giving Junegull a sandy makeover. Looking back, Junegull is a bit like the classic Frankfurter typeface, but with just a hint of sci-fi flavor. It's as if Frankfurter watched one episode of Star Trek and decided to incorporate it into its personality.

Kadeworth

When I released Kadeworth on May 4, 2010, it was kind of like a blind date that stood me up, but I decided to go to the restaurant anyway. The story

behind this font is a bit of a comedy of errors. It all started when someone from Google Fonts reached out in late 2009, asking if I'd be interested in creating some web fonts for their new service. Excited by the prospect, I dove right in, sketching out ideas in my font editor. I whipped up a few basic fonts, including Kadeworth, and tried to reconnect with my Google contact. Plot twist: even though it was just a few days later, they no longer worked there. I made a few attempts to reach out to anyone at Google who might be interested, but it felt like I was playing a corporate game of hot potato. Eventually, I threw in the towel. No contract had been signed, no money had been discussed, but I'd learned a valuable lesson about dealing with tech giants: today's contact is tomorrow's "404 Not Found." But hey, every cloud has a silver lining, right? The ideas I'd generated for Google ended up seeding a few interesting fonts, including Kadeworth. It's designed to be compact and space-saving, perfect for web headlines where you don't want your text breaking onto the next line. I gave it superelliptical rounded stroke ends to make it look friendly. Looking back, while the Google collaboration didn't pan out, I'm still pretty pleased with how Kadeworth turned out. It's a reminder that sometimes, the detours in our creative journeys can lead to unexpected destinations and at least it didn't end up in the Google graveyard.

Kadonk

When I introduced Kadonk on November 29, 2005, I was basically trying to create a typeface that could survive a post-apocalyptic wasteland. Think Mad Max meets typography, with a dash of Warhammer thrown in for good measure. The inspiration came from those Game Workshop stores you'd see in Canadian malls. I never actually played Warhammer, but something about the Gorkamorka series with its spiked armor got my creative juices flowing. The initial version was pretty tame, like a kitten trying to roar. But I knew to make this work, I'd need more ligatures than a

porcupine has quills. I ended up creating hundreds of them to keep those nasty spikes from stabbing each other—or to weld them together when they did. After building all the characters and ligatures, I applied a randomization filter to jitter the vector points, then had to go through and clean up the mess. It was like letting a bunch of orcs loose in a china shop, then trying to glue everything back together. In May 2021, I gave Kadonk a bit of an update. I removed some deprecated characters (sorry, L with dot, you didn't survive the apocalypse), and increased the size by 6%. It's like Kadonk hit the gym and bulked up a bit. Looking back, I'm pretty fond of how Kadonk turned out. It's got that brutal, spiky edge that says "I survived the end of the world, and all I got was this lousy typeface." But I'll admit, it never really caught on. Maybe it was too fierce for its own good, or maybe designers just weren't ready for a font that looked like it might bite back.

Karma

When I launched Karma on November 9, 1998, I was basically trying to capture the essence of those old-school Windows bitmap fonts you'd get by fiddling with the console window settings. It was like trying to bottle nostalgia for the days when pixels were king. The original release included two separate fonts: Karma Suture and Karma Future. The name "Karma Suture" was a nod to a song by The Monochrome Set. Fast forward to January 31, 2022, and Karma got a major overhaul. I redesigned many characters, completely revamped the spacing and kerning (now in pixel increments for that authentic low-res feel), and expanded the language support. It was like giving Karma a crash course in linguistics and design theory. I also added some new tricks, like support for longer fractions (because sometimes you need to express 199/200ths of something in pixels), and flipped those reversed left quotation marks. A couple of weeks later, Karma Future, the outlined version, got its own little update

with some spacing and kerning changes. In November 2022, I decided to set Karma free into the public domain.

Kelvingrove

When I released Kelvingrove on August 28, 2007, I was playing typographic matchmaker. I took Biondi and Marion, threw them in the FontLab blender, and somehow ended up with a small-cap typeface that didn't look like a disaster. I included some alternate versions of K, Q, R, and a small ampersand, accessible via OpenType stylistic alternates. Fast forward to December 7, 2021, and Kelvingrove got a bit of a tune-up. I removed some deprecated characters (farewell, L with dot, we hardly knew ye), and got rid of those superfluous fi and fl ligatures. The Ş and ş finally got proper cedillas to match their Ç and ç cousins—it's like a family reunion for diacritical marks. I also tweaked the stylistic alternates feature to make it more accessible in applications like InDesign. A few years after the initial release, I added Cyrillic characters. Looking back, I'm still a bit surprised at how well Kelvingrove turned out. That FontLab blend tool is usually about as reliable as a chocolate teapot, but this time it actually produced something I liked.

Kengwin

When I introduced Kengwin on August 10, 2010, I was basically trying to make Archie Comics grow up and get a job. I thought, “What if I took those chubby, rounded serifs from the comics and applied them to more serious, wider letterforms?” It was like giving a cartoon character a business suit. This font was actually part of my ill-fated Google Fonts adventure. You know, the one where my contact at Google vanished faster than Archie's love for Betty when Veronica walks into the room. Kengwin ended up with these plump curves and strong lines that are

trying their best to look confident and warm at the same time. It's like a teddy bear in a power suit—cute, but means business. On June 18, 2021, I gave Kengwin a bit of an update. Looking back, creating Kengwin was like trying to bridge the gap between comic books and corporate memos.

Kenyan Coffee

When I released Kenyan Coffee on October 7, 1999, I was basically trying to channel my childhood crush on Compacta. You know, that condensed sans-serif that Fred Lambert designed for Letraset back in 1963. It was like the typographic equivalent of my first love. I started by trying to recreate Compacta's perfect 'O'—that magical balance of squareness and roundness. But I didn't want to just copy it, so I added my own twist with some interesting high and low waistlines. It's like I gave Compacta a funky new haircut. The original version was just one style, which is now what you'd call Kenyan Coffee Bold. But on February 25, 2000, I expanded the family, adding Regular, Italic, and Bold-Italic styles. I even threw in a free commercial use license. In the mid 2010s, I added more styles, but those weren't free. The name? Well, I was drinking Kenyan Coffee when I made it. Sometimes inspiration comes in a mug. To my surprise, Kenyan Coffee ended up being one of my most popular fonts. It became the 7th most downloaded free font in my collection and even spawned a sequel, Kenyan Coffee Stencil. Looking back, creating Kenyan Coffee was like trying to recreate my favorite childhood toy but adding some cool new features. In November 2024, version 5.2 brought a clearer naming system: Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled as Hairline.

Kenyan Coffee Stencil

When I launched Kenyan Coffee Stencil on June 4, 2019, I was basically giving Kenyan Coffee a makeover with a tough, industrial edge. It's like I sent my font to boot camp and it came back with dog tags and a crew cut. The idea was pretty straightforward—take Kenyan Coffee and add some stencil struts. But I decided to have a bit of fun with it. In the Bold style, those struts are super thin, like a bodybuilder trying to squeeze into skinny jeans. Then in the Light style, they're thick, like a pencil pusher who suddenly got really into CrossFit. I thought this little twist fit well with Kenyan Coffee's personality. In November 2024, version 1.1 brought a clearer naming system: Book became Light, and Light was renamed to Extra-Light.

Kicking Limos

When I released Kicking Limos on May 15, 1998, I was basically playing typographic Lego. I started with a basic loop shape and then went full Frankenstein, copy-pasting pieces to form letters. It was like building a font with a limited edition construction set. The name? Well, I thought it had this angry, glam rock vibe that seemed to fit the design. Initially, I offered it with a free commercial use desktop license. In November 2022, I decided to set Kicking Limos free into the public domain. It's out there now, ready to add a touch of modular madness to anyone's designs.

Kilsonburg

When I released Kilsonburg on September 20, 2014, I was basically trying to bottle the essence of a 1925 Vogue magazine cover. You know, that chic, Art Deco vibe that makes you want to don a flapper dress and do the Charleston. The inspiration came from that December 1925 cover, which

had this intriguing way of playing with thick and thin lines. So in Kilsonburg, some letters have no thick strokes at all. I threw in that tall, slim, highfalutin ‘S’ style that I was pretty fond of in the 2010s. Initially, I offered Kilsonburg with a free commercial use desktop license. In April 2024, I decided to set Kilsonburg free into the public domain.

Kimberley

When I introduced Kimberley on April 11, 2000, I was basically trying to channel the spirit of those corporate industrial logos from the 1970s. You know, the ones that made you feel like you were living in the future, even if that future was all polyester and bell-bottoms. The original version was just one heavy style, which is now what you’d call Kimberley Black. It was like the typographic equivalent of platform shoes—bold and attention-grabbing. To be honest, Kimberley isn’t the most exciting typeface in my collection. It’s a bit like Elsnor & Flake Digital Sans, but maybe leaning more towards the boring side. But hey, sometimes you need a font that’s the typographic equivalent of a sensible sedan—not flashy, but gets the job done. The name? Well, that’s a funny story from the Y2K era. People would email me asking to name fonts after them or their loved ones. I figured, why not? So Kimberley got its name from one of these requests. No idea who the actual Kimberley is, but I hope she likes squarish sans-serifs. In 2011, I expanded Kimberley into a larger family. The original free style became Kimberley Black, and all the new styles came with a price tag. It’s like Kimberley grew up and got a job. Fast forward to July 10, 2022, and Kimberley got another update. I added italic styles (because sometimes even sensible sedans want to look sporty), threw in some new symbols, and made the fractions feature more robust. In November 2024, version 4.2 brought a clearer naming system: Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was relabeled as Hairline.

Kinesthesia

When I released Kinesthesia on August 8, 2022, I was basically trying to capture the essence of those old-school liquid crystal displays. I went all in on those sharp diamond points and angular letterforms. Just a couple of months later, on October 22, 2022, I gave Kinesthesia a quick tune-up. I renamed some styles for better cross-platform compatibility (because even futuristic fonts need to play nice with different operating systems), and tweaked the stroke widths in some weights. The italics got a makeover too, with more consistent stroke width and smoother curves. It's like sending the font to a typographic spa. Looking back, I have to admit I was totally hooked on those sharp, diamond LCD-style stroke ends in the early 2020s. It's like I was trying to recreate the aesthetic of every sci-fi control panel I'd ever seen.

King Richard

When I introduced King Richard on March 8, 1998, I was basically trying to capture the essence of American muscle cars and NASCAR glory. The inspiration came from that Plymouth logo that graced hoods and trunks from 1964 to 1994. The name? Well, that's a nod to Richard "The King" Petty, the NASCAR legend who probably spent more time sideways on a racetrack than most of us do driving in a straight line. It seemed fitting to name a font after a guy who made left turns into an art form. That Plymouth logo had this great 1960s vibe with subtly flared strokes and squarish lines. It was like the typographic equivalent of a muscle car—all power and style. Initially, King Richard was a one-trick pony, available only in Italic style. It was leaning into the speed thing, I guess. But in 2004, I decided to let it straighten up a bit and added a non-italic style. I originally released it with a free commercial use desktop license. In

November 2022, I decided to set King Richard free into the public domain.

Kingsbridge

When I launched Kingsbridge on November 16, 2014, I was aiming for something bold and striking—like a typographic equivalent of a power suit. With its square slabs and sharp points, it’s like I gave a traditional slab-serif a modern workout routine. I went all out with this one, creating seven weights, four widths, and italics. That’s 56 variations in total—enough to handle pretty much any design situation you could throw at it. Now, I’ll be the first to admit that Kingsbridge might not be the greatest or most interesting slab-serif font out there. But for a free font? I think it’s pretty solid. It’s got that crisp, daisy wheel printer feel—a bit of retro charm with a modern twist. But here’s the thing about free fonts in the 2010s: the market was more crowded than a rush-hour subway. If I’d released Kingsbridge 10 years earlier, it might have been a hit. But in the 21st century’s ocean of free fonts, it kind of got lost in the shuffle. It’s a tough crowd out there—even for free fonts, you need to be mind-blowingly amazing just to get someone to click “download.” In April 2024, I decided to place Kingsbridge into the public domain. It’s out there now, ready for anyone who wants to give it a spin.

Kirsty

When I released Kirsty on December 24, 2000, I was trying to capture the spirit of those old-timey railroad signs, but with a bit of a twist. You know how Brothers from Émigré was all the rage back then, thanks to that “O Brother, Where Art Thou?” poster? Well, I wanted to jump on that vintage train, but with my own ticket. I started with that octagonal railroad look, but then I thought, “What if I threw in some sharp Latin serifs?” The

inspiration came from some old hand-painted signs on bricks. It was like finding typographic gold in the most unexpected places. The original version was a small caps font in Regular, Bold, Italic, and Bold Italic, all with a free commercial use license. Fast forward to 2020, and I decided Kirsty needed a makeover. I swapped out the small caps for a proper lowercase, added support for Greek and Cyrillic, and threw in some more weights that weren't free. In November 2024, version 5.1 brought further refinements: an improved naming system for better style organization in font menus, fixes for Polish characters with ogoneks, and the renaming of Ultra-Light to Thin for consistency. Now, about the name. A few days before I finished this font, one of my favorite singers, Kirsty MacColl, passed away. Naming the font after her felt like a small tribute.

Kleptocracy

When I created Kleptocracy back on March 20th, 1999, it was just a single-style free font—a bit of a mess, to be honest. It resembled what would later become the Condensed Regular style. I'm pretty sure I was inspired by Émigré fonts at the time, though I can't point to any specific typeface as a direct influence. Fast forward to July 29th, 2005, and Kleptocracy was reborn. I completely rebuilt it from the ground up, transforming it into a compact industrial typeface that blends Art Deco elements with minimalist techno letterforms. The new design is sleek and efficient, with subtle cursive elements that give it a unique character. Over the years, I've expanded and refined Kleptocracy. It now comes in three weights and three widths, each with its own italic version. On November 18th, 2021, I fixed a pesky issue that was preventing the Expanded Bold style from appearing in older applications. Most recently, on July 11th, 2022, I made some significant updates. I finally added italic styles across the board, which I'm quite excited about. I also took the

opportunity to clean house a bit, removing some deprecated and obsolete characters like the E with breve.

Knuckle Down

When I released Knuckle Down on January 24th, 1999, I had this wild, almost ludicrous idea. It was an all-lowercase font, and the capital character locations had these round notches cut out of the right side. The idea was that round letters would sort of overlap. Looking back, it made no sense because not all letters were circular on their left side. It was a totally bonkers concept that only worked with specific character combinations. In 2004, I came to my senses and removed those vile cutaways, but kept Knuckle Down as a lowercase-only font. The name, by the way, comes from an XTC song I've always loved. Fast forward to October 12th, 2021, and I decided it was time for a major overhaul. I finally added capital letters and redesigned some characters. I raised the height of the lowercase 'f' to ascender height to avoid confusion with the lowercase 'r', though I kept the original 'f' as an OpenType stylistic alternate for those who prefer it. I also redesigned the accents, raised the dots on 'i' and 'j', and added an OpenType fractions feature. To improve usability, I adjusted the vertical metrics for better cross-browser compatibility and completely replaced the spacing and kerning. The result is a retro-inspired typeface that captures the essence of 1970s design, with distinctive curves aimed at creating a funky, nostalgic feel. While Knuckle Down has never been a chart-topper in popularity, I think the new version looks pretty cool, and the design is quite unique. It's come a long way from its original, quirky concept. As of April 2024, I decided to place Knuckle Down into the public domain. Before that, it was available with a free commercial use desktop license.

Korataki

When I launched Korataki on May 11th, 2006, it was a commissioned project for BioWare's Mass Effect video game series. I drew inspiration from the ultramodern style of the 1970s classic, China/Chimes, aiming to create a contemporary typeface with a simplistic yet striking industrial design featuring wide letterforms. Initially, Korataki was available in just five styles: Ultra=Light, Extra-Light, Light, Regular, and Bold. There were no italics at first. Over time, I expanded the family to include Book and Extra Bold weights, and finally added italics across the board. On July 20th, 2021, I gave Korataki a significant update. A few years ago, I played through the complete Mass Effect trilogy, and it was surreal to be in a universe so full of Korataki! It's not often that a type designer gets to see their work so prominently featured in such an immersive environment. On November 12th, 2024, version 3.2 brought a reorganization of the weight nomenclature to enhance clarity and functionality across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. This standardization aimed to better reflect the relative weights within the typeface system.

Korrupt

When I released Korrupt on April 21st, 2022, I was aiming to create something that captured the essence of digital decay and dystopia. The whole idea started with a sketch of this weird, offset 'R'. I remember sitting there, trying to figure out how I could horizontally slide the top of the 'R' and still keep it legible. And being the early 2020s, of course I had to throw in those pointy LCD digital clock numeral style stroke ends—it just felt right for the time. As I developed Korrupt, I found myself leaning into antihumanist design elements and conflicting angles. I wanted to

evoke a psychedelic, post-apocalyptic aesthetic that would make people feel slightly uneasy, like they were looking at something from a world that had gone slightly off-kilter. While it's not a typeface for every occasion, I'm proud of how Korrupt turned out. It's a reflection of the anxieties and aesthetics of our time, translated into letterforms.

Krait

When I introduced Krait on May 4th, 2017, I was really excited about it. I'd set out to create a sleek, contemporary headline typeface that blended Art Deco influences with modern design principles. The result was something I thought was pretty special, with inventive layer and offset combinations that allowed for unique and eye-catching designs. I designed Krait specifically with architectural and modern display applications in mind. The numerals, in particular, I felt looked especially cool, and I was proud of how sharp the multi-layer effect turned out. But here's the thing about type design—sometimes timing is everything. And unfortunately, Krait hit the market at a tough time for free fonts, even interesting ones like this. The mid-2010s were a challenging period in the typography world, particularly for free offerings. As a result, Krait ended up being one of my least downloaded fonts. It's a bit disheartening, to be honest. Initially, I released Krait with a free commercial use desktop license. Despite its lack of popularity, I still believe in the design and its potential. On April 2024, I decided to place Krait into the public domain. My hope is that by making it freely available without any restrictions, more designers might discover and use it in their projects.

Kredit

When I released Kredit on June 4th, 1996, I was aiming to recreate the look of those embossed numerals you see on credit cards. I started with

a scan of OCR-A, using it as a simple skeleton to build upon with a stroke effect. From there, I built up layers to achieve a 3D effect. Looking back, I have to admit that the initial version of Kredit had some pretty lousy shading effects. It looked okay, I suppose, but it was a bit crude. One of the main issues was that it didn't have separate layers, which made it difficult for designers to add color effects. Sometime in the 2010s—I can't remember the exact date—I decided it was time for an update. I improved the shading, cleaned up the lines, and generally gave it a more polished look. I also took the time to improve the accents and symbols, which needed some attention. The biggest change, though, was releasing Kredit with separate layers: back, front, and shine. This made it much easier for designers to stack layers and create multicolor effects, really bringing out that three-dimensional quality I was after from the start. Initially, I released Kredit with a free commercial use desktop license. However, on April 2024, I decided to place it into the public domain.

Kunio

When I launched Kunio on January 24th, 2023, I was really excited about the possibilities of variable font technology. I wanted to create an art deco font that wasn't just static, but could be adjusted and customized in real-time. The result was Kunio, which allows users to tweak the “body” and “counter” of the letterforms, offering over a million possible combinations. I included presets to give users a starting point, but the real fun comes from playing with the variable axis sliders. You can create some truly dynamic, customizable typography with Kunio. It's like having an entire art deco font family at your fingertips, all in one file. Now, I have to be honest—as cool as I think Kunio is, it's turned out to be more of a fun experiment than a practical tool. Don't get me wrong, it's a blast to play with the sliders and see how the letterforms change. But in reality, it's not something most designers actually need in their day-to-day work.

As of this writing, I haven't sold a single copy of Kunio. Sometimes, the value is in the learning process and the creative exploration. Oh, and about the name—Kunio is actually named after the video game character Kunio-kun, which is the nickname I use for my dog, Melon.

Kwokwi

When I released Kwokwi on May 5th, 2006, it was the result of a rather unusual journey. It all started when Bioware commissioned me to create Mikadan for their Dragon Age video game series. They needed a pre-hinted version that would work with their game engine, so all the elements were snapped to a low-resolution pixel grid. It looked great at the intended resolution in the game, but as a normal font? Bizarre is putting it mildly. After the commission, I was left with this weird, ugly font. It wasn't exclusive, but what on earth was I going to do with it? That's when I decided to play around with it and see where it took me. I modified the curves, giving it more of a pub sign typeface style, and Kwokwi was born. I have to admit, Kwokwi is a strange one. It's a weird "pub style" font with a drop shadow that doesn't quite fit into any normal category. I put it up for sale, thinking maybe someone would find a use for its unique style. But after 16 years and sales hovering near zero, I realized it was time to let it go. In November 2022, I placed Kwokwi into the public domain. The name Kwokwi, by the way, comes from an old friend's cat who had recently passed away. It felt like a fitting tribute to a quirky cat, naming an equally quirky font after it.

Lady Starlight

When I launched Lady Starlight on March 17th, 1999, I thought I was creating something inspired solely by the Scorpions band insignia. It wasn't until a few years later that I discovered its connection to the

Rollerball movie poster from 1975. Interestingly, both the Scorpions logo and the Rollerball font came out in 1975, which makes me wonder if the Scorpions logo was inspired by Rollerball. Given the timing, it seems likely. Initially, Lady Starlight was an extrapolation of the Scorpions logo, featuring unusual shapes and bold strokes designed to create a retro-futuristic, sci-fi appearance. I named it after a song from their “Animal Magnetism” album, as a nod to its origins. When I updated Lady Starlight on July 20th, 2021, I completely redrew the entire font. I made it heavier and more precise, with a greater emphasis on working geometric shapes off the waistline. This time, I consciously combined elements from both the Scorpions logo and the Rollerball logo, creating a more refined version of the quirky, vintage-inspired typeface. The update also included some technical improvements. I expanded the OpenType fractions feature to support longer numerators and denominators. I removed deprecated characters and flipped the reversed left quotation marks. I also reduced the space between guillemots for better visual balance. Lady Starlight was initially released with a free commercial use desktop license. However, on April 2024, I decided to place it into the public domain. After 25 years, it felt right to let this quirky typeface roam free in the wild.

Larabiefont

When I released Larabiefont on February 23rd, 1998, I was aiming to capture the essence of manual typewriters from the early 1970s. The inspiration came primarily from the Olympia Senatorial No. 71, along with a few other models. The Senatorial font, also known as the “robot font,” was used in several Olympia typewriters, including the SM7 from 1961 to 1964. What really struck me about this font was its upright sturdiness and precision. Considering the era it came from, when MICR and computers were symbols of cutting-edge technology, these typewriters’ computer-

style type must have looked pretty sharp. It still holds up today as looking high-tech. Initially, I released Larabiefont in Regular and Bold weights with a free desktop license. A few years later, I decided to rebuild and expand it into a larger family, which I released under the Typodermic foundry. This was one of my first typefaces to make that move, following Sui Generis and Wevli. After the change, the Regular style retained its free commercial use license, but the rest of the styles were not free. An interesting addition came a little after the expansion when James Arbogast suggested an octagonal D. I liked the idea and added it as an alternate character. In June 2021, I updated Larabiefont. I removed deprecated and obsolete characters, and refined the outlines to fix some curve errors. Larabiefont also became the basis for a more realistic, dirty typewriter-style typeface called Cuomotype.

Laserjerks

When I introduced Laserjerks on July 3rd, 2006, it was the result of an unexpected accident. It all started as one of those FontLab blend experiments where I'd take two different fonts, interpolate them, and see what came out. In this case, I blended the capitals of Kleptocracy and Tank. The initial result was, to put it mildly, a chaotic mess. But amidst the chaos, I saw something intriguing—a weird kind of geometry that only a machine could have come up with. It was so messy that I threw it on a background layer and started constructing new shapes over it. What emerged was what I'd call a semi-rational typeface. There's a robotic logic to it, paired with this weird mechanical noise. The lowercase was built to complement the caps, and I tried to match that robotic chaos while keeping it readable. The name "Laserjerks" goes back to my days working in the video game industry. It was my go-to name whenever I wanted to suggest an intentionally bad game idea. It seemed fitting for this typeface that emerged from digital chaos. On May 25th, 2021, I gave

Laserjerks a significant update. I removed deprecated characters and added primes. I replaced the reversed left quotation marks, which can cause issues in some languages, with proper quotes. I also made some specific improvements, like adding a crossbar to the ð and adjusting vertical metrics for better cross-browser compatibility. Looking back, Laserjerks represents the unexpected places that experimentation can take you in type design. What started as a digital accident became a typeface with its own unique character—a testament to finding order in chaos and beauty in the unconventional.

Lerku

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

When I launched Lesser Concern on May 11th, 1999, I was experimenting with Kleptocracy's bones. I extracted the outline strokes and ran a nib stroke effect over them, creating a vertical, disconnected script with an angled nib stroke. The result is a bit unconventional—there's no real sense of flow you'd expect in a script font. But I think it can look okay in certain contexts. That said, it wasn't popular at all. Initially released with a free commercial use desktop license, I decided to place Lesser

Concern into the public domain in August 2020. As for the name? It's a mystery to me too.

Let's Eat

When I released Let's Eat on October 5th, 1997, it was the result of some Photoshop experimentation with my Fragile Bombers typeface. I used the emboss effect for the main reflections, then added more sparkle with hand-drawn reflections using a tablet. The result is a typeface with narrow letterforms and a glossy texture. Looking back, I think it would've been better if I'd used more classic letterforms as the base—Steelfish might have been a good choice. As it stands, Let's Eat isn't one of my best efforts. Initially released with a free commercial use desktop license, I placed it into the public domain in August 2020. The name? That came from someone saying "Let's eat" while I was trying to think of a name. Sometimes inspiration strikes in unexpected ways!

Letter Set

When I introduced Letter Set on April 6th, 1999, it was inspired by an unusual find at a Mississauga garage sale: a set of ceramic letters used by amateur filmmakers in the 1960s for creating titles and credits. After struggling to photograph them with my early digital camera, I resorted to scanning them on my flatbed scanner. I applied various effects to the scans and then autotraced the results. Rather than cleaning them up too much, I left them raw to enhance their stark, weird effect. The name "Letter Set" is a literal description and a play on Letraset. Initially released with a free commercial use desktop license, I placed it into the public domain in August 2020. Honestly, I've never seen this font used for anything, and I probably never will. But it's out there now, a digital echo of those old ceramic letters.

Lewinsky

When I released Lewinsky on March 21st, 1998, I was aiming to capture the late 1990s snowboard aesthetic with an all-lowercase techno style font. It wasn't based on anything specific, but I think it nailed that look. Looking back, the spacing was pretty bad, and those misaligned horizontal lines running through the middle didn't help. It's a tough font to work with, honestly. I named it during the Clinton-Lewinsky scandal, thinking it'd be interesting to have something Lewinsky-related that had nothing to do with the actual events. Just a techno font amid all the controversy. I did spot it once on a snowboarder's sweatshirt shortly after release, but haven't seen it used since. Originally released with a free commercial use desktop license, I placed it in the public domain in August 2020. It's not my best work, but it's a time capsule of sorts.

Libel Suit

When I introduced Libel Suit on September 26th, 1999, I was drawing inspiration from the Westinghouse logotype that accompanied Paul Rand's iconic 'W' logo. I wanted to capture that 1960s feel with a compact, flat-sided sans-serif typeface, but not directly copy it. The original version was very modular, built by copying and pasting a few core elements. It had an unusual lowercase 'g' with a gap on the right loop, and the idea for the slanted lowercase stroke ends came from my Blue Highway typeface. In 2005, I cleaned it up, improved the spacing and accents. Then in 2012, I fully rebuilt Libel Suit, adding new styles and refining its character. I included an alternate, more normal-looking lowercase 'g' and added Greek and Cyrillic characters. While maintaining the overall style, I toned down some of the obviously modular elements to make it look more natural, but still a bit strange. Today, Libel Suit is a slim and sleek sans-serif typeface with a distinct post-modern and

industrial vibe. It comes in six weights with italics, and includes OpenType numerical ordinals, fractions, and stylistic alternates for certain characters. On May 12th, 2021, I updated Libel Suit again, improving OpenType features, removing deprecated characters, and refining outlines to fix some minor issues. The name “Libel Suit” is arbitrary—it doesn’t have any particular meaning related to the design. On November 12th, 2024, version 7.2 brought changes to improve the clarity of the weight system. The nomenclature was reorganized with Extra-Light becoming Thin, Light becoming Extra-Light, and Book being renamed to Light, creating a more intuitive progression across the weight spectrum.

Ligurino

When I released Ligurino on March 9th, 2005, it was a departure from my usual style. After spending nearly a decade creating some pretty out-there typeface designs, I wanted to challenge myself by making a “boring” sans-serif typeface. It was mainly to see if I could pull it off. I really reined in the weirdness this time, aiming for something clear and easy to read. I did a lot of paper tests and made notes to smooth out the tone. The result is a clean, minimalist sans-serif that comes in three widths, six weights, and italics, offering quite a bit of versatility. I also included an all-caps outline style and an OpenType “stylistic alternatives” function for accessing an austere “Q” variant. These little touches add some extra utility without compromising the overall simplicity. Looking back, I think it looks okay for a mid-2000s typeface. It’s not the most exciting design I’ve ever done, but it does what it’s supposed to do. I could probably do better now, but Ligurino serves its purpose as a clean, readable sans-serif. The name, by the way, has nothing to do with the design. A Ligurino is a native of Liguria, an ancient region of Italy. I just liked how it sounded. This project was a good

exercise in restraint and precision. While it might not be as flashy as some of my other work, Ligurino represents an important step in my development as a type designer. On November 12th, 2024, version 3.1 introduced several improvements to enhance clarity and consistency. The weight nomenclature was reorganized with Extra-Light becoming Thin, Light becoming Extra-Light, and Book being renamed to Light. The naming convention was also updated to follow the traditional weight-before-width format—for example, “Condensed Extra-Bold Italic” became “Extra-Bold Condensed Italic”—creating a more intuitive organization in font menus.

Lilliput Steps

When I launched Lilliput Steps on August 26th, 1999, it was inspired by the classic RPG *Earthbound* for the Super Nintendo, known as *Mother 2: Gīgu no Gyakushū* in Japan. At the time, I hadn’t actually played any of the *Mother* game series. Lilliput Steps is a pixel typeface, designed to capture the aesthetic of the game. The name comes from a cave near Happy Happy Village in *Earthbound*, referred to as a “non-blue place” by the villagers. It’s the second sanctuary in the game, with Mondo Mole as its boss. This is one of two *Earthbound*-related fonts I’ve made, the other being *Orange Kid*. Initially released with a free commercial use desktop license, I placed Lilliput Steps into the public domain in November 2022. Since creating this font, I’ve actually finished *Mother 2* and *3*, and most of *Mother 1*. It’s become one of my favorite RPG series, which adds a nice personal connection to this early work of mine.

Lineavec

When I released Lineavec on July 13th, 2006, I was aiming to capture the essence of vector arcade games, laser beams, and circuit board traces.

While it's not based on any specific vectorbeam arcade game, I think it successfully captures that feeling. If you look closely, you might even spot some Asteroids-style spaceship shapes hidden in the font. The name "Lineavec" is a portmanteau of "line" and "vector", reflecting its inspiration and style. In June 2021, I gave Lineavec a bit of an update. I removed some deprecated characters, replaced reversed quotation marks with proper ones (though you can still access the old ones if you need them), and adjusted vertical metrics for better cross-browser compatibility

Linefeed

When I introduced Linefeed on January 5th, 2006, I wanted to pay homage to the computer band printers of the 1960s and 1970s. These machines were a crucial part of early digital printing technology, and their unique output had a distinct aesthetic that I found fascinating. While designing Linefeed, I spent a lot of time studying old printouts, especially magazine subscription labels, which were a great source for the capital letters. The challenge came with the lowercase set—since the original printers typically didn't have lowercase letters, I had to create these from scratch, imagining how they might have looked if they had existed. I aimed for a clean, legible version of this retro-tech style, rather than trying to replicate the sometimes gritty or imperfect output of the actual printers. To make Linefeed more versatile for modern use, I included extra punctuation and accents that weren't part of the original character sets. The result is a monospaced typeface that captures the essence of early digital printing while being functional for contemporary design needs. It's a nod to a pivotal era in computing history, when the rattling sound of these printers was as familiar in offices as keyboard clicks are today. Linefeed eventually inspired me to create Chainprinter, a grittier, all-caps version that more closely mimics the actual output of these

vintage machines. Together, these fonts offer designers different ways to tap into this unique slice of technological nostalgia.

Living by Numbers

When I released Living by Numbers on February 2nd, 1998, I was going for a very specific vibe—that 1960s beatnik junkie novel aesthetic. It’s a jagged, spiky cartoon font that’s not based on any particular typeface, but rather on a feeling. The design features crazed, wild shapes and nervous, jittery lines that give it a kind of jazzy energy. I wanted it to look like it was drawn by someone hopped up on caffeine and jazz, scribbling furiously in a smoky basement somewhere. The name “Living by Numbers” comes from a song by New Musik, a new wave band. It seemed to fit the chaotic, energetic nature of the font. Initially, I released it with a free commercial use desktop license. But on November 2022, I decided to place Living by Numbers into the public domain. It’s out there now for anyone to use however they see fit.

Llandru

When I released Llandru on June 23rd, 2005, I was aiming for a futuristic, mechanical aesthetic. The distinctive letterforms were inspired by technological components, particularly the look of floppy disks, Zip drives, and various obsolete computer memory devices. It’s a font that really captures that retro-future tech vibe. The name “Llandru” comes from Star Trek lore. In the series, Llandru was a mytho-historical leader of the Betans of Beta III, who created a sophisticated machine to enforce peace on his planet. This connection to a fictional technological dystopia seemed fitting for the font’s aesthetic. One of Llandru’s key features is its OpenType stylistic alternates, which allow access to filled counter variations. This adds to its versatility in design applications, letting users

switch between open and closed letterforms. On June 25th, 2021, I gave Llandru an update. I removed some deprecated characters, improved the stylistic alternates feature for better compatibility with applications like InDesign, and adjusted vertical metrics for better cross-browser performance.

Lockergnome

When I released Lockergnome on December 20th, 1997, it was actually the result of an interesting interaction with Chris Pirillo, the founder of LockerGnome, Inc. and former host of TechTV's Call for Help. Chris had contacted me earlier that year, asking for a custom typeface. He gave me a description of what he wanted, though no money was offered—it was just for fun, I guess. I sent him a draft version of what I thought he was looking for, but it wasn't quite right, and that was the end of our collaboration. Rather than scrap the work, I decided to clean up the draft font and release it anyway. Ironically, the only real connection between this font and LockerGnome Inc. is that Chris didn't like it. Lockergnome has a zany, cartoon look to it. Despite its origin as a rejected custom font, it's actually been quite popular over the years. I've spotted it in cartoons, books, and quite a few video games. Over time, I've updated it a few times, improving the curves, accents, and symbols, but overall, it looks pretty much the same as the initial release. Initially released with a free commercial use desktop license, I decided to place Lockergnome into the public domain in November 2022. It's funny how sometimes the projects that don't work out as planned can take on a life of their own.

Lonsdale

When I introduced Lonsdale on May 17th, 2006, it was actually a byproduct of my work on the Cinecav project. Cinecav, which I started in

2005 with entrepreneur David Delp, was aimed at producing closed caption fonts for TV sets and set-top cable boxes in response to new FCC regulations. Lonsdale is a disconnected script typeface partially based on Emil Hirt's 1964 Parkway Script font. I designed it with elegant curves and a technical quality, aiming to blend classic script elements with a contemporary twist. The font uses OpenType features to create custom ligatures for a more natural appearance. While working on the "script" font requirement for Cinecav, I explored various options. After trying a brush-like script and then something inspired by old script typewriter fonts (which became the basis for my Catwing typeface), I created Lonsdale as another potential option. However, Lonsdale didn't test well for closed captions. The lowercase letters were a bit too unusual, which could make it difficult for visually impaired television viewers. Additionally, the capitals were too wide and fancy for the long runs of all-caps text that were sometimes unavoidable in closed captioning. Although it didn't work for Cinecav, I felt Lonsdale had potential on its own, so I released it as a separate typeface. The name comes from Lonsdale Quay in North Vancouver, near where I was living when I created the font. On June 25th, 2021, I updated Lonsdale, removing deprecated characters, replacing reversed quotation marks with proper ones, adjusting vertical metrics for better cross-browser compatibility, and refining outlines to fix some minor issues. While Lonsdale didn't find its place in broadcast typography, it's found use in other design applications where its elegant, technical quality can shine. It's a reminder that sometimes the "rejected" ideas can become successful in their own right.

Lucky Ape

When I released Lucky Ape on October 27th, 1997, it was inspired by my nearly year-long stint working at a lottery booth in a mall in Oakville,

Ontario. Believe it or not, it was one of the best jobs I've ever had. Lottery customers are quite particular, and the job was simple: sell tickets, clean up scratch ticket crumbs, and chat with the regulars. However, watching people throw their money away every day effectively cured me of any desire to gamble. This experience led to the creation of Lucky Ape, a typeface designed to look like the rollers on a slot machine. The name is a bit of a jab at how these machines take advantage of human psychology. To create Lucky Ape, I scanned and traced an old Clarendon font from a dusty catalog, then added typical slot machine symbols like cherries and lemons. It's a quirky, niche font that I honestly can't imagine many people finding a use for. Initially released with a free commercial use desktop license, I decided to place Lucky Ape into the public domain in August 2020.

Lunasol

When I introduced Lunasol on March 26th, 1997, it was inspired by an unlikely source—the Toronto Blue Jays jerseys. Despite not being a sports enthusiast, I was drawn to the twin stripe font they were using. I started imagining what a futuristic, sci-fi version of that might look like. The design process for Lunasol was a bit of an adventure. I had a clear mental picture of the completed font, with its squarish design and distinctive stripes. However, in a clumsy moment, I managed to overwrite the finished font and all my backups. Undeterred, I recreated the entire font from scratch. The naming was a bit quirky. “Lunasol” is a blend of “luna” (moon) and “sol” (sun), which gave it a sci-fi feel that matched the design. The original version had twin stripes and was called Lunasol. On April 14th of the same year, I released two variations: Lunaaurora, which had an extra background layer, and Lunasequent, a stretched-out version built from the stripe gap of Lunasol. In 2016, I decided to combine all three typefaces into one, keeping the name Lunasol but including Aurora

and Sequence styles. I also added another background layer to make it easier for designers to create color layers. Initially released with a free commercial use desktop license, I placed Lunasol into the public domain in November 2022.

Madawaska

When I released Madawaska on October 9th, 2008, I was aiming to create a slab-serif typeface with an old-fashioned look, but with some unique quirks to give it more personality. The uppercase letters have mostly orthodox serifs, but the lowercase has a unique serif mix, somewhat reminiscent of what you might see in some italic fonts. These missing serifs give it a stripped-down look, more than a contemporary style. Madawaska comes in eight weights and italics, including sturdy small-cap styles. I also created two textured variations: Madawaska Jeans and Madawaska River, which use custom OpenType ligatures for added visual interest. The name and inspiration for Madawaska come from my childhood. I grew up in cottage country from age 5 to about 16, living in the woods near the Madawaska River, which flows into the Ottawa River. The area has a rich history of logging, and in the language of the Mic Mac, it was called “The land of the porcupine”—we certainly had our share of those. Regarding the small caps version, I initially wavered between embedding small caps accessible via OpenType features or creating separate small caps fonts. I ended up moving the small caps to separate fonts for ease of use, especially for less experienced users and web embedding purposes. On June 4th, 2021, I updated Madawaska, fixing inconsistencies, removing deprecated characters, expanding the OpenType fractions feature, adjusting vertical metrics for better cross-browser compatibility, and refining outlines to fix some minor issues. Madawaska represents a blend of my personal history, typography expertise, and a desire to create a typeface with both vintage charm and

modern functionality. It's a font that carries the rugged spirit of the Canadian wilderness in its DNA. On November 13th, 2024, version 1.2 introduced several significant improvements. The weight nomenclature was reorganized with Extra-Light becoming Thin, Light becoming Extra-Light, and Book being renamed to Light. The naming convention for small caps variants was also updated to follow a more standard format—for instance, “Madawaska Smallcaps Heavy Italic” became “Madawaska Heavy Smallcaps Italic”—creating a more intuitive style selection experience.

Mahavishnu

When I launched Mahavishnu on March 1st, 2006, I was deeply inspired by the psychedelic record covers of the Mahavishnu Orchestra. Those album covers had such cool lettering—I can't take credit for that original inspiration, but I wanted to capture that essence in a typeface.

Mahavishnu features organic, flowing letterforms designed to create interesting interactions between adjacent characters. The goal was to convey a sense of calm contemplation while still maintaining a stylish design. It's a typeface that aims to transport you back to the heyday of psychedelic jazz fusion. While there are some examples of lowercase letters on the original album artwork, I felt they didn't quite suit the capitals. That's why I decided Mahavishnu works best as an all-caps typeface. It really allows those flowing forms to shine. On June 4th, 2021, I gave Mahavishnu a significant update. I replaced the reversed left quotation marks with proper quotes (though you can still access the old ones if needed), adjusted vertical metrics for better cross-browser compatibility, and refined outlines to fix some minor issues. I also redesigned the Ø character and removed some deprecated characters.

Mai Tai

When I released Mai Tai on November 3rd, 1998, it was a pretty experimental endeavor. I designed it as a bitmap font and then autotraced it, which resulted in some...interesting outcomes. Mai Tai features compact, boxy letterforms and a very small x-height. To be completely honest, if I had to categorize this font, I'd put it in the "crappy" category. It's not my finest work, and it shows the limitations of the design process I used at the time. The small x-height can make it challenging to read, especially at smaller sizes, and the boxy letterforms don't lend themselves to many practical applications. Initially, I released Mai Tai with a free commercial use desktop license. However, recognizing its limited utility and my own feelings about its quality, I decided to place it into the public domain in August 2020.

Mail Ray Stuff

When I released Mail Ray Stuff on July 5th, 1999, I was aiming to capture the spirit of 1980s Menudo records. I wanted to create something organic and free-spirited that would evoke that era's carefree vibe. Looking back, I think the typeface itself turned out okay. The letterforms have a nice organic quality that can bring a playful, retro feel to the right design project. However, I have to admit that the name "Mail Ray Stuff" is pretty cheesy and not great. It's one of those decisions that makes sense at the moment but doesn't age well. The name doesn't really reflect the font's style or inspiration, and it's not particularly memorable or descriptive. Initially, I released Mail Ray Stuff with a free commercial use desktop license. In April 2024, I decided to place it into the public domain, making it freely available for anyone to use without restrictions.

Malache Crunch

When I launched Malache Crunch on September 8th, 1998, it was essentially a quick edit of my Budmo typeface. I isolated the dots and applied a thick outline effect, resulting in a typeface made up of little rings. The effect kind of resembles chains or hole punch reinforcement rings. The name “Malache Crunch” comes from a Season 4 episode of Happy Days. In the episode, the Malachi brothers use a dirty trick called the “Malachi Crunch” in a demolition derby. I actually misspelled it as “Malache”—back in 1998, it wasn’t as easy to look up that kind of trivia! Initially, I released Malache Crunch with a free commercial use desktop license. In August 2020, I decided to place it into the public domain.

Manbow

When I introduced Manbow on October 29th, 2014, it all started with a sketch of the letter ‘B’ with a distinctive loop. From there, I extrapolated the rest of the alphabet, creating a geometric display typeface with strong Art Deco influences. Initially, I wasn’t sure if it was distinctive enough compared to other Art Deco fonts. That’s when I decided to add the stripes, which really gave Manbow its unique character. I had to start with the striped version because the width of the stripes determined the width of the thick strokes. Manbow features solid, transparent, stripe, polka-dot, and screen patterns that can be combined to create colorful, layered designs. The name “Manbow” comes from Space Manbow, a horizontally scrolling shooter game developed by Konami in 1989. There’s no real connection between the font and the game—I just liked the name. Plus, I thought it had a cool, sort of gay vibe to it, like a portmanteau of “man” and “rainbow”. Initially, I released Manbow with a free commercial use desktop license. In April 2024, I decided to place it into the public domain, making it freely available for anyone to use.

Mango

When I released Mango on November 24th, 2006, I wanted to create something that looked genuinely amateurish and hand-drawn. To achieve this effect, I used a pretty unconventional method. I started by drawing the letters freehand with a Sharpie, but here's the twist—I drew them upside-down. This technique ensured that the letters would look authentically awkward and imperfect. Then, I printed the font in light cyan ink and scribbled over it, being careful not to be too careful, if you know what I mean. Finally, I added a fill layer to complete the look. Mango ended up with a marker scribble bubble font look, perfect for designs that need a casual, handmade feel. The font consists of multiple layers, but to be honest, the scribble layer is the best part. It's really all you need to capture that authentic hand-drawn vibe. Initially, I released just the scribble layer with a free desktop license. On June 25th, 2021, I updated Mango, removing some deprecated characters and refining the outlines to fix minor issues with some curves. In November 2022, I decided to place Mango into the public domain.

Map of You

When I introduced Map of You on April 5th, 1999, it was the result of an interesting collaboration. Someone had sent me an idea for a font based on a drawing they'd made for their online multiplayer clan logo. The concept was intriguing—a sci-fi tribal look that gave it a kind of “space hunter” vibe. However, the original idea wasn't quite enough to build a full alphabet from. I had to extrapolate and expand on the concept to create a complete typeface. The name “Map of You” comes from a song by the new wave band New Musik. It doesn't really have any connection to the font's design; I just liked how it sounded. To be honest, looking back, I don't think the font really worked out as well as I'd hoped. The sci-

fi tribal concept was interesting but translating it into a functional typeface proved challenging. Initially, I released Map of You with a free commercial use desktop license. In August 2020, I decided to place it into the public domain, making it freely available for anyone to use.

Maqui

When I released Maqui on December 10th, 2009, I was aiming to create something that stood out from typical futuristic or sci-fi fonts while still reflecting contemporary industrial forms. I wanted a compact headline font that could convey a sense of refined elegance and social connection. The most distinctive feature of Maqui is probably the cathedral-themed peaks, particularly noticeable in the ‘A’. This wasn’t just an aesthetic choice—it also served as a horizontal space-saving solution. On June 18th, 2021, I gave Maqui a significant update. The changes included removing deprecated characters, adjusting various elements like the ellipsis and quotation marks, expanding the OpenType fractions feature, and refining outlines. Maqui represents my attempt to create a typeface that feels modern and industrial without falling into clichéd futuristic tropes. On November 13th, 2024, version 1.2 brought a reorganization of the weight nomenclature to enhance clarity and functionality across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. This standardization aimed to better reflect the relative weights within the typeface system.

Marianas

When I launched Marianas on July 13th, 2006, it was originally created for a video game about the Pacific Air War. I wanted to create a typeface that would capture both the elegance of 1920s Art Deco design and the

mechanical precision of 1940s military aesthetics. The result is a bold, imposing typeface that combines militaristic and industrial Art Deco elements. Marianas has a unique character—it's got that typical Art Deco style, but without the pretty looks. I stripped away the decorative elements you might expect, leaving a more utilitarian, almost brutalist interpretation of Art Deco. On June 18th, 2021, I updated Marianas to improve its functionality and compatibility. This included removing deprecated characters, fixing spacing issues, and adjusting metrics, among other tweaks. These changes were made to enhance the font's performance while preserving its distinctive style. Marianas represents my attempt to bridge two eras—the glamour of the 1920s and the pragmatism of wartime 1940s.

Marion

When I released Marion on January 25th, 2006, I aimed to create a transitional serif typeface inspired by various old metal typefaces. Marion features a nineteenth-century flair with distinctive elements like hammer claw-shaped serifs, blending traditional and modern elements. Marion falls into the category of transitional typefaces, also known as Neoclassical type, alongside fonts like Baskerville and New Caledonia. This style originated in the 18th century when designers began applying mathematical and scientific principles to letter forms, resulting in a mix of formal and less formal elements. During Marion's development, Roxio Inc. contacted me to license it for their DVD authoring software. They commissioned some fancy ligatures which, honestly, I thought looked a bit corny, but I added them at their request. In 2011, Apple Inc. licensed Marion for inclusion in iOS and some Mac applications, which led to expanded language coverage including Greek and Cyrillic. It was included in iOS until 2019 and remains in MacOS, though now hidden and only activated when required by documents. Over the years, Marion has

evolved. Initially available in Regular, Italic, and Bold, a Bold Italic style was added in the late 2010s. I've made numerous refinements, including improvements to spacing and kerning, and corrections to some international characters. On June 2nd, 2023, I updated Marion to fix a PANOSE table discrepancy that was causing installation issues in some Mac OS versions. Later, I discovered that the problem was more difficult than I had suspected. The system in MacOS which kept the old version of Marion hidden until needed was causing havoc when customers tried to install Marion. The solution was to change the internal naming to Marion Standard.

Markerfield

When I introduced Markerfield on April 12th, 2010, my goal was to create a typeface that genuinely mimicked whiteboard lettering. I wanted to capture that squeaky texture and bouncy feel of markers on a smooth surface. My initial attempts at drawing directly on a slick surface didn't produce consistent results. So, I ended up drawing the characters with a marker on standard bond paper. After scanning, I used Photoshop and a tablet to create a streak layer, which I then mixed with layers of grit and film grain. This process allowed me to achieve a consistent and, I think, pretty convincing marker streak texture. I have to admit, Markerfield is a pretty good representation of my own lousy handwriting—just more legible and consistent. On June 25th, 2021, I updated Markerfield to improve its functionality and compatibility. This included removing some deprecated characters, adjusting metrics, and expanding the OpenType fractions feature.

Marquee Moon

When I released Marquee Moon on June 9th, 1997, it all started with a quirky idea for the letter “N”. I was aiming to create something similar to Compacta, but with my own twist. The defining features of Marquee Moon are its compact design and twin stripes running through the letters. However, I quickly found that getting the squarish corners right with those twin stripes was quite challenging. To be honest, my skills weren’t quite up to the task at that point in my career. In the 2010s, I did update Marquee Moon to address some vector problems and alignment issues. But overall, it hasn’t changed much from the original version. It’s a testament to the original concept, even if the execution wasn’t perfect. The name “Marquee Moon” comes from a song by the band Television. It doesn’t have any particular connection to the design, but I’ve always liked the sound of it. Initially released with a free commercial use desktop license, I decided to place Marquee Moon into the public domain in November 2022. It’s now freely available for anyone to use or modify as they see fit.

Massive Retaliation

When I launched Massive Retaliation on October 21st, 1997, I was aiming to create something that blended the ornate style of Art Nouveau with the sleek, futuristic look of techno. The result was a typeface that really captured the 1990s aesthetic. It’s a mix of Art Nouveau-inspired curves and techno-style angles. Initially, I had different versions of characters in the upper and lowercase positions. However, in later versions, I decided to get rid of this feature. While it seemed like a cool idea at first, it ended up being confusing and made the font difficult to use in practice. The name “Massive Retaliation” comes from a song by Sigue Sigue Sputnik, a British electronic rock band. I initially released Massive Retaliation with a

free commercial use desktop license. In November 2022, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Maychurch

I released Maychurch on May 6th, 2005. My inspiration came from the meticulous work of drafting technicians and the grandeur of architectural styles like Georgian, Neoclassical, Federalist, and Victorian. I wanted Maychurch to embody precision and elegance, suitable for designs that demand a sense of sophistication...well, an imitation of that sort of thing. Like many typeface designers, I've encountered Albrecht Dürer's "Of the Just Shaping of Letters." While I appreciate its historical significance, I find its attempt to rationalize Roman serif letterforms with geometry somewhat misguided. Nevertheless, it sparked an idea. I based Maychurch's capital letters on Marion, tweaking lines to create a more geometric feel. Then, I added faux construction lines, giving it the appearance of a technical diagram—a nod to those old-fashioned geometric rationalizations, but with improved readability and visual appeal. On May 25th, 2021, I revisited Maychurch for some updates. I removed deprecated characters, adjusting vertical metrics for better cross-browser compatibility. I also refined outlines, fixing curve errors that could cause minor graphic issues in some applications.

Mecheria

When I released Mecheria on May 26th, 2005, I thought I'd crafted something unique—a connected script typeface inspired by the 1939 Amanda font. I aimed for intricate, alluring letterforms with angular designs and sensual swashes, hoping to convey a sense of mystique and exotic appeal. Truth be told, I'm not exactly a virtuoso when it comes to

script typefaces, but I can work wonders with a historical model. I stumbled upon a clean scan of Amanda in an old metal type specimen book and thought, “Why not give this a go?” Armed with nothing but straight lines, I traced it, taking some creative liberties to achieve a crinkled cut paper look. Little did I know, I was about to step into a typographic tempest. The very next day, Rebecca from Canada Type reached out, claiming they’d released their own Amanda-inspired typeface just weeks earlier. They accused me of copying their baseline or some such nonsense. I mean, come on—there’s no “dibs” in font revivals. I checked out their version, and sure enough, it was a clean revival while mine was...well, let’s call it “interpretative.” While I wasn’t thrilled about the accusation, I figured it’d be decent to mention in my ad copy that folks looking for a faithful Amanda revival should check out Canada Type’s version. I kept that up until the 2020s. It’s all part of the game when you’re reviving old fonts or using them as inspiration. Especially when you’re working with something as readily available as Amanda in popular old font catalogs. Sometimes, great minds think alike—or at least, dig through the same dusty old specimen books.

Meloche

When I launched Meloche on October 25th, 2007, I was diving deep into the world of late 19th-century French signage. It was fascinating to uncover this fancy sans-serif lettering style that seemed to pop up everywhere in old signs and product labels. I found myself poring over samples of 19th-century grotesque typefaces, trying to crack the code of their stroke logic. What struck me was this peculiar stroke modulation—it was as if these sans-serifs had inherited some quirky DNA directly from their serif cousins. I decided to lean into that, adding closed curves and angled ends for a touch of sweetness. Now, don’t get me wrong—I have nothing but respect for those who do strict typeface revivals. But for me?

I'm more interested in capturing the essence of an older style and seeing how I can make it sing in a modern context. Sometimes, that means amplifying certain characteristics to really bring out that vintage flavor. The name Meloche was the last name of one of my sister's childhood friends, and I always thought it had a nice ring to it. I got a bit carried away with the Fleurs-de-lys, I'll admit. But thematic hooks are gold for communicating the typeface's theme to customers. Note: I really should do that more often. Meloche was also my first foray into using shortcodes. It lets users type things like [fleur1], [fleur2], and so on to easily access those fancy Fleurs-de-lys symbols. Neat, right? Meloche ended up being the foundation for the Moja typeface. On November 13th, 2024, version 2.1 brought changes to improve the clarity of the weight system. The nomenclature was reorganized with Extra-Light becoming Thin, Light becoming Extra-Light, and Book being renamed to Light, creating a more intuitive progression across the weight spectrum.

Meloriac

When I released Meloriac on March 8th, 2007, I was riding the wave of a peculiar inspiration. Picture this: I'm in Vancouver, flipping through one of those free entertainment rags, when I spot something intriguing—someone had taken Herb Lubalin's Avant Garde Gothic and morphed it into a unicas font. It was a lightbulb moment. I had the whole font mapped out in my head, but I needed to find that sweet spot: how chunky can a geometric sans-serif get before it throws in the towel? The S became my white whale. You can only fatten it up so much before something's gotta give—either the spine goes on a diet or the top and bottom start looking like they skipped leg day. Funny enough, Meloriac ended up being more of a “sorta-case” than a true unicas. The lowercase “e” was the only letter that made the cut for the lowercase look. I cranked up the tightness on the spacing and kerning to give it that

groovy 1970s vibe. And let's not talk about those Katakana characters—I was just dipping my toes into Japanese at the time, and it shows. A few years down the line, I tossed in some Greek and Cyrillic support, because why not? Meloriac turned out to be quite the hit, and I still spot it in the wild today. I've toyed with the idea of adding other weights, but that feels like it'd be missing the forest for the trees. The whole point was to push the limits of fatness in a geometric sans serif, after all. Oh, and I did some housekeeping in May 2021—tweaked some OpenType features, kicked out some obsolete characters, that sort of thing.

Meposa

When I introduced Meposa on May 17th, 2005, I was on a bit of a typographic joyride. Picture this: I took my Sui Generis typeface, pumped it full of weird wood-type steroids, and voila—Meposa was born. The goal? Keep it rough around the edges and about as harmonious as a cat orchestra. I wanted to preserve that Sui Generis magic—you know that old-meets-new vibe. Now, those joined letter ligatures? They're fun, sure, but between you and me, I usually flick them off when I'm putting Meposa through its paces. Sometimes less is more. Oh, and the name? That's a little nod to Mariposa, the fictional town in Steven Leacock's books. I was knee-deep in "Sunshine Sketches of a Little Town" when this font came to life. Maybe a bit of that small-town quirkiness seeped into the letterforms—who knows? Fast forward to May 2021, and Meposa got a bit of a tune-up. You know, the usual stuff—kicking out those pesky obsolete characters, tweaking vertical metrics for better cross-browser harmony. I even threw in some prime marks for good measure. In the end, Meposa turned out to be this quirky mash-up of eras and cultures. It's like if a wood-block typeface decided to rebel, grew some open apertures, and hitched a ride on a custom van.

Mesmerize

When I introduced Mesmerize on November 29th, 2014, I was diving headfirst into the deep end of font design techniques. Now, I've got a confession to make—up until this point, I'd been doing weight interpolation the hard way. Picture me, hunched over graph paper, concocting a Rube Goldberg-esque system to figure out blend percentages. It wasn't pretty, folks. Mesmerize was my second crack at using proper axes for interpolation. Kingsbridge was my first wobbly step, but with Mesmerize, I was determined to get it right. I was wrestling with FontLab 5, which wasn't exactly a picnic when it came to adjusting middle weights. You know that moment when you realize the crossbar on a fat lowercase “e” looks great, but then it goes all wonky in the middle weight? Yeah, that was my life. For inspiration, I had the old Monopoly board game lettering rattling around in my head. I was aiming for that retro geometric sans-serif vibe. The result? Well, it's...okay. Not going to set the world on fire, but it's not going to make your eyes bleed either. What it lacks in groundbreaking design, it makes up for in sheer variety—8 weights, 5 widths, and italics. Mesmerize ended up being the springboard for the *Canada 150* typeface. Sometimes, you never know where these little experiments will lead you. Fast forward to April 2024, and I decided to set Mesmerize free into the public domain.

Metal Lord

When I released Metal Lord on July 17th, 1996, little did I know I was stepping into a typographic mystery worthy of its own heavy metal ballad. The backstory of this font is like a game of telephone through time. Picture this: It's 1977, and Dennis Wilcock, Iron Maiden's lead singer and a studio manager at Crowes Studio in London, is flipping through typeface catalogs. He spots this killer heavy metal font and thinks,

“That’s the one.” Then young designer Ray Hollingsworth gets his hands on it and voila—the iconic Iron Maiden logo is born. But here’s where it gets interesting. After I released Metal Lord, an Iron Maiden fan sent me some characters he’d found in a 1988 Iron Maiden wall calendar. Then I stumbled upon the same font in a 1976 poster for David Bowie’s “The Man Who Fell to Earth” and even on a 1979 real estate paperback cover. The frustrating part? I still can’t pin down who designed the original. I’m convinced there’s a dusty old font catalog sitting in some UK attic that holds the answer. It’s like chasing the Holy Grail of heavy metal typography. Oh, and that ridiculous lowercase script ‘S’ from the 1988 calendar? I couldn’t resist including it, but I tucked it away in the stylistic alternates. You know, for those times when you need your heavy metal to have a touch of...cursive? I’ve got to admit, it was pretty cool to see Metal Lord being used for official Iron Maiden merch and on their website. It’s like the font came full circle. Fast forward to April 2024, and I decided to set Metal Lord free into the public domain.

Mexcellent

When I introduced Mexcellent on April 2nd, 2000, I was diving into a pool of design history that ran deeper than I initially realized. Picture this: It’s 1968, Mexico City is hosting the Olympics, and Lance Wyman and Eduardo Terrazas are crafting a visual identity that’s about to knock the socks off the design world. Their custom font, with its tri-linear stripe design, was like nothing anyone had seen before. It was Mexican culture and Op Art having a groovy typographic love child. Fast forward to the new millennium, and there I am, trying to capture that magic in digital form. Mexcellent was my attempt to pay homage to this iconic design while giving it a modern twist. Sure, the original might be more elegant and precise, but I like to think Mexcellent is its fun, slightly goofy cousin. Originally, I released Mexcellent with a free commercial use desktop

license for the regular and drop shadow “3D” style. Later on, I added some non-free extra layers for those designers who wanted to really push the envelope with stripe colors and effects. In the end, Mexcellent might not be as precise as its Olympic ancestor, but I like to think it captures the spirit of that era—a time when design was bold, experimental, and wasn’t afraid to wear its stripes on its sleeve. On November 14th, 2024, version 4.1 brought improvements to enhance the typeface’s functionality and appearance. The naming system was refined to ensure better cross-platform compatibility, while the line thickness in the regular style underwent adjustments to achieve greater consistency and improved visual balance throughout the design.

Mikadan

When I released Mikadan on April 13th, 2006, I was trying to walk a tightrope between ye olde medieval vibes and modern readability. It was like trying to make a knight in shining armor comfortable in a coffee shop. The inspiration came from some heavy hitters in the type world—Verona by Stephenson Blake and William Dana Orcutt’s Humanistic. I was also eyeing Morris Fuller Benton’s Motto, thinking, “How can I make this medieval fantasy thing accessible to folks who aren’t used to deciphering ancient scrolls?” BioWare commissioned this font for their Dragon Age game series. I had to keep those letter shapes open and easy to read on a TV screen. After all, nobody wants to squint at their fantasy RPG like they’re trying to read the fine print on a magic potion label. I threw in some drop cap alternate capitals because, well, why not? Nothing says “medieval fantasy” quite like a letter that looks like it’s trying to escape the page. Fast forward to 2021, and Mikadan got a bit of a makeover. You know, the usual stuff—kicking out those obsolete characters, tweaking the OpenType features so you can actually use them without summoning a wizard. A couple months later, I was back at it again. Adjusted the

kerning, redesigned some Cyrillic characters, and changed up the left quotation marks. In the end, I think Mikadan strikes a nice balance. It's got that medieval flair without making you feel like you need a degree in ancient linguistics to read it.

Milibus

When I launched Milibus on August 9th, 2006, I was riding the DIN wave that was flooding the typographic market. But hey, I figured I had a unique angle...hmm. You see, DIN was the cool kid on the block. It was everywhere, even gracing the Xbox 360 UI in its Convection form. But I wanted to mix things up a bit. I took that utilitarian DIN vibe and threw in a dash of 1980s plotter font nostalgia. The result? A font that looked like it could calculate your taxes while piloting a spaceship. One of my innovations was the flat-sided letter 'A'. It was a nod to those chunky 1980s computer fonts, born out of the limitations of low-res screens and dot-matrix printers. Little did I know, that 'A' would become such a recurring character in my font story. Fast forward to June 18th, 2021, and Milibus got a bit of a tune-up. I kicked out those superfluous 'fi' and 'fl' ligatures—turns out, not every letter pair needs to be joined at the hip. Fixed up some inconsistencies, added some prime marks, and gave those reversed left quotation marks the boot. I also had to say goodbye to some deprecated characters

Minicomputer

When I released Minicomputer on November 18th, 2017, I was on a mission. A mission to liberate those MICR-inspired 1960s techno fonts from their nerdy basements and thrust them back into the spotlight where they belong. You see, fonts like Data '70 and Westminster had their heyday, but they've been typecast as the geeky sidekicks of the font

world for far too long. My grand plan? Give ‘em a makeover with a range of weights, italics, and enough language coverage to make a polyglot blush. Now, I could’ve just copied the homework of existing interpretations, but where’s the fun in that? Instead, I tried to crack the code of what made these old fonts tick. What’s the secret sauce of their stroke logic? Which bits should be thick, which should be thin? Here’s the kicker though—from a technical standpoint, none of these fonts make a lick of sense. The original system was designed to read numerals and a few control codes, not to look cool. So, it became a balancing act between capturing that sweet, sweet aesthetic and maintaining just enough plausibility to keep it looking suave. With Minicomputer, I decided to take the austere route. Has Minicomputer single-handedly broken the shackles of this typeface genre? Well, let’s not get ahead of ourselves. But I like to think I’ve laid some groundwork. On November 14th, 2024, version 1.1 introduced some notable improvements. The Ultra-Light weight was renamed to Thin for better clarity, and the encoding for the single base quote was corrected to ensure better compatibility across applications.

Minisystem

When I introduced Minisystem on August 17th, 1999, I was diving headfirst into the world of 1990s gadgetry. You know those segmented character displays that were everywhere back then? Yeah, I couldn’t get them out of my head. Picture this: It’s the 90s, and every home worth its salt has a stereo minisystem. These bad boys had practically kicked the humble boom box to the curb. They were like boom boxes playing dress-up as fancy hi-fi systems. But peek behind the curtain (or in this case, the back panel), and you’d see it was all smoke and mirrors—just one or two big boxes with some proprietary bus cables. Now, the real star of the show? That fluorescent screen with its segmented digital font. It was a stroke of genius, really. Full pixel screens were still wallet-busters back

then, but with this clever little workaround, you could have a display that looked pixelated but was really just a bunch of component segments playing connect-the-dots. It was a weird, short-lived era in display technology. By the 2000s, full pixel displays had crashed the party, making these cost-saving tricks obsolete. But for a hot minute there, these displays were the coolest thing since sliced bread. I even had one of those early CD players that could read CD-ROMs full of MP3s. Watching artist names and song titles scroll by in that faux-pixel lettering was like living in the future, man. So, when I created Minisystem, I was trying to bottle up all that not-old-yet digital goodness. It was my little time capsule, preserving the essence of those vintage electronic displays that had once seemed so cutting-edge. Fast forward to April 2024, and I decided to set Minisystem free into the public domain.

Minya

When I released Minya on June 10th, 1996, I was basically channeling my inner child-artist-turned-family-graphic-designer. You know how it goes—if you could hold a crayon, suddenly you’re the go-to for every gift label and greeting card in the family. It’s like being voluntold for a job you didn’t even know existed. My secret weapon for these impromptu design gigs? A quick scrawl that looked like silly typewriter text. It was my “good enough” solution—just fancy enough to pass muster, but quick enough that I could get back to whatever kid stuff I was supposed to be doing. So, when it came time to create Minya, I went old school. Picture me, marker in hand, scribbling away like I was back on greeting card duty. No fancy digital tools here—just pure, spontaneous marker magic. Then I scanned it on a flatbed scanner and autotraced it. Voila! Minya was born. To my surprise, this font took off like a rocket. Who knew my family’s go-to gift label font would resonate with so many people? It was like watching your awkward childhood dance move become a viral sensation. Oh, and the

name? That’s a little nod to Godzilla’s son, Minilla (sometimes called Minya). Fast forward to August 2020, and I decided to set Minya free into the public domain.

Minya Nouvelle

When I launched Minya Nouvelle on January 25th, 2000, I was essentially giving Minya a glow-up. Now, don’t get me wrong—Minya had its charm. But it was like that kid’s drawing you keep on the fridge long after the kid’s grown up. Cute, but maybe not something you’d use for your company logo. So, I decided to start from scratch. Out with the paper and markers, in with the drawing tablet. The result? It’s like Minya hit the gym and got a degree. It’s still playful, but now it’s got some muscle to back it up. I gave it four styles—Regular, Italic, Bold, and Bold-Italic. Over the years, I’ve tweaked it here and there. Fast forward to November 25th, 2022, and I’m still fiddling with it. This time, mainly dealing with vertical metrics to prevent accent clipping. And then, on April 2024, I decided to set Minya Nouvelle free into the public domain.

Misadventures

When I released Misadventures on November 10th, 2009, I was on a mission to create a typeface that could punch you in the face—typographically speaking, of course. This bad boy was commissioned for a PS3 action game. The brief? “Make it look like action movie titles.” Challenge accepted! I figured, if this font can’t make you feel like you’re diving away from an explosion in slow motion, what’s the point? So, I went all in on the bold, small-caps design. I didn’t want it to look too digital. So I added these flares to give it that extra oomph. It’s like the font equivalent of lens flare in a Michael Bay movie. Fast forward to June 18th, 2021, and I’m back at the drawing board, tweaking Misadventures. Turns

out, the ellipsis was wider than a highway—had to rein that in. Kicked out those superfluous ‘fi’ and ‘fl’ ligatures too. Oh, and I added some prime marks.

Misirlou

When I introduced Misirlou on July 20th, 2000, I was riding the wave of art deco nostalgia with a surfing twist. Inspired by Mike Daines’ groovy 1971 Letraset fonts Sunshine and Moonshine, I decided to create a lowercase-only, counterless typeface that screamed “retro cool.” Sunshine had these hollow letters with a light, halftone drop-shadow, while Moonshine flipped the script with black letters and a hollow drop shadow. And the name? That’s a nod to Dick Dale and the Del-Tones’ surf rock classic. Originally free for commercial use, Misirlou is now riding the public domain waves.

Mississauga

When I released Mississauga on June 17th, 1999, I was basically playing mad scientist with my own fonts. I took my Credit typeface, looked at it sideways, and thought, “What if I made this...weirder?” And voila, Mississauga was born. Did anyone actually use it? Probably not. It’s the typographic equivalent of that obscure kitchen gadget you buy and then forget about. Oh, and the name? That’s just me being lazy and naming it after the city I was living in at the time. Because nothing says “weird font” quite like naming it after a suburb of Toronto. Fast forward to August 2020, and I decided to set Mississauga free into the public domain.

Mister Firley

When I released Mister Firley on November 30th, 1997, I was basically throwing a 1990s typographic rave. This font is like a time capsule of 90s design trends. We've got the 1970s unicasel look (because who needs uppercase when you're this cool?), psychedelic thick and thin strokes that'll make your eyes dance, and soft square techno forms that scream "I'm from the future...of 1997!" The name? That's a nod to Mister Furley from Three's Company. But hey, it was 1997, and the internet was still figuring itself out. So, I took a wild guess at the spelling. In November 2022, I set Mister Firley free into the public domain.

Mitigate

When I introduced Mitigate on June 17th, 2009, I was playing a game of typographic Tetris. The goal? Squeeze as much character as possible into the narrowest space imaginable. I've always been fascinated by how technical limitations breed creativity. Typewriters, with their fixed character widths, were a goldmine for this kind of thinking. Your standard typewriter clocked in at 10 characters per inch (cpi), while the fancy "elite" models pushed it to 12 cpi. But I wanted to go further. So, I set myself an imaginary challenge: create the narrowest typewriter-style font possible. It was like trying to fit an elephant into a phone booth, typographically speaking. I didn't base Mitigate on any specific typewriter model. Instead, I made design choices purely to reduce width. Take the lowercase 'k', for instance. I gave it a curved stroke to eliminate the need for a serif. It's like giving a letter yoga lessons to make it more flexible. The result? A condensed slab-serif that looks like it came straight out of a 1940s newsroom, but with some modern tricks up its sleeve. I even threw in two distressed styles to mimic authentic typewriter effects. Because if you're going to go retro, you might as well go all the way. Fast forward to

June 4th, 2021, and I'm back tweaking Mitigate. Removed a character here, adjusted some fractions there. Sometimes, interesting designs come from working within constraints—even if those constraints are completely made up. On November 14th, 2024, version 1.2 brought several improvements to the family. The weight nomenclature was reorganized for clarity: Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. The update also reconfigured Typewriter Bold to be accessible through the Bold feature in certain applications. Additionally, both Typewriter styles underwent cleanup of minor vector glitches, resulting in a more refined appearance.

Mixolydian

When I released Mixolydian on January 4th, 2012, I was on a mission to create the typographic equivalent of a bureaucratic sigh. You see, while everyone was fawning over sleek European technical fonts like DIN, I decided to take a hard left turn into the world of American industrial design. Think less “German efficiency” and more “DMV waiting room.” I drew inspiration from some truly exciting sources—the Federal Highway Administration Standard alphabet and architectural drafting templates. You know, the stuff that makes your heart race with anticipation...of absolutely nothing. My goal? Capture the clunky, engineered look of Highway Gothic, but infuse it with a healthy dose of ennui. While DIN has that certain *je ne sais quoi* of technical charm, I wanted Mixolydian to look like it had given up on life before it even began. This font isn't just uninspired—it's aggressively, painstakingly dull. It's the typographic equivalent of beige paint drying on a gray wall. And that's exactly the point. It's perfect for conveying that excruciatingly boring feeling when words just aren't enough. A few years later, I released Mixolydian Titling, a free all-caps version. Because sometimes, you need your dullness to

shout. On November 15th, 2024, version 1.2 brought several improvements to the family. The weight nomenclature was reorganized for better clarity: Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. The update also included subtle refinements to the curve balance of many characters, enhancing their rendering quality across various applications.

Mlurmlry

When I released Mlurmlry on May 5th, 1997, I was basically playing typographic mad scientist. Picture this: I took Neuropol, squished it, traced it with a pen like I'd had too much coffee, and voila! A font that looks like it's been attacked by microscopic bugs. Was it good? Nope. Not even close. But the name? Pure gold. I wanted something so ridiculously unpronounceable that it would make linguists weep. Mission accomplished. In August 2020, I set Mlurmlry free into the public domain. It's like releasing a failed lab experiment back into the wild. Mlurmlry was the 4th least downloaded font; what an honor!

Mob Concrete

When I released Mob Concrete on February 4th, 1999, I was basically playing typographic drive-by shooter. I took my Vibrocentric typeface (which was already a beefed-up version of Hemi Head), put it up against a wall, and went all Al Capone on it. The result? A font that looks like it's been through a mob war. Practical use? Honestly, I had no clue. Maybe for a muscle car-themed shoot 'em up game? Or perhaps a very aggressive pizza menu? Your guess is as good as mine. The name? That's a little nod to a David Letterman bit. You know how Jefferson Starship sang about building this city on rock and roll? Well, according to

Letterman, NYC was built on mob concrete. Now I can't hear that song without thinking about cement. In August 2020, I decided to set Mob Concrete free into the public domain.

Mochon

When I released Mochon on November 11th, 2015, I was on a mission to capture lightning in a typographic bottle. The inspiration? Donald Mochon's hand lettering. This guy, the former dean of RPI's School of Architecture, had a way with a grease pencil that was pure magic. A fan sent me some scans of his work, and I was hooked. It was like looking at controlled chaos on paper. But I couldn't just trace his letters. The samples were all over the place in terms of size and resolution. I armed myself with a fistful of Mitsubishi Dermatograph grease pencils and spent about a week practicing. Each letter? Drew it about 25 times. It was like alphabetic method acting. I kept three variations of each letter and number, because hey, handwriting isn't perfect. Then I added a shuffle effect to mix it up. Oh, and that cute bird mascot? That's all Donald. I just traced it and snuck it into the font. It's like a little Easter egg for the Mochon fans out there. In the end, Mochon isn't just a font. It's a tribute to a man who could make letters dance with a grease pencil.

Model Worker

When I launched Model Worker on August 9th, 1997, I was basically playing Dr. Frankenstein with a Speedball nib. Picture this: I've got this collection of old Speedball dip pen nibs. Now, using these things properly? That's an art form I never quite mastered. But destroying one? That I could do. So, I took this already beat-up nib and went to town on it with a pair of needlenose pliers. The result? A writing instrument that looked like it had been through a war. Then, armed with my mangled

creation, I attacked some cheap printer paper. The nib tore at the fibers, the ink soaked in unevenly—it was beautiful chaos. After that, it was just a matter of autotracing the mess I'd made, and voila! Model Worker was born. The name? That's a nod to a Magazine song title. In November 2022, I set Model Worker free into the public domain. It's like releasing a typographic Frankenstein's monster into the wild.

Moja

When I released Moja on August 23rd, 2009, I was clearly in the midst of a typographic fever dream. Picture this: I took my Meloche typeface and thought, “You know what these letters need? A luxurious fur coat.” Because nothing says ‘readable’ like letters drowning in hair, right? The name? Well, let's just say it's the Japanese word for a very specific type of hair. I'll leave it to your imagination. Creating this furry monstrosity was quite the process. I used texture generation software to create the fur effect, then played mad scientist in Photoshop, combining elements and autotracing the result. Why did I do this? Honestly, it was a completely insane whim. Sometimes these bizarre ideas pay off. This time? Not so much. But hey, at least it looks extravagant when all the color layers are set up. In June 2021, I gave Moja a bit of a trim. You know, removed some obsolete characters, fixed some inconsistencies. I even made the characters 20% bigger. Because if you're going to have furry letters, they might as well be big furry letters. By November 2022, I decided to set Moja free into the public domain. Run wild, my fuzzy friend.

Mold Papa

When I introduced Mold Papa on April 14th, 1999, I was basically creating the typeface equivalent of a moldy sandwich. You see, it all started with Soul Mama—a sans-serif font with wild outlines and drop shadows. Then

came Soul Papa, which was Soul Mama minus the fancy outlines. But Mold Papa? That's the weird uncle nobody talks about. Some of my earlier fonts didn't make it to the public domain party. Why? Well, let's just say their family trees were a bit...questionable. The 1990s were wild times in the font world, with "free" fonts popping up left and right. But without proper documentation, I couldn't risk setting them loose. But Mold Papa? This hideous, distorted version of Soul Papa is 100% certifiably mine. And in August 2020, I decided to unleash this biohazard on the unsuspecting public.

Monofonto

When I introduced Monofonto on July 13th, 1999, I was on a mission to create a handy, free monospaced font. Inspired by Bell Centennial (you know, the phone book font), I went all in on the deep ink-traps. It was like giving each letter its own little moat. At the time, I thought it was pretty slick. Fast forward a few years, and Monofonto had become a bit of a celebrity in the monospaced font world. It even made its way into the Fallout game series. But as time went on, those deep ink-traps started to bug me. It was like looking at an old haircut and thinking, "What was I thinking?" So in 2021, I gave Monofonto a makeover. Toned down the ink-traps, flipped some quotation marks, added some fancy new characters. You know, the usual font spa treatment. Then in 2022, I went full polyglot on it. Greek, Vietnamese, Cyrillic—you name it, Monofonto speaks it now. I even redesigned the zero to make it less of a doppelganger for the capital O. While the original Monofonto was free for all, the new styles I added later? Not so much. And for those Fallout fans out there? The old version's still kicking around.

Montebaldo

I'm really excited to talk about Montebaldo! I released it on May 27th, 2024, and it's been quite the journey. When I set out to create Montebaldo, I was diving deep into the world of inverse slab serifs. You know, those typefaces where the serifs are thicker than the stems? Most people think "cowboy" or "circus" when they see these, but I wanted to take it in a different direction. I was fascinated by the history of these fonts. The Italienne model, or French Clarendon type, has this dramatic, attention-grabbing effect that was all the rage from the 1860s to the early 20th century. But what really caught my eye was how these fonts got a second life in the 1960s psychedelic scene. Take The Monkees' "Headquarters" album cover, for instance. Or that brief appearance in "Yellow Submarine". These compact slab typefaces were everywhere in 1960s ephemera, but they're often overlooked when we think about psychedelic design. So, with Montebaldo, I set out to create something that honored this rich history while pushing it in a new direction. I wanted to dial down the "cowboy" vibe and amp up the "French" and "Italian" influences. The result is a typeface that's bold, elegant, and versatile, with eight styles ranging from ultra-thin to heavy. I'm particularly proud of how it captures that hallucinogenic feel. It's like looking at the 1960s vision of the future, but through a contemporary lens. Of course, it's only been a few months since I released it, so I'm not sure if designers will pick up on all these subtleties. But I'm really happy with how it turned out. In fact, I think it might be one of my best works yet.

Moon Cresta

When I launched Moon Cresta on June 17th, 2010, I was on a mission to give Fredric Goudy's underappreciated Sans a modern, cozy makeover. You see, Goudy Sans Bold was originally designed back in 1922, and

Fredric finally put the finishing touches on it in 1929. It's a gem that I've always felt doesn't get the love it deserves. But I didn't want to just dust it off and call it a day—I wanted to put my own spin on it. I thought, “What if we took those letterforms and gave them a warm, fuzzy sweater?” So, I softened the edges, rounded the ends, and voila! Moon Cresta was born. It's like Goudy Sans went to a spa and came back all relaxed and approachable. Now, the name? That's a little nod to a 1980 arcade game. It has absolutely nothing to do with the font, but I wanted something lunar to match the soft curves. Fast forward to February 1st, 2022, and Moon Cresta got a bit of a tune-up. You know, the usual stuff—kicked out some obsolete characters, fixed some punctuation marks, and added some fancy new fraction support. I even flipped the reversed left quotation marks—they were feeling a bit backwards. And who knows? Maybe someday I'll add even more weights. After all, the moon has many phases—why shouldn't Moon Cresta?

Motorcade

When I released Motorcade on September 23rd, 1997, I was gunning for that retro Le Mans racing vibe. I took my Inflammable Age font, revved it up in Lightwave 3D, and boom—a blocky, 3D typeface that looks like it could've peeled off a 1960s race car. The high-contrast 3D effect worked better than expected. In hindsight, multiple color layers might've made it more versatile. Come August 2020, I set Motorcade free into the public domain.

Movatif

When I released Movatif on April 29th, 2009, I was basically trying to bottle lightning. Picture this: Coolvetica, with its tight 1970s spacing and Helvetica-esque vibe, meets Herb Lubalin's slick Avant Garde Gothic. I'd

noticed designers were hacking existing fonts to create those unique slanted letter pairings, like an A cozying up to a V in a way that would make geometry teachers swoon. Enter Movatif—seven weights of vintage style. Now, was it cutting edge? Maybe not. But it was riding the wave of a trend that was peaking in the late 2000s. By the early 2010s, most designers had moved on. But here’s the thing about trends—they’re like boomerangs. They always come back around. So while Movatif might have been a flash in the pan, I’ve got a hunch it’ll make a comeback. On November 15th, 2024, version 1.1 brought significant changes. The weight nomenclature was reorganized to enhance clarity and consistency across the family: Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. Additionally, the reversed left quotation marks (painter’s quotes) were replaced with standard quotation marks to ensure proper functionality across different languages.

Mufferaw

When I introduced Mufferaw on April 7th, 2003, I was on a wild ride from comic book rejection to Ottawa Valley folklore. A German comic book writing duo comes to me with a specific vision for a web comic font. I roll up my sleeves, channel my inner comic book letterer, and create what I thought was what they had requested. The result? They hated it. Absolutely despised it. Wanted nothing to do with me or my font. But you know what? I liked it. So I decided to keep it and give it a name with some local flavor. Enter Joseph Montferrand, aka Big Joe Mufferaw—a French-Canadian logger, strongman, and folk. Growing up in the Ottawa Valley, I’d heard all about Big Joe from Bernie Bedore, the grumpy old storyteller down the road. And let’s not forget Stompin’ Tom’s song that made every local kid’s heart swell with pride. So, Mufferaw the font was born—a total reject turned local hero. It’s got two weights, three widths, italics, and

even outline variations. Fast forward to May 25th, 2021, and Mufferaw got a bit of a tune-up. Kicked out some obsolete characters, fixed some wonky curves, and reigned in that over-enthusiastic ellipsis. It's like giving an old axe a new handle and a fresh sharpening. On November 15th, 2024, version 3.2 brought further refinements to the curves for enhanced visual quality, along with modernized name tables for improved font menu display. The update also added a section symbol (§) to expand the typeface's functionality.

Naftalene

When I launched Naftalene on March 11th, 1998, I was taking brutalism from architecture to typography. The inspiration? A box of onions, of all things. A font fan spotted some unique lettering and sent me the image. It was like finding typographic treasure in the produce aisle. I went all in on the angular, brutalist style. The name? That's a little wordplay on NAFTA, which apparently was a big deal in the onion shipping world. In November 2022, I set Naftalene free into the public domain.

Nagomi

When I released Nagomi on October 18th, 2006, I was aiming to capture serenity in typeface form. The name "Nagomi" means tranquility in Japanese, and that's exactly what I was going for—a brush display font that could make your text look like it just took a deep, calming breath. My wife Chikako was the real artist here. She painted the hiragana and katakana characters, which I scanned and autotraced. But being the tinkerer I am, I couldn't help but stylize them, giving the strokes a sharper look. For the Latin alphabet, I ended up redrawing everything based on the strokes in the kana. It was like a typographic game of telephone, with the essence of the Japanese characters whispering inspiration to their

Western counterparts. Now, here's a rookie mistake I made—I included the Japanese characters but didn't add any kanji. Turns out, a Japanese font without kanji is pretty useless. Fast forward to June 25th, 2021, and Nagomi got a little tune-up. You know, the usual—kicking out obsolete characters, beefing up the fraction game, tweaking the vertical metrics. On November 15th, 2024, version 2.103 expanded the character set to include dagger (†) and section (§) symbols, adding to the typeface's typographic functionality.

Naked Power

When I launched Naked Power on June 8th, 2010, I was on a mission to strip down typography to its essence while giving it a modern twist. The inspiration? Morris Fuller Benton's Eagle Bold from 1934. Originally designed for the National Recovery Administration's Blue Eagle logo, it ended up being the go-to font for government posters. You might recognize it from David Bowie's "Heroes" or Michael Jackson's "Moonwalker." But I didn't want to just do another revival. I wanted to take this vintage charm and dress it up (or down) for the 21st century. So, I built a lowercase set and a range of weights from ultra-light to bold. The result? A font that's got that old-school swagger but with all the bells and whistles of modern design. I saw it as the antidote to those soulless geometric sans fonts that had overstayed their welcome by 2010. Now, about that name...I was going for "raw energy," but I can't help but chuckle thinking it might be a rallying cry for nudists. Hey, whatever floats your boat, right? On November 15th, 2024, version 1.2 brought a reorganization of the weight nomenclature to enhance clarity and consistency across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. This

standardization aimed to better reflect the relative weights within the typeface system.

Nasal

When I released Nasal on September 14th, 1997, I was basically giving Nasalization a pair of foggy glasses. Released on the same day as its clearer-eyed sibling, Nasal was...well, let's just say it wasn't my finest hour. In August 2020, I flushed it away into the public domain.

Nasalization

When I released Nasalization on September 14th, 1997, little did I know I was launching a typographic rocket that would eventually reach Mars. The original Nasalization was a love letter to the 1975 NASA logo, affectionately known as the “worm.” It was a modular, all-caps affair, with most characters cobbled together from pieces of that iconic logo. Fast forward to 2000, and I decided to give Nasalization the “Deluxe” treatment. Looking back, it was about as luxurious as a space blanket, but hey, we all start somewhere. I was selling these “expanded” fonts on MyFonts.com, feeling like a type design mogul but actually in way over my head. In 2002, I gave Nasalization another facelift and moved it from Larabie Fonts to Typodermic. It was better than the “Deluxe” version, but still not quite ready for liftoff. The 2010s saw me really rolling up my sleeves. I stripped away all the gimmicks—goodbye outline style, farewell boxy “galaxy” look, so long shaded 3D, striped, and inky grunge versions. It was like decluttering a spacecraft—keeping only what was necessary for the mission. What Nasalization really needed was a lowercase set and expanded language coverage. It was time for this font to become a true citizen of the world (and beyond). I even said goodbye to the unique “R” design, which was originally just a rotated “A” from the NASA logo.

Sometimes, you've got to kill your darlings for the greater good of the typeface. Throughout all these iterations, Nasalization was quietly becoming a star. It showed up on CNN's Crossfire, giving political debates a futuristic edge. But its crowning achievement? Being part of the Perseverance Mars probe. The latest update in 2021 was like giving Nasalization a space-age tune-up. I added support for longer fractions, kicked out some obsolete characters, and added prime marks. Because even in space, you sometimes need to measure things in feet and inches. On November 15th, 2024, version 5.1 brought a reorganization of the weight nomenclature to enhance clarity and consistency across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, and Extra-Light was changed to Thin. This standardization aimed to better reflect the relative weights within the typeface system.

Negotiate

When I introduced Negotiate on March 10th, 2008, I was trying to strike a balance between classic inspiration and quirky innovation. My muse? Morris Fuller Benton's Clearface Gothic from 1910. But don't get me wrong, I wasn't going for a straight-up revival. It was more like I was channeling its spirit while doing my own thing. The concept was simple: one end of each stroke is rounded, the other flat. It's like each letter is caught between wanting to be a circle and a square. The result? A typeface that flows and jolts at the same time, keeping your eyes on their toes (if eyes had toes, that is). I spread this quirky concept across five weights, each with its own italic version. I threw in some old-style numerals. The name "Negotiate" felt fitting. After all, this font is constantly negotiating between rounded and flat, between classic and modern, between serious and playful. Is it flawed? Sure. Does it have a clear, overarching theme? I decided to release Negotiate Regular with a

free commercial use desktop license. It's my way of saying, "Hey, give this quirky little font a chance. It might just grow on you." On November 15th, 2024, version 1.3 brought changes to improve clarity and consistency in the weight nomenclature. The weight previously known as Book became Light, and Light was renamed to Extra-Light, creating a more standardized system across the family.

Nerdropol

When I released Nerdropol on October 19th, 2012, I was basically taking a nostalgic trip back to my video game industry days. Picture this: me, hunched over a computer, manually editing pixels to create fonts for games. Back then, we didn't have fancy pre-made game engines. Everything was built from scratch, including the text rendering system. I was the "font guy," creating pixel fonts with little boxes around each character. It was like digital needlepoint, but with less grandma and more pixels. Let's say we needed Handel Gothic for a game. I'd type it out in Photoshop, then painstakingly edit it into a pixel font, usually with a whopping four-color palette. So, imagine my thrill when I started seeing games using pixel versions of my fonts. It was like seeing my digital babies all grown up and pixelated. Neuropol, in particular, seemed to be a favorite for this treatment. That's where Nerdropol came in. I thought, "Why not create a pre-pixelated version of Neuropol X?" It was like creating a time capsule of my game dev days, but with a futuristic twist. I kept the kerning limited to full pixel increments to maintain that authentic bitmap look.

Nesobrite

When I launched Nesobrite on March 7th, 2007, I was aiming for the industrial chic look. Think less "cozy cafe" and more "sleek factory floor."

The design? It's about as boxy and modular as you can get without actually being Lego bricks. I gave it five weights, three widths, and italics. Fast forward to June 18th, 2021, and Nesobrite got a tune-up. Out went those obsolete characters, and in came some proper quotation marks. I even threw in some prime marks. Then on July 3rd, 2022, I added italic styles and currency symbols. Now, about that name...Let's just say it's not my proudest moment. "Nesobrite" doesn't exactly scream "industrial powerhouse." If anything, it sounds like a rejected name for a laundry detergent. And the fact that it could be misheard as "not so bright"? Well, that's just the cherry on top of the naming fail sundae. On November 16th, 2024, version 2.2 brought changes to improve clarity and consistency. The weight naming was revised, with Book becoming Light and Light being renamed to Extra-Light. Additionally, the style naming convention was updated from width/weight to weight/width format—for example, Condensed Bold became Bold Condensed—to align with industry standards.

Neurochrome

When I introduced Neurochrome on October 8th, 1997, I was basically giving Neuropol a shiny new suit. I took Neuropol, loaded it into Lightwave (a 3D modeling package), and gave it the full chrome treatment. Extrusion, beveling, reflections, the works. Is it neat? Sure. Is it useful? Well, let's just say it's more show than go. In August 2020, I set Neurochrome free into the public domain.

Neuropol

When I released Neuropol on October 27th, 1996, I had no idea I was launching a typographic time capsule that would come to define an entire era. Let's rewind to the 1970s. There was this font called Digital Sans by

Brendel Type Studio and Marty Goldstein from 1974. As a kid, I was absolutely smitten with it, even though I didn't know its name. It was like a typographic crush, showing up in European magazines and book covers, always just out of reach. Fast forward to the 1990s, and suddenly Digital Sans was everywhere. Its 1970s industrial curves and techno style fit the 1990s like a glove. So, when I first got my hands on Fontographer, recreating Digital Sans was my first instinct. But I quickly realized that just cloning it wasn't enough. I needed to add my own twist. That's when serendipity struck. At my previous video game company job, we had a Tempest arcade machine with a glitchy color vectorbeam display. The truncated character lines it produced sparked an idea. That's where Neuropol's distinctive truncated lines on letters like 'a' and 'e' came from. The rounded ends? That was my attempt to capture the glow of those vectorbeam lines. Unlike some of my early fonts, I really put time into Neuropol. And boy, did it pay off. It spread like wildfire, perfectly capturing the Y2K aesthetic. In 2002, I gave Neuropol a complete overhaul, releasing it as Neuropol X. But the original still had its charm. In June 2015, I dusted it off, fixed it up, and rereleased it as Neuropol '96, a nod to its origins. The name? Well, I was initially calling it Neuromancer, but while listening to Cheap Trick's "Dream Police," inspiration struck. Neuropol—like a dream police for your brain. Even though Neuropol is my creation, its DNA is so entwined with Digital Sans that I can't claim full ownership. But there was something about those smooth, truncated stroke ends and that wide, minimalist look that just clicked with the times. In April 2024, I decided to set Neuropol free into the public domain.

Neuropol Nova

When I introduced Neuropol Nova on October 24th, 2002, I was basically trying to out-future the future. I'm sitting there, looking at Neuropol,

thinking, “Sure, it’s futuristic, but what if we cranked that dial to 11?” Because in my mind, the far future isn’t just flying cars and robot butlers—it’s fonts so weird they make your eyes do a double-take. So, I took Neuropol and pushed it to the edge of letterform recognition. Fast forward to June 25th, 2021, and Neuropol Nova got a tune-up. Out went those obsolete characters (sorry, L with dot, you’re just not futuristic enough), and in came some proper quotes. I even adjusted the ellipsis because apparently, even in the future, we don’t have all day to wait for those three dots. The fraction feature got an upgrade too. Now you can express 199/200ths in your sci-fi novel. You know, for when you need to calculate the exact odds of surviving a black hole or something. Because let’s face it, in the far future, if our fonts aren’t giving us a slight headache, are we really living in the future at all? On November 16th, 2024, version 2.2 introduced a revised naming convention, switching from width/weight to weight/width format to align with industry standards. Style names were updated accordingly—for instance, Condensed Bold became Bold Condensed—creating a more intuitive and consistent naming system across applications.

Neuropol X

When I released Neuropol X on October 24th, 2002, I was essentially giving Neuropol a 21st-century makeover. I went back to the drawing board and rebuilt this baby from the ground up. The spacing? Tighter than a astronaut’s spacesuit. The stroke ends? Rounder than a UFO. And that poor Z finally got its roof back—no more worrying about cosmic rain, I suppose. I went full-on font family expansion. Five weights, three widths, and italics. The goal was to keep that futuristic, techno vibe that made Neuropol a Y2K icon, but give it some versatility. The regular style of Neuropol X was released with a free commercial use desktop license. Fast forward to the 2010s, and I decided Neuropol X needed another

glow-up. New weight and width interpolations were added and there was a language expansion. On November 16th, 2024, version 3.1 introduced a revised naming convention, switching from width/weight to weight/width format to align with industry standards. Style names were updated accordingly—for instance, Condensed Bold became Bold Condensed—creating a more intuitive and consistent naming system across applications.

Neuropolitical

When I launched Neuropolitical on December 15th, 1997, I was basically giving in to peer pressure. It's the late 90s, and Neuropol is the cool kid on the block. But some folks kept asking, "What if it didn't have those rounded ends?" My initial thought? "That's like asking for a pizza without the crust!" But the requests kept coming. So, I decided to play along. I took Neuropol, gave it a squared-off haircut, adjusted the spacing, and voila! Neuropolitical was born. It was like Neuropol's straight-laced cousin who wears a suit to a rave. I released the regular style with a free commercial use desktop license. Fast forward to the early 2010s, and I decided to expand Neuropolitical into a larger family: seven weights and italics. Now, do I like it? Well, let's just say it's not my favorite child. It's like Neuropol without the fun, efficiency without the flair. But some people really dig that flat, ultramodern look. On November 16th, 2024, version 5.2 brought a reorganization of the weight nomenclature to enhance clarity and consistency across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. This standardization aimed to better reflect the relative weights within the typeface system.

Neuzon

When I released Neuzon on May 11th, 2007, I was basically playing typographic archaeologist, digging up a font fossil and giving it new life. In the pre-digital era, and fonts could disappear faster than a bag of chips at a party. That's what happened to Tempo, a typeface designed by Robert Hunter Middleton back in 1930. It was like the American cousin of Futura, but with some quirky family traits. One of those quirky relatives was Tempo Bold Extended. You couldn't buy it as a font, but its ghost haunted old signs everywhere. In Canada, it was used in the logo for Shopper's Drug Mart. Fast forward to 2007, and I finally stumbled upon Tempo in an old font catalog. But instead of doing a straight revival, I thought, "Why not give it that vintage, worn-out look?" So, I created Neuzon—a typeface that looks like it's been through a time machine, picked up some 1980s fashion sense, and came back with a few battle scars. In June 2021, Neuzon got a little tune-up. Out went those obsolete characters, and in came some proper quotes. I even smoothed out some rough edges in the outlines. On November 17th, 2024, version 2.2 brought further refinements, addressing minor graphic glitches and introducing a section symbol (§) to enhance the typeface's functionality.

New Brilliant

When I released New Brilliant on February 1st, 1998, I was riding the techno wave or something...I don't know. The design? Well, let's just say it's about as subtle as a rave in a library. It's wide, it's techno...yeah. The name? Take Billy Bragg's "New England," add a dash of Furniture's "Brilliant Mind," and voila. In August 2020, I set it free into the public domain.

Night Court

When I introduced Night Court on December 3rd, 1997, I was clearly having some kind of font fever dream. A font with a weird lyre shape on the N that decided to crash the party on every other letter. It's like the alphabet had a bad hair day, and then decided to make it a trend. Let's just say if fonts could go to jail, this one would be serving a life sentence. Has anyone ever used it? I doubt it. I can barely look at it myself without wincing. In August 2020, I set Night Court free into the public domain. It's like releasing a typographic misfit into the wild and hoping it finds its tribe.

Nightporter

When I released Nightporter on October 1st, 1997, I was basically playing mad scientist with fonts and Photoshop filters. I took Fragile Bombers, threw it into Photoshop, and hit it with the ripple filter. Nightporter was born. Was it my best work? Let's just say it wouldn't win any beauty contests. Fast forward to the 2010s, and I decided to give Nightporter a second chance. I used a more current version of Fragile Bombers and added some OpenType ligatures to break up that repetitive ripple pattern. The name? That's a nod to a song from Japan's "Gentlemen Take Polaroids" album. In August 2020, I set Nightporter free into the public domain.

NK57 Monospace

When I introduced NK57 Monospace on January 29th, 2015, I had a clear vision in mind—to create a free, programmer-friendly typeface with unprecedented versatility. My goal was to offer a wide variety of widths, allowing coders to easily accommodate specific display resolutions.

Imagine you're working on a device with a display panel and need a certain number of characters per line. With NK57, you can select a specific width to maximize font size on the display. I designed the letterforms with utilitarianism and clarity in mind. Easily confused characters like zero and the letter "O", or lowercase "L" and 1, are distinctively shaped for better differentiation. I even included block drawing characters—reminiscent of those used in MS-DOS for boxes and borders—for added functionality. The typeface features 60 styles optimized for high-resolution screens, maintaining consistent width across weights. I also incorporated a wide range of mathematical and technical symbols, essential for programming and technical applications. Initially, I released NK57 with a free commercial use desktop license. In April 2024, I decided to place it into the public domain, making it even more accessible. As for the name, it's random and meant to sound technical. Naming can be tricky—any combination of letters and numbers inevitably carries some meaning. It wasn't until a couple of years later that I realized "NK" might imply North Korea, and 57 is a significant year for that nation, but it was purely coincidental.

No Clocks

When I launched No Clocks on April 21st, 2000, I had no idea I'd someday be telling a story about erotic robot doll companions, but here we are. It all started in July 1997, about a year into my font-making journey. I was using a pirated copy of Fontographer—an \$800 software that was way out of my budget in the 1990s. Then came my first commission job. Instead of cash, I asked the client to buy me a legit copy of Fontographer. Unusual request, but they agreed. The client? Real Doll. Yeah, the company making headlines with their realistic silicone female companions. They had this wild idea for a spinoff: sexy robots and cyborg dolls. Why not, right? They wanted a website mock-up for a product called "Replicants"

(yes, just like in Blade Runner) with a cyberpunk vibe. The font they desired was similar to China/Chimes—a very wide, futuristic typeface from the 1970s that later inspired my Korataki font. But they only needed lowercase. I finished the design, got my boxed copy of Fontographer, and that was it. The product must have been shelved because those sexy robot lovers never materialized. A few years later, I decided to repurpose the font. I renamed it “No Clocks” after a song by Pylon, a band I was really into at the time. Initially, No Clocks had a free commercial use desktop license. In August 2020, I placed it into the public domain, making it freely available to all. Looking back, it’s amusing how this futuristic typeface born from an unconventional project found its way into the world.

Nulshock

When I released Nulshock on May 30th, 2014, I was aiming to create something that was truly my own. While I admired Good Times, it always felt a bit borrowed due to its inspiration from Pontiac car lettering. So, I set out to design a wide techno font with similar capsule shapes, but with my own spin. I named it after a spell in Final Fantasy games—Nulshock. There’s a hint of the NASA worm logo feeling to it, but beyond that, it’s simply my attempt at crafting a solid techno font. The goal was to design a sans-serif typeface for high-tech environments, featuring precise mechanical curves and accurate optical adjustments to convey a sense of technological sophistication. Initially, Nulshock came in seven weights and included a range of mathematical and currency symbols. I was pleased with the result—personally, I think it’s better than Good Times, though it never achieved the same level of popularity. Notably, I released Nulshock Bold with a free commercial use desktop license, making it accessible to a wide range of users. On July 7th, 2022, I released a significant update. I added italic styles and more currency symbols. I also

improved the OpenType fractions feature. In the spirit of refinement, I removed some deprecated and obsolete characters. I flipped the reversed left quotation marks and fine-tuned the spacing. The kerning efficiency got a boost too, which makes the web versions load faster. I also fixed a misalignment issue with the center dot in some styles. On November 17th, 2024, version 1.2 brought a reorganization of the weight nomenclature to enhance clarity and consistency across the family. The weight previously known as Book became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline. This standardization aimed to better reflect the relative weights within the typeface system.

Numberpile

When I released Numberpile on April 26th, 2001, I had a specific purpose in mind—to create a set of circled numerals that would be convenient for maps and diagrams. The idea was simple, but I hoped it would be useful for designers working on projects that required numbered markers. Initially, Numberpile came with a free commercial use desktop license. In the original version, accessing the circled numbers wasn't as straightforward as I would have liked. I provided a chart to help users find the characters they needed, but it was admittedly tricky, especially with higher numbers that weren't easily accessible via keyboard. Recognizing this limitation, I later updated Numberpile with OpenType functionality. Now, you can simply type a number surrounded by parentheses, and it automatically converts to a circled number. For instance, typing (100) will give you a circled 100. This made the font much more user-friendly and efficient. In November 2022, I decided to take Numberpile a step further in terms of accessibility. I placed it into the public domain.

Numbers with Rings

When I introduced Numbers with Rings on December 14th, 2013, I was aiming to create something more versatile than my previous circled number fonts. I noticed that existing systems for this kind of typography were limited—most fonts had precomposed symbols, which restricted their flexibility. The development process was quite challenging. I had to use numerous placeholders and carefully calculate the necessary overlap to avoid visible seams. This was particularly tricky given the variety of font rasterizers out there—you can't always expect perfect precision when two shapes touch. Then came the task of building frames within these safe zones. OpenType programming posed its own set of challenges. Unlike standard programming languages, you can't create variables in OpenType. This made it complicated to fit different widths of numerals inside a frame. My solution was to make the frame itself the variable. Here's how it works: Let's say you want the number 123 to appear in a circle. You choose the "3-type" frame that accommodates 3 numerals. The system is set up so the first numeral aligns correctly with its respective frame. The first number, 1, checks the character to its left—which is a 3-type frame—and adjusts to the correct width. The same process happens for the 2 and 3. When you type a space or carriage return, it breaks the chain, allowing you to start over. This system allows for numbers in rings up to 999999, as well as letters or letter/digit combinations. On May 12th, 2021, I updated Numbers with Rings to support OpenType stylistic alternates sets 1-3 and updated the manual to reflect these changes. One limitation of this system is its complexity, especially when it comes to using alternate frame shapes, which requires familiarity with OpenType menus in Adobe tools. This led me to later develop Encerle, which uses the same system but is easier to use. The name, by the way, is a play on the new wave song "Numbers with Wings" by The Bongos.

Nyxali

When I released Nyxali on March 12th, 2007, I was aiming to capture the essence of rusty metal stamping. The letterforms came straight from my Gnuolane typeface, but I wanted to give them a new life and context. My inspiration came from stamped letters in metal and leather, the kind made with metal punches. I experimented with various shapes, initially drawn to the idea of military dog tags to give Nyxali a military look. However, that didn't seem like enough of a plausible technical shape for a metal stamp. So, I added a mechanical index notch at the top. This fictitious stamping device I imagined uses these index notches to keep the stamps the right way up. It's a common theme in my typefaces—I often develop artificial technical constraints, dreaming up some kind of mechanical contraption to justify the design choices. My goal was to convey a sense of authenticity and wear, as if these letters had been stamped countless times over the years. To enhance the realism, I added varied letter pair combinations, mimicking the inconsistencies of real-world stamping with this mysterious device. In 2021, I updated Nyxali. I removed some deprecated and obsolete characters and adjusted the vertical metrics to improve cross-browser compatibility.

Octin

When I launched Octin on October 16th, 2007, I set out to create something more comprehensive than what was available at the time. There were a few octagonal sports fonts out there, but none with a consistent range of weights and matching serif/sans-serif variations. I decided to add lots of textured versions because you really couldn't find textured versions of these sorts of sports fonts back then. I was tempted to put them all in one family, but given how vastly different the styles were, I figured they should all have their own separate families with

different themes. The Octin family grew to include several variants: Octin Sports, Octin College, Octin Prison, Octin Stencil, Octin Vintage, and Octin Spraypaint. Each family came with one style that was free, which helped boost their popularity. It didn't take long before I started seeing Octin used for actual protest signs, something that still happens today. The spray paint effect gives them a hand-painted look and a certain sense of authenticity. I've also seen a lot of T-shirts using the vintage styles, which are based on an actual T-shirt texture that I scanned. On June 18th, 2021, I updated Octin. I removed some deprecated and obsolete characters. I also replaced the reversed left quotation marks (often called painter's quotes) with proper quotes. In November 2024, version 1.3 brought significant changes across the family. Octin College, Prison, Sports, and Stencil underwent a reorganization of their weight naming system, with Book becoming Light and Light being renamed to Extra-Light. All variants in the Octin family, including Spraypaint and Vintage, were enhanced with the addition of a section (§) symbol. Nowadays, there are a lot of options for these types of octagonal sports fonts, but Octin is still a pretty good seller. I think its versatility and the range of textures available make it stand out.

Octoville

When I released Octoville on October 20th, 1999, I was inspired by the title font from the movie *Outland*, but I wanted to create something distinct. The result was a compact, octagonal typeface with a low x-height in its lowercase letters. Initially, Octoville came with a free commercial use desktop license. The name is a play on "Alphaville," the Jean-Luc Godard movie, blending my love for sci-fi with typography. While it was never popular, I think Octoville turned out okay. It has its own charm for designs needing a compact, octagonal look. In November 2022, I placed it into the public domain, hoping to give it new life.

Octynaz

When I introduced Octynaz on December 15th, 2006, I was aiming to push the boundaries of grungy, post-apocalyptic typography. Based on my earlier typeface, Tandelle, I wanted to create something that went beyond the typical dirty effects I'd done before. The key was to make smudges that extended far beyond the edges of each letterform. To achieve this, I used ligatures, allowing for expansive smudges that could span several letters at a time. I also filled in the counters to give it an even nastier look. On June 25th, 2021, I updated Octynaz. I removed deprecated characters like L with dot and E with breve. I replaced the reversed left quotation marks (painter's quotes) with proper quotes to avoid language issues. I also adjusted the width of the ellipsis character and refined some outlines that were causing minor graphic problems in certain applications.

Ohitashi

When I launched Ohitashi on July 3rd, 2006, I was aiming to create a brush script typeface with a Japanese influence. The goal was to capture the essence of traditional Japanese calligraphy while maintaining readability in modern design contexts. I wanted it to convey a sense of grace and elegance through natural, flowing strokes. The name "Ohitashi" comes from a traditional Japanese dish and cooking technique. It's a method that infuses vegetables or seafood with the umami of dashi while retaining their natural taste. I thought this concept of blending flavors while preserving essence nicely mirrored what I was trying to achieve with the typeface. Initially, Ohitashi had very chunky, straight lines. Looking back, I'm not sure why I made that decision, but it wasn't ideal. At large sizes, you could see those chunky lines, but at normal viewing sizes, it just looked rough and almost like a mistake. A few

years later, when I expanded the typeface family with more styles, I took the opportunity to smooth everything out. I refined the lines, making them flow more naturally and look much better overall. This update really brought Ohitashi closer to my original vision. The inspiration for Ohitashi's style actually came from a surprising place—1970s and early 1980s automobile emblems. I was trying to capture that late 1970s, early 1980s feel you might see in an old cars, with their super-elliptical but humanist sans-serif typefaces. While Ohitashi isn't based on any specific vehicle's lettering, it's my interpretation of that era's typography. On June 18th, 2021, I gave Ohitashi another update. I removed some outdated characters, fixed an overly wide ellipsis, and refined the outlines to solve some pesky graphic issues. In November 2024, version 3.2 brought additional graphic refinements and introduced a new set of italics, expanding the typeface's versatility and enhancing its visual appeal.

Oil Crisis

When I released Oil Crisis on August 27th, 2000, it was the result of an unexpected treasure trove and a labor of love. It all started when I was helping my aunt clean out her mother's basement. We stumbled upon a massive pile of Consumer Reports magazines from the 70s and early 80s. I couldn't resist taking them home to Mississauga, thinking they might hold some interesting nuggets of useless but nostalgic information. As I flipped through these outdated product reviews, I stumbled upon something truly fascinating—diagrams of cars accompanying the reviews. We're talking about vehicles like the Dodge Omni or the Chevy LUV, cars that were considered antiques by the late 90s. I couldn't let these gems go to waste. So, I embarked on a mission to preserve these automotive relics in digital form. I scanned the diagrams and tried autotracing them, but the technology back then wasn't up to snuff. The magazine print quality, combined with the detailed nature of the car

illustrations (which appeared to be traced from photos), resulted in some pretty rough scans. What started as a simple preservation project turned into a painstaking process of redrawing almost every car. The autotrace results were a mess of terrible vectors, so I had to roll up my sleeves and recreate each vehicle by hand. It was time-consuming, but also incredibly fun. It brought back memories of my childhood fascination with identifying cars by their body types. The result was Oil Crisis, a dingbat typeface featuring these 1970s cars and trucks. I initially released it with a free commercial use desktop license, wanting to share these automotive time capsules with anyone who might find them interesting or useful. Looking back, I'm not sure how much use anyone got out of these car dingbats, but I think they're a lot of fun. They capture a specific moment in automotive history, preserved through an unexpected find and a lot of digital elbow grease. In August 2020, I decided to place Oil Crisis into the public domain, making it freely available for anyone to use, modify, or redistribute. It felt like the right thing to do with this quirky piece of automotive history.

Oliver's Barney

When I introduced Oliver's Barney on October 27th, 1997, it was inspired by a fleeting glimpse of history during my first trip to England. I was there for a video game conference, but it was during my solo explorations that I stumbled upon something that would stick with me. On the facade of an old department store, I spotted some lettering that was likely from the 1940s, just after the war. It was blocky, plain, and geometric—what sign painters call “stovepipe lettering”. Imagine letters formed from bent pieces of stovepipe—straight lines with rounded corners, very basic but striking. Although I only caught a brief look at this lettering, it left a lasting impression. The name “Oliver's Barney” came from an unexpected source during the same trip. My first wife was visiting her cousin, whose

young son Oliver was completely obsessed with his stuffed Barney the dinosaur toy. It's also a play on the Elvis Costello song "Oliver's Army". Initially, I released Oliver's Barney with a free commercial use desktop license. The first version was a bit crude, with lousy spacing, reflecting my early skills in typeface design. Sometime in the 2010s, I gave it a makeover. I fixed up the spacing and refined the details. Even though it's a very simple font, I think the final version turned out pretty good. It's amazing how a little polish can elevate even the most basic designs. In April 2024, I decided to place Oliver's Barney into the public domain.

Operational Amplifier

When I released Operational Amplifier on February 7th, 1999, I was going for a boxy, techno style. Honestly, it wasn't my best work. The original version was very slanted and stretched, practically unusable. In the 2010s, I gave it a makeover, making it more upright and practical. Still, it's not the most appealing font. But hey, at least the name is cool—who doesn't love op-amps, right? I initially released it with a free commercial use desktop license, and in August 2020, I placed it into the public domain.

Optoisolator

When I launched Optoisolator on February 23rd, 2024, I was exploring the intersection of cutting-edge technology and precision design. The idea came to me while I was experimenting with radiuses for corners, or what FontLab calls "smart corners". I got excited about creating a font where the outlines are very square, but the insides have these soft curves. The result is a typeface with a boxy exterior and precise curves on the inside, creating striking negative shapes. Even though it's simplistic, I think it makes for a really impactful headline style. The name "Optoisolator"

comes from a somewhat obsolete piece of technology. An optoisolator, also known as an optocoupler, is an electronic component that transfers electrical signals between two isolated circuits by using light. I chose this name because, like the component, the typeface bridges two worlds—the sharp, technological exterior and the softer, more organic interior.

Orange Kid

When I released Orange Kid on May 30th, 1999, I was tapping into the world of retro gaming aesthetics without even realizing how much I'd come to love the source material. The font is pretty much identical to the main font used in the Super Nintendo game Earthbound. At the time, I hadn't actually played Earthbound. The inspiration came from a fan of the game who sent me screen captures of the font. With those images, I had everything I needed to recreate this simple, charming pixel font. I initially released Orange Kid with a free commercial use desktop license, then, in April 2024, I decided to place it into the public domain, making it freely available for all to use and modify. Years after creating the font, I finally got around to playing the entire series: Mother, Earthbound, and Mother 3. I fell in love with these games—they've become some of my all-time favorites.

Order

When I introduced Order on July 20th, 2006, I was aiming to create a condensed, technical plotter-style typeface with Univers proportions. The design is meant to look familiar yet somehow alien—similar to what I did with Jillican, my take on Gill Sans. On June 25th, 2021, I gave Order a significant update. I zapped some outdated characters, trimmed the overly wide ellipsis, and tweaked vertical metrics for better cross-browser compatibility. The characters grew by about 12%. I also

supercharged the OpenType fractions feature and smoothed out some pesky curve errors. Then on July 10th, 2022, I rolled out another update. I added italic styles, threw in a capital eszett (ß), and included some new currency symbols. In November 2024, version 3.2 addressed a font style sorting issue, ensuring that Regular now appears below Light in font menus, creating a more intuitive and organized display hierarchy. I could have based this smooth octagonal typeface on original letterforms, but using Univers as the foundation was the whole point. It's about creating something that feels both recognizable and slightly off-kilter—a typeface that makes you do a double-take.

Otoboke

When I released Otoboke on July 7th, 2008, I was aiming to create a psychedelic twist on Louis Minott's 1965 classic, Davida. The name comes from one of the ghosts in the original Pac-Man game, meaning “to play dumb”—which perfectly captures the spirit of this typeface. To be honest, I had a couple of beers and drew it upside down while looking at an old font catalog as reference. On June 18th, 2021, I gave Otoboke a makeover. Out went some outdated characters and inconsistencies. I tweaked the vertical metrics for better cross-browser compatibility and sharpened up the fuzzy line effect to look more like ink saturation on a harder substrate. It was like giving this quirky typeface a new haircut—still wild, but more defined. The original design was meant to simulate an ink/paper bleed effect, but the detailed fuzzy lines didn't quite nail it. So, I went for a crisper style that better conveys that ink saturation look. While there are many revivals of Davida out there, I can confidently say none of them are as deliberately silly as this one. Otoboke is my attempt at making a deranged version of a familiar font, and I think it succeeds in being both recognizable and utterly bonkers. Looking back, Otoboke represents a fun, slightly inebriated experiment in typeface design. It's a

reminder that sometimes, playing dumb and turning things upside down (literally, in this case) can lead to unexpectedly entertaining results.

Outright

When I released Outright on July 22nd, 1998, I was blending the old with the new. Originally called Outright Televisism, this typeface is a 1990s techno take on an antique art nouveau style. Outright features blocky forms with weird negative shapes and strange flares. It really captures the 1990s aesthetic, mixing a 1960s vibe with a 1990s vector style that was super popular at the time. I initially released it with a free commercial use desktop license, wanting to share this retro-futuristic mashup with designers. In August 2020, I decided to place Outright into the public domain, making it freely available for anyone to use or modify.

Overload

When I introduced Overload on December 11th, 1997, I was aiming to capture the essence of one of my all-time favorite typefaces, Eurostile (also known as Microgramma), but with a twist. I wanted to give it a “blown out video scan” look, rather than just doing a typical revival. Overload features modular shapes inspired by Eurostile’s famous design, but with my own spin. One fun feature is the alternative versions of A and E, allowing for a unicasel look. On February 17th, 2022, I gave Overload a major overhaul. I redesigned all characters, expanded language coverage, and threw in more monetary and mathematical symbols. I kept the alternate A and E designs as OpenType options, beefed up the accents, and added fractions and numeric ordinals. It was like giving Overload a complete makeover while preserving its core identity. The name “Overload” comes from the Talking Heads song.

Owned

When I launched Owned on July 29th, 2005, I was trying to capture the essence of urban marker writing. Instead of just photographing graffiti, I'd walk around the city with a sketchbook, imitating the letterforms and flow I saw scrawled on walls and surfaces. I was fascinated by the backslant in this style—how it leans to the left, and how characters flow into each other. I practiced a lot with markers, focusing on how strokes could smoothly connect letters, like the R flowing right into the E. Owned features a range of stroke weights and angles, aiming to convey that sense of urgency and urban style. I included ligatures to accentuate the natural irregularities of hurried writing. On June 25th, 2021, I gave Owned a tune-up. Out went some outdated characters and inconsistencies. I swapped painter's quotes for proper ones, tweaked vertical metrics (shrinking characters by about 10%), and smoothed out some pesky curve errors.

Oxeran

When I released Oxeran on April 18th, 2007, I was diving into the world of grungy, punk-inspired typography. The name was inspired by Ranxerox, a cyberpunk comic book character. The project started when a client approached me wanting a specific font from another designer, but needed it to match Clarendon, which they were already using. I felt a bit conflicted about this request, but I think the result stands on its own, even if its origins make me a bit uncomfortable. Oxeran features jagged edges and rough textures designed to convey a raw, rebellious aesthetic. I included OpenType ligatures for letter pair variations to break up monotony and create a more dynamic appearance. The bold outline effect with a grungy texture is something I'm particularly proud of—I think it turned out really well. On June 25th, 2021, I gave Oxeran a quick tune-

up. I removed some outdated characters, fixed inconsistencies, and tweaked vertical metrics for better cross-browser compatibility. It was like giving this punk typeface a new leather jacket—same attitude, but with a fresh edge.

Paint Boy

When I introduced Paint Boy on June 2nd, 1997, it was the result of me playing around with a new feature in Adobe Illustrator that allowed you to turn objects into brushes. I created a picture of a paintbrush and then used it to “paint” the letters. Simple as that. The name “Paint Boy” has a personal touch. It comes from my time working at the Woolco Department store. When I was in the hardware department, I called myself “Hardware Boy” (because, let’s face it, a 20-year-old guy is kind of a boy, right?). Then, when I moved to the paint department, I naturally became the “Paint Boy”. Looking back, I’ll admit it doesn’t make much sense why these paintbrushes would be all curved. It’s similar to my Holy Smokes font, where I did the same thing but with cigarettes. Just a bit of digital experimentation that turned into a typeface. I initially released Paint Boy with a free commercial use desktop license. Then, in August 2020, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Pakenham

When I released Pakenham on February 24th, 2003, I was drawing inspiration from Paul Renner’s Steile Futura. It’s really more of a square version of what I had already done with Blue Highway, which was based on the classic highway signs you see in North America. That’s why it has similar features, like the slanted ends on the ascenders. It now comes in four weights, two widths, italics, and special effect styles, though

originally it was only available in one style. On June 4th, 2021, I gave Pakenham a tune-up. I removed some outdated characters, added primes, beefed up the fractions feature, and fixed some pesky curve errors. I also tweaked the ellipsis width and removed some ligatures. It was like giving this font a new suit—same personality, but sharper. In November 2024, version 3.200 brought a significant change to the naming convention, switching from width/weight format to the more standard weight/width format. This meant that styles like “Condensed Bold” became “Bold Condensed,” creating a more intuitive and standardized naming system across applications. The name “Pakenham” comes from a town near where I grew up in the Ottawa Valley. It holds a special place in my heart because of the little grocery store where I used to buy Wacky Packages—those product parody stickers that sparked my interest in typography and logo design. Even though Pakenham has expanded into a larger family, the original style still comes with a free desktop license. Looking back, Pakenham represents more than just a typeface to me. It’s a tribute to the place and experiences that fueled my passion for designing fonts—a passion that has defined much of my life.

Palamecia

When I launched Palamecia on July 26th, 2012, I was tackling a specific challenge: creating a typeface that could withstand scaling and blurring on various user interface devices. The name comes from a boss character in the Final Fantasy video game series, adding a bit of gamer flair to its technical purpose. My approach was unconventional. Instead of starting with high-resolution designs and scaling down, I built Palamecia from the ground up using low-resolution, fuzzy renderings. I worked with polygonal shapes, focusing on how they looked in a very low-res, blurry preview window. The goal was to enhance visibility at low resolutions, knowing that smoothing the polygons later would retain that

legibility. What makes Palamecia unique is that I ignored traditional typeface skeletons and stroke concepts. Instead, I focused on negative spaces, creating letterforms through a cut-out silhouette process. This resulted in a font that's well-suited for low-resolution or hard-to-see smaller displays, offering a cartoony or fun look while maintaining readability. Despite my efforts, Palamecia wasn't initially a big hit. It made virtually no sales and went largely unnoticed. So, a few years later, I released a free all-caps version called Palamecia Titling. In November 2024, version 1.001 fixed a bug in the name tables that had been causing display issues across applications, improving overall functionality. Looking back, Palamecia represents my attempt to solve a specific problem in digital typography. While it might not have been an immediate commercial success, I'm proud of the approach I took in its design.

Paltime

When I released Paltime on December 20th, 2006, I was building on the success of my earlier Budmo typeface. I wanted to create a more casual version, but with a twist. Paltime is an all-caps display font with a "marquee lights" style. Instead of simply adding dots to existing letterforms, I designed the outline and the dots simultaneously. This approach allowed me to create a nice rhythm to the dots and ensure consistent spacing without obvious gaps. I based the letterforms on the capitals of my previous typeface, Bleeker. During the design process, I used a reference dot for all letters, which made it easy to experiment with different shapes like stars and hearts. However, I ran into some technical challenges. The font software I was using would crash with too much complexity. The number of points on the star is pretty much the maximum I could add without causing issues. Initially, I had planned for more shapes, but many of them crashed the software, so I ended up sticking with hearts and stars. On May 25th, 2021, I gave Paltime a quick

update. I removed some outdated characters and tweaked the vertical metrics slightly. No scaling was required, so the overall look remained consistent.

Pants Patrol

When I released Pants Patrol on May 5th, 1998, I was basically creating a special effects version of another typeface I had called 20th Century Font. Now, you might wonder why 20th Century Font isn't part of the Typodermic collection. Well, I ran into a little trademark hiccup there—another font company owns the trademark for “20th century”, even though I named it as a play on 20th Century Fox (which is also a song by The Doors and a big film company). That font was eventually rebuilt and relaunched as Wevli. Pants Patrol is essentially a fat version of that font with a sort of woodcut woodgrain texture applied to it. It's a stripey typeface that gives a unique visual effect. To be honest, I don't think it's anything particularly special in terms of design. However, I do think the name “Pants Patrol” is pretty good. It conjures up amusing images of some sort of officer—maybe the fashion police—roaming around shopping malls, checking out people's trousers and handing out tickets. I initially released Pants Patrol with a free commercial use desktop license. Then, in August 2020, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Paraaminobenzoic

When I introduced Paraaminobenzoic on October 27th, 1997, I was diving into the world of retro-futuristic typography inspired by the magnetic ink technology of the 1960s. The name itself is a mouthful, reflecting the alien-like letterforms designed to convey a sci-fi aesthetic. My approach to creating this font was quite unconventional. I started by building it as a

bitmap font, then brought it into Photoshop where I applied a blur effect and increased the contrast. Finally, I auto-traced that in font software. The result was a simplistic design, less intricate than some of my other MICR-inspired typefaces. Sometime in the 2010s, I gave Paraaminobenzoic a full rebuild. I smoothed out all the lines, improved the alignment and accuracy of the shapes and curves, and even added more monetary and math symbols. Initially, I released Paraaminobenzoic with a free commercial use desktop license. Then, in April 2024, I decided to place it into the public domain, making it freely available for anyone to use or modify.

Pastor of Muppets

When I released Pastor of Muppets on December 10th, 1997, I had no idea of the legal journey it would take me on. It was originally designed as a Metallica-themed font based on the band's old logo. At the time, Metallica had already moved on to a new logo for their album covers, so I thought it would be a fun project, especially since several fans had requested it. Initially, I released it with a free commercial use desktop license. It was just another font in my collection, albeit one inspired by a famous band's aesthetic. Little did I know that this would lead to a complex legal situation that would span over a decade. Around 2010, I received a cease and desist notice from Metallica's lawyers. By this time, the band had switched back to using a logo similar to their old one. Even though, technically, I hadn't done anything wrong—typeface designs can't be copyrighted or patented in the U.S. in that way—I wasn't ready to fight for it. To be honest, I'm not even a Metallica fan. I just don't get their music, and that has nothing to do with the legal notice. I simply don't connect with their style. Moreover, I didn't even like the typeface itself. I thought it looked bad and served no purpose except for making Metallica parody products. So, to keep their lawyers off my back, I agreed to have it

removed from every free font site I could. This turned out to be an incredibly challenging task. Many free font sites are not easy to contact. They often hide their contact information, and some are quite shady. A lot of them are based in countries like Russia, where it's nearly impossible to reach them unless you physically go there. However, the majority of sites were actually very accommodating and politely removed the font when I asked them to.

In the end, Metallica's lawyers were satisfied with my efforts. I even offered to transfer the copyright of the font to them. Now, the term "copyright" with fonts is a bit dubious because it depends on the country. In the U.S., technically a font can't be copyrighted, but at the time, I suggested this because the copyright office would sometimes accept fonts as software. However, they took so long to get back to me that by the time they agreed, it was too late. The copyright office had decided to stop accepting these sorts of submissions. They were no longer accepting fonts as software. So, despite going through the trouble of signing an agreement and getting it notarized, it essentially meant nothing in the end. Another reason I was eager to distance myself from this font was its name: Pastor of Muppets. Right there in the name is a Disney trademark violation. It's a parody of Metallica's "Master of Puppets" album name, but it still treads on dangerous legal ground. This whole experience illustrates the complex legal issues that can arise in typeface design, especially when drawing inspiration from well-known logos or brands. It's a cautionary tale for designers about the potential consequences of creating fan-inspired work, even with the best intentions. As you might have noticed, Pastor of Muppets is not included in my public domain collection. I want nothing to do with this font ever again. It's a chapter of my design career that I'm happy to have closed, swept under the carpet of legal complexities and trademark concerns. Looking back, while it was a stressful and time-consuming ordeal, it

taught me valuable lessons about the intersection of design, fandom, and intellectual property law.

Pastrami on Rye

When I released Pastrami on Rye on August 23rd, 2013, it was the result of a quirky creative project with my old high school friend, Scott. We're always cooking up crazy schemes—comics, book projects, podcasts. Some come to life, others remain ideas. This one was born from the concept of making a comic using cut-out felt characters placed on a felt background and photographed. The font's design was inspired by one of my favorite newspaper comics, Frank and Ernest. I've always been a big fan of newspaper comics, and I just love Frank and Ernest's drawing style and characters. It's something I grew up with. What really caught my eye was their lettering style, which I tried to mimic when creating Pastrami on Rye. Instead of going for a traditional pen and ink look, I designed Pastrami on Rye to look like it was cut out of felt. This approach gave it a unique, rough-hewn appearance with constructed letterforms. The idea was that I could trace these letters on felt, cut them out, and create an interesting dialog font using this tactile material. To enhance the hand-made feel, I incorporated automatic shuffling of letters and numerals to give the text a more natural, hand-drawn effect, as if each letter was individually cut and placed. In November 2024, version 1.001 addressed a minor graphic glitch and included adjustments to the name table to improve functionality and compatibility across different applications.

PCTL4800 & 9600

When I introduced PCTL4800 and PCTL9600 on January 29th, 2017, it was the result of an exciting commission from Bioware Inc for their video game, Anthem. JC from Bioware, a long-time collaborator, reached out to

me with a specific request: they wanted a custom typeface that looked somewhat like the classic technical typeface DIN, but with a strange, futuristic technical aspect to it. This project took me back to a font I had created a few years earlier called Landru, which featured index notches similar to those used on memory cards or floppy disks. I built PCTL4800 with this idea in mind—very technical, but not weirdly squarish. The corner notches were added to give it an implied technical capability. However, I really liked the shape of the letterforms themselves, so I created two versions: PCTL4800 with the notches, and PCTL9600 without. Both come in six weights and italics, reflecting a trend in the late 2010s towards extensive typeface families with subtle variations. I'm particularly proud of how well these fonts turned out. They're some of my most successful text fonts, being quite readable even in smaller sizes. In fact, at the time of writing this, PCTL is the main text font on the Typodermic fonts website. The PCTL name is nonsense but the numbers are inspired by Atari console model numbers. As for Anthem itself, well, it didn't quite live up to expectations. It's kind of a famous flop, which is really sad. There was so much good about it, but it's just one of those things where big corporations can come in and dismantle something great like Bioware. To date, it's the last Bioware game I've worked on. They were definitely one of my best clients. Even though I've decided to stop doing custom fonts, I would always make an exception for Bioware if they ever asked me. Working with them was always a pleasure, and projects like PCTL4800 and PCTL9600 allowed me to push my creativity in new directions.

Peatloaf

When I launched Peatloaf on October 22nd, 1997, I was diving into the world of grungy, gross typography. It's based on my earlier typeface, Yawnovision, which, to be honest, wasn't really that great. Interestingly, I

think this grungy version actually improves on the original by hiding a lot of its flaws. The nasty, textured look gives it a character that the cleaner version lacked. Peatloaf has this strange quality where it sort of looks medieval, but there's also something very alien about the letterforms. They're incredibly modular, which gives them an otherworldly feel. I'm not entirely sure where you'd use this sort of thing—maybe for some kind of dystopian medieval alien invasion scenario? To be frank, it might just be a lousy font. But you know what? The name isn't bad. It's a play on words—like meatloaf, but made of peat. It's the kind of silly, slightly gross humor that fits the typeface perfectly. I initially released Peatloaf with a free commercial use desktop license. Then, in August 2020, I decided to place it into the public domain. I figured if anyone could find a use for this weird, grungy creation, they should be free to do so without any restrictions.

Permanence

When I released Permanence on March 13th, 2012, it was the result of a personal project that took an unexpected turn into typeface design. It all started with a podcast I was working on with my best friend since high school, Scott. We called it “Future Jerks”—just a couple of middle-aged dorky white guys talking about nerdy stuff on the internet. Because, you know, there's such a shortage of that sort of thing, right? For the podcast cover art, I had the idea to parody Alvin Toffler's “Future Shock” book cover from 1970. Now, most people would have just found a similar font or altered some existing letters. But me? I saw it as an excuse to create an entirely new typeface. Permanence features bold, clean lines and a sleek design aimed at capturing the essence of that retro-futuristic style. It blends elements of progress and innovation with a touch of nostalgia, much like Toffler's book itself. As you might know from many of my other typeface descriptions, I have a real love for those 1960s magnetic ink

character recognition fonts. Permanence is another exploration of that style, but with its own unique twist.

Pirulen

When I introduced Pirulen on April 19th, 2005, I was responding to a trend I found somewhat frustrating. In the 1990s and 2000s, there was a big resurgence in the use of Bank Gothic, a typeface that was about a century old at that point. It was being used everywhere for “techno” themes—movie posters, video games, you name it. This bothered me because, in my mind, Bank Gothic was antique. It belonged on old railroad stock certificates or gravestones, not in a galaxy far, far away. So, I set out to create Pirulen—a typeface with similar characteristics to Bank Gothic, but firmly rooted in the 21st century. Pirulen features a cold, calculated design with cyberpunk letterforms. It’s futuristic and scientific-looking while still carrying many of the features people liked about Bank Gothic. The font comes in six weights and italics, including a distinctive lambda-style “Λ” and barred “A” variants. Initially, Pirulen came with only one style—regular—and it was released with a free commercial use desktop license. Even now, while the other styles are not free, the regular style remains freely available. On May 12th, 2021, I gave Pirulen a significant update. I refined the outlines, fixing some curve errors that might have caused minor graphic issues. I updated the stylistic alternates feature for better accessibility in applications like InDesign. I also added some new characters like primes (foot and inch marks) and alternate A accents, while removing some deprecated characters. In November 2024, version 3.1 brought a major reorganization of the weight naming system: Book became Light, Light was renamed Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline. This update also fixed an error in the italic/normal table that had caused all styles to display incorrectly as italics in some applications. The name “Pirulen” came from something in

an RPG video game I was playing at the time, though I can't recall which game it was. It seemed to fit the futuristic vibe of the font.

Plain Cred 1978

When I released Plain Cred 1978 on April 14th, 1999, I was aiming to create a geometric sans serif typeface inspired by some iconic designs of the past. It was based on another typeface I'd created called Street Cred, which we'll get into in a different description. The inspiration for Plain Cred 1978 came from the type of designs you'd see in Herb Lubalin's Avant Garde Gothic. It has that same kind of geometric look, with slanted A, M, V, and W characters to give it a unique, custom lettering feel. I was trying to capture the essence of hand lettering layouts you'd see in the 70s, which is why I included "1978" in its name. However, looking back, I have to be honest—I think the result is a bit too weird. The proportions aren't quite right, and it feels a bit slapdash. It's one of those designs where the concept was better than the execution. I would even go so far as to call it a bit of a failure, at least compared to what I was aiming for. I think the limitations of Plain Cred 1978 are less noticeable in the striped version called Street Cred. I initially released Plain Cred 1978 with a free commercial use desktop license. Then, in August 2020, I decided to place it into the public domain. Even though I'm not entirely satisfied with how it turned out, I figured someone might find a use for it or perhaps even improve upon it.

Planet Benson

When I launched Planet Benson on December 2nd, 1997, I was drawing inspiration from a wide spectrum of graffiti I'd seen around the Greater Toronto Area. On one end, you had the intricate, beautiful designs in the streets of Toronto, especially in the Parkdale area. On the other end, in

places like Oakville and Burlington, you'd find some truly whack, immature, lame graffiti. Planet Benson is definitely inspired by the latter. Now, you might notice that the name is actually Planet Benson 2. That's because there was an original Planet Benson, and believe it or not, it was even worse. Yeah, this font is ugly, and it knows it. It's a celebration of the most amateurish, unskilled graffiti you could imagine. The name has an interesting origin. In Mississauga, there was a store called World of Shoes. I found it amusing to imagine a future or alternate universe where there was literally a world of shoes—a planet dedicated entirely to shoe manufacturing and warehouses. This got me thinking about other specialized planets. What if there was a planet where the only notable thing was the sitcom “Benson”? And thus, Planet Benson was born. I initially released Planet Benson with a free commercial use desktop license. Then, in April 2024, I decided to place it into the public domain. I figured if anyone could find a use for this intentionally ugly, graffiti-inspired font, they should be free to do so without any restrictions.

Plasmatic

When I released Plasmatic on October 21st, 1999, I was riffing on the iconic OCR-A font, but with a psychedelic twist. OCR-A, created in 1966 and implemented in 1968, was designed for early computer optical character recognition. It needed to be readable by both humans and the primitive computers of that era, so it used simple, thick strokes to form recognizable characters. In the 1990s, OCR-A was everywhere. It was one of those techno fonts that seemed to be installed on every computer, and designers loved its weird, technical aspect. It had similarities to old magnetic ink fonts from the 1960s like Data '70 or Westminster, but with straight, uniform lines. So, I thought, what if we took that design and cranked up the weirdness? What if we exaggerated every quirk and turned it into a psychedelic version of OCR-A? That's how Plasmatic was born. I

made Plasmatic a monospaced techno typeface, preserving that computer-readable feel of OCR-A but pushing it into more experimental territory. The result is a font that looks like OCR-A took a trip through a digital funhouse mirror. The name “Plasmatic” comes from the band The Plasmatics, which, let’s face it, are just a really cool band. It seemed to fit the electrified, boundary-pushing nature of the font. I initially released Plasmatic with a free commercial use desktop license. Then, in November 2022, I decided to place it into the public domain. I figured if anyone could find a use for this weird, techno-psychedelic creation, they should be free to do so without any restrictions.

Plastic Bag

When I introduced Plastic Bag on September 14th, 1997, I was trying to fill a gap in the world of geometric typefaces. There were plenty of fonts based on octagons, but not many based on hexagons. So, that’s exactly what I set out to do with this typeface. But I didn’t want to just create letter forms based on simple hexagon shapes. Instead, I drew inspiration from segmented LCD fonts, using similar elements to construct the characters. The result is an extremely modular typeface that’s also, admittedly, quite weird and a bit hard to read. Plastic Bag is designed with a very specific aesthetic in mind. It’s not your everyday, readable font—it’s more of a display typeface for when you need something truly unique. If you’ve got a product or project that’s hexagon-based, this font might just be perfect for you. The name “Plastic Bag” comes from a song by X-Ray Spex, one of my all-time favorite punk bands. It seemed to fit the unconventional, slightly rebellious nature of the font. I initially released Plastic Bag with a free commercial use desktop license. Then, in November 2022, I decided to place it into the public domain.

Po Beef

When I created Po Beef and released it on May 12th, 1998, I knew I was unleashing something wild onto the world of typography. This lounge-inspired typeface wasn't meant to play by the rules. The inspiration came from my earlier creation, Delta Hey Max Nine. I took those lowercase letters and ran with them. I was obsessed with the idea of using television-like shapes—you know, those superelliptical forms that just scream 1960s. Let me be frank: on its own, Po Beef looks like a hot mess. But that was never the point. The magic happens when you start playing with color, especially in the overlapping parts. That's when this typeface really comes alive, transforming from a jumble of shapes into a striking, if slightly silly, visual feast. The name? Well, apparently “po beef” is slang for fish. Don't ask me why—I couldn't find much reference to it either. It just seemed to fit the quirky nature of the font. For years, Po Beef was available with a free commercial use desktop license. But in August 2020, I decided to set it completely free by placing it in the public domain. It's out there now, ready for anyone to use, abuse, or reimagine.

Poke

When I unleashed Poke on May 26th, 1999, I knew I was serving up something that would make designer do a spit-take. The genesis of Poke was, well, pretty bizarre. I'd just finished crafting a squarish cowboy slab serif font, and for some reason, my brain decided to pair that with some seriously strange striped shapes. You know those intricate lines you might see adorning a souped-up hot rod? Yeah, those. It was a creative whim that, quite frankly, seemed to have no apparent use. But sometimes, that's where the magic happens. Let me be clear: Poke is odd. Very odd. It's the kind of typeface that makes you wonder what I was thinking. Truth is, I'm not entirely sure myself. It just sort of...happened.

As for the name, it's a nod to the term "cowpoke." Simple as that. Sometimes, you don't need to overthink these things. For years, Poke was available with a free commercial use desktop license. But in August 2020, I decided to set it free entirely, placing it in the public domain.

Polarband

When I released Polarband on June 25th, 2010, I was aiming to create something that harkened back to a specific retro aesthetic while pushing it in a new direction. You see, in the early 20th Century, there were these fonts with geometric shapes, thick outlines, and thin inlines. The thing is, none of those fonts seemed to have a lowercase set. That's how Polarband was born—a retro-inspired sans-serif headline typeface with both uppercase and lowercase characters, featuring that distinctive thick outline and thin inline. Fast forward to June 25th, 2021, and I decided Polarband needed a bit of a tune-up. I removed some deprecated characters—goodbye, L with dot and E with breve—and superfluous ligatures. The OpenType fractions feature got a major overhaul, now supporting longer numerators and denominators. I also fixed an inconsistency between the space and non-breaking space characters, and beefed up the circumflex and caron accents. One significant change was replacing the reversed left quotation marks—or “painter's quotes”—with proper ones. As for the name...well, I'll be honest, I can't remember where it came from. Looking at it now, it doesn't seem to have anything to do with the font at all.

Polarized

When I released Polarized on April 13th, 2022, it was the culmination of an obsession that had been brewing for years. Looking back at the 2020s, I'll probably remember how fixated I became with LCD segmented

displays. This fascination had been influencing my designs for a while, but it really came to a head in that decade. Polarized is my love letter to those seven-segment liquid crystal numeric displays, reimagined as an ultramodern typeface. I became enamored with the idea of pointed ends on letterform strokes. Now, don't get me wrong—pointed ends aren't entirely new in typography. But typically, designers stick to flat or rounded ends. I saw an opportunity to explore something different. I believe these pointed ends offer a really efficient way to render alphabets. One big advantage is how they reduce weight where a stroke meets a stem. Take the crossbar of an 'E', for instance. In a regular typeface, where it meets the stem, you often get this point of heaviness. But with pointed strokes, you can cut it back a bit. The sharp point just sinks into the stem slightly, strategically reducing the weight. Polarized comes in five weights from Extra-Light to Bold—each with accompanying obliques. The name “Polarized” is a nod to the polarized light filters used in LCD displays. It felt fitting, given the inspiration behind the font.

Polyflec

When I introduced Polyflec on June 28th, 2007, I was deep into a phase of exploring technical, industrial aesthetics. Looking back, it's like a time capsule of what I thought was cool back then—some of which I might not find as appealing now, but that's the beauty of design evolution, right? Polyflec is a square letterform sans-serif that I crafted to embody that precise, modern look. I remember pushing myself to create a wider range of weights than I usually did. It was a time when I was getting better at interpolation, which allowed me to experiment with these freely varying ranges. One thing I learned during this process was the importance of tweaking intermediate weights. You see, when you design heavier fonts, you need to think about reducing congestion. But with lighter fonts, that's not really an issue. So those in-between weights always need some

finessing to avoid looking weird—it’s all about finding that sweet spot. Fast forward to May 25th, 2021, and I decided Polyflec needed some updating. I removed some deprecated characters—farewell, L with dot and E with breve. I also replaced those cute but problematic reversed left quotation marks with proper ones. I fixed an inconsistency between the space and non-breaking space characters, redesigned the ogonek accent, and added primes (you know, those foot and inch marks). Then, on July 10th, 2022, I gave Polyflec another boost. I finally added italic styles—something I probably should have done earlier, but hey, better late than never, right? I also threw in a capital eszett (ß) and some currency symbols to make it more versatile. Looking at Polyflec now, it’s interesting to see how my style has evolved. Those weird curves I was so into back then might not be my go-to now, but they’re a testament to my journey as a designer. It’s not perfect, but it’s a piece of my history—and maybe it’s still got some life in it for designers looking for that particular technical, industrial vibe.

Pop Up Fontio

When I released Pop Up Fontio on August 7th, 1999, I knew I was creating something utterly ridiculous—and I loved every minute of it. I mean, who doesn’t want a typeface made of letters popping out of jack-in-the-boxes, right? Complete with stars and little cranks on each one, no less! The process of designing this font was quite the adventure. I started with another typeface I’d already created called Lockergnome. I stripped away the curves to make it all polygonal, then loaded it into Lightwave, a 3D modeling application. That’s where the real fun began. In Lightwave, I extruded each letter and perched them atop these tiny 3D-modeled jack-in-the-boxes. I lined them all up in a row and rendered each one at a slightly different angle to give them some variety and visual interest. The result? Well, it looks exactly like what it is—letters popping out of jack-in-

the-boxes. Now, looking back, I realize these letters would never actually fit in those little boxes. Maybe they're made of foam or some sort of magical expanding material? Who knows? I'll admit, the name "Pop Up Fontio" is pretty corny. It's obviously a play on MTV's Pop-Up Video, which was all the rage back then. For years, Pop Up Fontio was available with a free commercial use desktop license. But in August 2020, I decided to set it completely free by placing it in the public domain

Port Credit

When I unleashed Port Credit on May 25th, 1999, I knew I was creating a monstrosity. Let me be clear: this typeface is ugly. Really ugly. And those dumb curls? Don't even get me started. I named this detestable creation after the Port Credit area of Mississauga, a lovely little town where I was living at the time. It's a shame to associate such a nice place with such an eyesore of a font, but there you have it. My misguided intention was to imitate Optima, that beautifully successful humanist sans-serif typeface. Spoiler alert: I failed. Miserably. Port Credit is the antithesis of Optima's elegance and charm. Everything about Port Credit sucks. The shapes are lousy, the letterforms are putrid, the numerals are ugly, and don't even get me started on the hideously deformed punctuation. It's like I took everything bad about bad typefaces and crammed it all into one repugnant package. You know how some things are so bad they're good? Port Credit isn't even that. It's just bad. The kind of bad that makes you wonder what I was thinking. It's garbage, and not the good kind of garbage—the bad kind. You know what I mean? For years, this abomination was available with a free commercial use desktop license. But in August 2020, I decided to inflict it upon the world at large by placing it in the public domain. It's out there now, free for anyone foolish enough to use it. Looking back at Port Credit, I can't help but shake my head. It's a testament to how not to design a typeface.

Pound

When I released Pound on January 21st, 2008, I was aiming to create something that would pack a punch—pun fully intended. I wanted to design a counterless typeface that paid homage to Art Deco while bringing something fresh to the table. Picture the Pac-Man logo, if you will. That’s the kind of bold, geometric style I was going for. But I didn’t want to just rehash Art Deco tropes. My goal was to infuse it with touches of Arts and Crafts, bridging eras and styles. I added interlocking forms to mimic Edwardian and Arts and Crafts styles—think Led Zeppelin’s “Houses of the Holy” album cover. To give it that extra rustic feel, I incorporated a stamped wood type or linotype print texture with slightly rounded corners. The result? Pound. And boy, did it make an impact. Just a few months after its release, Coca-Cola picked it up for a global campaign. Suddenly, Pound was everywhere. It became a massive seller around 2010. But you know how trends go—as quickly as it rose, it fell off the charts. One interesting development came when a customer wanted to use Pound as a web font. All those textured details were slowing down load times, and web fonts back then didn’t support the ligature features that made those cool interlocks happen. So, I created Pound Web—a simplified version without the interlocks and most of the grungy details, but still keeping that wavy, wobbly outline. The name “Pound,” by the way, comes from a song by the New Wave band Human Sexual Response. It seemed to fit the bold, impactful nature of the font. Looking back, Pound had its moment in the sun. It’s still out there, still selling, but I think for many, it’s become “that font from the summer of 2008 or 2009.” It’s funny how fonts can become time capsules, capturing the essence of an era.

Presicav

When I launched Presicav on May 1st, 2008, I was aiming to create something that bridged the gap between vintage and modern typography. My inspiration came from an old typeface that's pretty hard to find these days—Tempo Bold Extended by Ludlow. But I didn't want to just create a straight revival. No, I had something a bit more...unconventional in mind. I started by creating an ultralight version of this typeface, but I made it geometrically weird. Then, I blended it with a heavy version. The result? A unique typeface where the personality shifts as it gets lighter. It's a bit of a rule-breaker, really. Typically, when you create heavy and light versions of a typeface, they're supposed to look like the same thing. But with Presicav, I wanted to do something different—to have it change its personality while still feeling like it belonged to the same family. The heavier weights have that vintage feel, while the lighter weights take on a more contemporary finish. Fast forward to November 18th, 2021, and I found myself needing to make an update. There was a pesky problem preventing Presicav Bold from appearing in older applications. In November 2024, version 2.1 brought further refinements, including renaming the Ultra-Light style to Thin for better consistency. This update also resolved an export issue that had been causing rendering problems with the thinnest weight, ensuring improved performance and visual consistency across all applications. Looking back at Presicav, I'm still fond of its quirky personality shift.

President Gas

When I released President Gas on September 30th, 1997, I was experimenting with geometric forms and octagonal shapes in typography. The inspiration for this typeface came from an unexpected place—a logo I spotted on a can of house paint. It was just a few capital letters, but it

was enough to spark my imagination and get me thinking about how a full typeface in this style could look. I named the font after “President Gas,” a song by The Psychedelic Furs. Looking back, I think the uppercase letters turned out pretty cool. They have this strong, geometric presence that can really make a statement in the right context. However, I have to admit, I’m not as thrilled with how the lowercase letters turned out. In hindsight, I probably should have stuck to an all-caps typeface. For years, President Gas was available with a free commercial use desktop license. But in November 2022, I decided to place it in the public domain.

Pretender

When I introduced Pretender on July 15th, 2014, I was aiming to capture a very specific aesthetic—one that blended the elegance of Art Deco with the boldness of industrial design. The inspiration for this typeface came from an unexpected source: the sheet music cover of “Mexicali Rose,” an early 20th century waltz ballad. I remember being struck by the lettering on that old sheet music. It had this beautiful blend of sophistication and practicality that I wanted to recreate in a modern context. So, I set out to design a headline typeface that would embody that vintage charm while still feeling fresh and contemporary. The name “Pretender” comes from “The Great Pretender,” a song by the wonderful band The Platters. It felt fitting for a typeface that was, in a sense, pretending to be from another era while existing firmly in the present. For about a decade, Pretender was available with a free commercial use desktop license. But in April 2024, I decided to place it in the public domain.

Pricedown

When I released Pricedown on April 17th, 2000, I had no idea the journey this font would take. It all started as my modern interpretation of Pinto

Flare, a display typeface from the early 1970s. I was aiming for that boxy, retro design that captured the essence of “The Price is Right” logotype. Little did I know, Pricedown would become associated with something entirely different—the Grand Theft Auto video game series. It’s funny because it wasn’t even the first time this typeface was used in a game. Back in the 1980s, it appeared in a wrestling game on the NES. Now, here’s where it gets interesting. When Rockstar Games used Pricedown for Grand Theft Auto, I was actually working for them—but in a different branch! I was an art director at Rockstar Toronto, while the main office in New York handled the graphic design. They used my free version of the font, not realizing I was an employee. Talk about a small world, right? I had my own history with the GTA series, working on Grand Theft Auto London and testing Grand Theft Auto 2. But I never worked on the game that made Pricedown famous. In the 2010s, I decided to expand Pricedown, adding a whole bunch of weights. The original free version, which was quite heavy, became Pricedown Black. The other styles aren’t free, but Pricedown Black still is. On May 12th, 2021, I updated Pricedown. I improved the stylistic alternates feature for better accessibility in applications like InDesign. I also enhanced the OpenType fractions feature to support longer numerators and denominators. Some deprecated characters got the boot too. In November 2024, version 5.200 brought a significant reorganization of the weight naming system for greater clarity: Book became Light, Light was renamed Extra-Light, Extra-Light changed to Thin, and Ultra-Light was renamed Hairline. This update also fixed a missing inverted exclamation point in the Hairline style. Looking back, I’m amazed at how popular Pricedown has become. But I’ll be honest—I don’t really feel like it’s truly mine. It’s essentially a copy of the font from “The Price is Right”. There’s not much of my own personality in it. Oh, and the name? It’s a mashup of “Price is Right” and “Showcase Showdown”.

Prime Minister of Canada

When I launched Prime Minister of Canada on September 21st, 1998, I was in a playful mood. The inspiration for this font came from an unexpected place: Ed Emberley’s Great Thumbprint Drawing Book from 1977. Ed’s been churning out fantastic children’s books for years, and he’s still going strong today. There was something about his simple, fun approach to drawing that really resonated with me, and I wanted to capture that spirit in a typeface. Prime Minister of Canada is exactly what it sounds like—a hand-lettered cartoon typeface with wonky, comical letterforms. Each character has its own personality, almost like it’s been drawn by a child with a particularly good sense of humor. The goal was to create something that could add a casual, lighthearted tone to any project it was used in. Now, you might be wondering about the name. Truth be told, it’s just random. Sometimes you need to call a font something, and “Prime Minister of Canada” popped into my head. It doesn’t have any deep meaning or connection to the design—it’s just a bit of fun. For many years, Prime Minister of Canada was available with a free commercial use desktop license. But in April 2024, I decided to place it in the public domain. It felt right to let this playful creation loose in the world, free for anyone to use and enjoy.

Primer

When I released Primer on September 18th, 1997, I had a very specific audience in mind: teachers and educators. The font was originally called Primer Print, named after the brand of those thick pencils we all used in elementary school. You know the ones I’m talking about—presumably designed to be harder for kids to accidentally swallow or something. The inspiration for this typeface came from a need I saw in the education community. Teachers were looking for a font that mimicked the kind of

printing used in tutorials for children learning to write. Remember those worksheets where you'd trace letters with a pencil? That's the style I was aiming for. At the time, there weren't many resources available for teachers to create their own printed worksheets. So Primer (or Primer Print, as it was then known) became a free resource for educators to make materials for their students. It wasn't just for worksheets though—sometimes people just wanted that early education lettering style for thematic purposes. After its release, I started getting a lot of requests from teachers for customizations. Over the years, I added many custom characters to meet these needs. By the time we hit the 21st century, it had evolved so much that I decided to create a whole new font family. That's when the Report series was born, including Report School and Sweater School. There was even a dashed version of the font based on a German writing style, which was part of the Primer family for a while. I later removed it for simplicity's sake. On May 12th, 2021, I gave Primer a significant update. I improved the stylistic alternates feature for better accessibility in applications like InDesign. The OpenType fractions feature got an upgrade to support longer numerators and denominators. I also added primes (those foot and inch marks) and removed some deprecated characters. For many years, Primer was available with a free commercial use desktop license. But in April 2024, I decided to place it in the public domain. It felt right to make this educational tool freely available to all.

PRINTF

When I introduced PRINTF on April 4th, 2007, I was on a mission to capture a very specific piece of computing history. I wanted to create a typeface that would transport people back to the era of high-speed chain printers from the 1960s. These machines were truly technological marvels of their time, and I was determined to encapsulate their unique

essence in a font. Chain printers were a type of line printer, and they were absolute beasts. Even back in the 1950s, these machines could churn out 10 pages a minute—a speed that was mind-blowing for the time. They were so loud that they often needed to be housed in sound-insulated enclosures! The mechanics of these printers were fascinating. Imagine a chain carrying the character set, whizzing by the page horizontally over a ribbon. A row of hammers would then bash the page when the correct letter aligned—it was almost like a typewriter on steroids, or a very aggressive piano. To maximize speed, they typically used reduced character sets, usually with no lowercase. This printing style was everywhere for about half a century. If you look at old magazines, you’ll often see subscription labels printed with this distinctive look. It was used for driver’s licenses, library cards, VINs—you name it. PRINTF features an all-caps design with unique letter pairs to mimic the look of these vintage digital displays. The name “printf” itself is a nod to the standard library function in C that formats text and writes it to standard output, which was introduced in Algol 68. On June 25th, 2021, I gave PRINTF a significant update. I removed some deprecated characters and superfluous ligatures. I also adjusted the vertical metrics to improve cross-browser compatibility and refined the outlines to fix some minor curve errors. Looking back at PRINTF now, I’m pleased with how it captures that essence of early computer technology.

Propaniac

When I released Propaniac on May 5th, 2018, I was riding a wave of 80s nostalgia and inspiration. The spark for this typeface came from an unexpected source: the Pointer Sisters’ cover for their Neutron Dance single. There was something about that design that just grabbed me and wouldn’t let go. The cover, produced by Shoot That Tiger Creative Services in London (a hip design house of the time), featured this striking

typeface that I couldn't get out of my head. It was so distinctive, so quintessentially 80s, that I knew I had to create something inspired by it. Propaniac is my attempt to capture that energy and bring it into the modern era. It's a postmodern typeface with distinctive, geometric letterforms that aim to embody the vibrant spirit of the 1980s. Now, about the name—Propaniac doesn't really have anything to do with the typeface itself. I chose it because it showcases specific letters that I wanted to highlight in the font. It's a bit quirky, sure, but then again, so is the typeface! For about six years, Propaniac was available with a free commercial use desktop license. But in April 2024, I decided to place it in the public domain. It felt right to let this celebration of 80s design be freely available for everyone to use and enjoy.

Pulse State

When I released Pulse State on July 17th, 1997, I was aiming for pure creepiness. Named after a song by Future Sound of London, this typeface was my attempt to create something truly horrifying. I drew it by hand on paper, focusing on making each letter look like a tangle of guts, veins, or nerves. The goal was to make people uncomfortable, to create a font that could send a shiver down your spine. For years, it was available with a free commercial use desktop license. In August 2020, I decided to place it in the public domain, letting this monstrosity loose on the world.

Pupcat

When I launched Pupcat on July 6th, 2001, I was channeling the groovy vibes of 1960s movie posters. The name comes from a nickname I had for my little cat, Pepsi. Who knew that this playful font would end up being one of my most popular creations? Pupcat features a unicas design with flared strokes, aiming to capture that vintage charm of old romantic

comedies and hip flicks. I started with just one style, available with a free commercial use desktop license. But in the 2010s, I expanded it into a full typeface with four weights and italics. These new styles weren't free, but they added a lot of flexibility for designers. I had a blast creating this typeface. It's not entirely original—I was really trying to mimic a certain hand lettering style common in those 1960s posters. But I think that's part of its charm. On December 10th, 2021, I gave Pupcat an update. I fixed a problem that was preventing some styles from appearing in font menus in certain applications. I also removed some deprecated characters. In November 2024, version 5.2 brought further refinements to the font menus through adjustments to the name tables, and expanded the character set with the addition of a section (§) symbol.

Pyrite

When I launched Pyrite on January 27th, 1998, I was diving headfirst into the world of rock 'n' roll typography. Inspired by the iconic Def Leppard band logo, originally created by record sleeve designer Alan Schmidt, I set out to create a typeface that captured that same edgy, energetic vibe. Let me tell you, it was no easy task. Those weird triangular shapes in the original logo had me scratching my head for a while. Unlike typical fonts with their nice, round, flat sides, Pyrite was all about strange, pointy shapes that weren't really designed to fit together well—except in that Def Leppard logo. In the original version, I really struggled to get those triangular shapes to play nice with each other. But I love a good challenge, and that's exactly what Pyrite gave me. It was a chance to work on something that wasn't well-suited to being turned into a typeface, and figuring out how those strange angles could work together was a puzzle I was determined to solve. Over the years, I released several versions, each one getting closer to what I envisioned. Finally, during the 2010s, I cracked it. I introduced OpenType ligatures to create cool

custom interlocking shapes. For example, two O's together make a neat double loop, and the L creates a nice little nook for tucking in triangular shapes. These additions made Pyrite much more fun to use and way more versatile. On July 20th, 2021, I gave Pyrite another update. I improved the OpenType fractions feature, removed some deprecated characters, and fixed a few issues like overlapping accents. I also dealt with those tricky reversed left quotation marks, replacing them with proper quotes to avoid language issues. For many years, Pyrite was available with a free commercial use desktop license. But in November 2022, I decided to place it in the public domain. It felt right to let this rock 'n' roll inspired creation loose in the world, free for anyone to modify.

Quadaptor

When I released Quadaptor on March 7th, 1997, I was tapping into a childhood fascination. You see, my dad had this Dynaco amplifier that he'd built from a kit, and I was always mesmerized by its logo. It had this incredibly futuristic look with its strange triangular shapes, smooth corners, and ultra-modern angles. It was like a glimpse into the future, straight out of the 1970s. I wanted to capture that retro-tech aesthetic in a typeface, and that's how Quadaptor was born. The unusual, angular letterforms are my attempt to blend that vintage audio-visual design with contemporary typography. It's like a bridge between the golden age of hi-fi and the digital era. Over the years, Quadaptor needed some tweaking. On February 3rd, 2022, I gave it a significant update. I removed some deprecated characters, flipped the reversed left quotation marks, and adjusted the width of the ellipsis character. I also reduced the space between double quotes and guillemots, and improved the OpenType fractions feature to support longer numerators and denominators. For many years, Quadaptor was available with a free commercial use

desktop license. But in April 2024, I decided to place it in the public domain.

Quadrangle

When I released Quadrangle on December 11th, 1997, I was going for a simple, no-frills design. It's a basic square techno font with chamfered corners—nothing particularly groundbreaking. The name “Quadrangle” is pretty self-explanatory, given its rectilinear, boxy look. It might have been based on my earlier Vipnagorgialla typeface, but honestly, I can't remember for sure. For years, Quadrangle was available with a free commercial use desktop license. In November 2022, I decided to place it in the public domain.

Quadrillion

When I introduced Quadrillion on October 7th, 2021, it was my attempt at redemption. You see, I was never really satisfied with my earlier creation, Ethnocentric. It was designed as an all-caps typeface, and despite several attempts, I could never quite make a lowercase set work with it. There were some things I liked about Ethnocentric, but a whole lot I didn't. Quadrillion was my way of trying to salvage the good parts of the original design. I didn't use any of the original Ethnocentric typeface to make Quadrillion, but I did use it as a rough guide. I wanted to create something that captured the essence of what I was aiming for with Ethnocentric, but executed in a way I could be proud of. The result is a wide, capsule-like typeface with a futuristic aesthetic and a distinct plastic presence. It comes in six weights and italics, making it suitable for creating bold, modern designs. I aimed for something that would be versatile and impactful, perfect for when you need a font that screams “future” but in a smooth, refined way. I knew there was something good

inside Ethnocentric, despite my personal misgivings about it. With Quadrillion, I feel like I finally found a way to highlight the best parts while creating a smooth, techno typeface that I can stand behind. In November 2024, version 1.1 brought some refinements to the family. The Ultra-Light weight was renamed to Thin to better reflect its role in the hierarchy, and an ordering issue that had caused the thinnest styles to appear out of sequence in font menus was corrected, bringing better organization to the family's presentation.

Quasix

When I released Quasix on January 10th, 2006, I was in an experimental mood. I wanted to create something that would stand out from the crowd, and boy, did I succeed—maybe a bit too much! The goal with Quasix was to use shapes I found in mechanical parts to inform the elements of letterforms. I was aiming for a compact industrial headline typeface that would convey concepts of technology and innovation. The result? Well, it's quirky, to say the least. I'll be the first to admit, Quasix is kind of clunky. But that's the whole point. It's unconventional, it's weird, and it's definitely not for every design project. But for those times when you need something that screams “engineered” or “mechanical,” Quasix is ready to roll. Now, I won't pretend it was a runaway success. In fact, it was a pretty low seller. But I still believed in the concept, so about a decade later, I released a free all-caps version called Quasix Titling. I figured if people could try it out for free, maybe it would find its niche. Did it set the world on fire? Not exactly. But at least more people can experiment with it now. And that's really what Quasix is all about—experimentation.

Quinine

I introduced Quinine on March 3rd, 1997, as a weird, soft techno font. It's a modification of my unreleased typeface Quinoline, which I've held back due to its poor quality. Quinine isn't great either, but it's at least interesting. Its soft letterforms and odd angles create a stark yet soft ultramodern style. However, it lacks refinement. I placed Quinine in the public domain in August 2020, after initially releasing it with a free commercial use desktop license. Looking back, I see potential in Quinine despite its flaws. I hope that someday, someone might take this quirky font and transform it into something truly good. It's out there now, waiting for the right designer to see its possibilities and run with them.

Quixotic

When I released Quixotic on March 12th, 1997, I was diving into the tail end of the grunge typography trend. This wacky, messed-up beatnik-style font was my attempt to push the boundaries of typeface deconstruction. To be honest, I can't even remember what underlying font I used as a starting point. I went to town on it in Photoshop, hacking away pieces of letterforms to create this emaciated, broken typeface. It was loosely inspired by beatnik-style typefaces like Ad Lib, but I took the destruction to a whole new level. Looking back, I realize I was a bit late to the game with this one. By 1997, this type of grunge deconstruction was already on its way out of style. For years, Quixotic was available with a free commercial use desktop license. In August 2020, I decided to place it in the public domain.

Radio Stars

When I launched Radio Stars on August 21st, 1997, I was aiming for a squarish typeface with a touch of softness in the rounded stroke ends. The name was inspired by a Kraftwerk song, reflecting the font's slightly retro-tech vibe. For years, Radio Stars had its issues. The curves weren't quite right, especially on the 'D', and it just didn't meet the standards I'd set for myself. But I didn't give up on it. In the 2010s, I decided it was time for a total makeover. I fixed the alignment and spacing, giving Radio Stars the attention it deserved. While I still wouldn't call it my most exciting creation, at least now it's a competent, usable typeface. For many years, Radio Stars was available with a free commercial use desktop license. In April 2024, I decided to place it in the public domain.

Radios in Motion

When I released Radios in Motion on October 16th, 1999, it was in response to a unique request. A hobbyist approached me, looking for a way to teach people Morse code, and I was intrigued by the challenge. The result was a typeface where each letter and numeral is represented by its Morse code equivalent—dots and dashes—with the corresponding character displayed below. For those wanting a bigger challenge, I also created Radios in Motion Hard, which omits the corresponding letters and numerals. To create the base characters, I used my Larabiefont typeface as a starting point. The name “Radios in Motion” comes from a song by XTC, which seemed fitting for a font all about radio communication. For many years, Radios in Motion was available with a free commercial use desktop license. In November 2022, I decided to place it in the public domain. It's a reminder that typography can be functional as well as aesthetic, and sometimes the most interesting

projects come from unexpected requests. Who knows? Maybe Radios in Motion has helped a few people pick up a new skill along the way.

Rafika

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

When I launched Raincoat on September 4th, 2008, I was inspired by an unlikely source—a 1970s Rod Stewart greatest hits album cover from 1977. I wanted to create something that blended the sleek lines of geometric sans-serifs with the timeless elegance of antique scripts. One of the key features of Raincoat is the alternate bigger letter ‘A’. That’s an

idea I borrowed directly from that Rod Stewart album cover. It adds a unique flair that really makes the typeface stand out. In 2012, Raincoat took on a new significance for me. I wanted to use it to make invitations for my best friend's wedding. Since the bride-to-be is Ukrainian, I decided to expand the character set to include Cyrillic letters. It was a labor of love that made the font even more versatile. I've always thought Raincoat looks particularly cool with an outline effect applied. It really emphasizes those flowing curves and gives it an extra touch of elegance. Looking back at Raincoat now, I'm still pleased with how it turned out.

Rainforest

When I released Rainforest on October 7th, 2009, it was in response to a unique commission from Apple. They wanted a typeface for their video editing software that evoked the feeling of Jurassic Park or dinosaurs. Talk about an interesting brief. The challenge was to create something reminiscent of the Jurassic Park logo without directly copying it. I did some research, looking at international movie posters for inspiration, but there wasn't much to go on. So, I turned to early 20th-century typefaces like Rudolf Koch's Neuland and Monotype's Othello for inspiration. The result was Rainforest—a small caps display typeface with a bold, organic style. It can be used in plain, outlined, or thin-line layer variations, giving designers plenty of options to play with. On June 25th, 2021, I gave Rainforest a significant update. I removed some deprecated characters, adjusted the width of the ellipsis, redesigned the Vietnamese Dong symbol, and improved the OpenType fractions feature. I also refined the outlines to fix some curve errors that were causing minor graphic issues in certain applications.

Rakesly

When I introduced Rakesly on September 25th, 2014, I was aiming to capture the essence of those late nineteenth and early twentieth-century sans-serif metal typefaces. I wanted to create something that felt both vintage and contemporary at the same time. Rakesly features well-balanced, charismatic letterforms. The upright styles draw inspiration from serif display fonts, while the italics have a touch of Art Deco industrial aesthetics. I released it with six weights and italics, giving designers a full range to work with. One of the things I'm most proud of with Rakesly is the textured variations, called Rakesly Iron. I put a lot of work into those textures, and I think they're some of my best. They're heavily detailed, but I believe they really capture the look of letterpress type. It's these little details that can really bring a design to life. On March 1st, 2022, I gave Rakesly a significant update. I improved the OpenType fractions feature, added the latest currency symbols and a capital ß, and removed some deprecated characters. I also added new textured styles: Rakesly Iron Regular, Italic, Bold, and Bold Italic. Initially, all styles of Rakesly were free. But when I added those special effects styles with the textures, I decided to make those non-free. It was a way to offer something extra special for designers who wanted that authentic letterpress look. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline. Looking back at Rakesly now, I'm still really happy with how it turned out. I love the slightly curly letterforms and the overall feel of the font. It might not be my most popular creation, but sometimes it's the projects you do for the love of font that end up being the most satisfying.

Raymond

When I released Raymond on February 7th, 2007, I was aiming to capture the essence of imperfect, stamped lettering. The inspiration came from a historical font, though unfortunately, I can't recall its name. But I do remember the process of creating Raymond vividly. I started by drawing a skeleton—a very thin line tracing over the original typeface. Then I used a nib to trace it off, which gave it a rough look. That's when I thought it might look good with an antique feel. I took it into Photoshop and applied various tricks, but I didn't want it to look like I'd just slapped on a filter. So I did a lot of hand editing with a drawing tablet, making it look more handcrafted. I deliberately made the alignment off in places—when it was too perfect, it looked phony. The goal was to make it look like a cursive script font that had been poorly aligned. The result is a typeface that balances raw, unapologetic energy with an underlying sophistication. It's got this rough, textured script with unevenly stamped letters that really conveys authenticity and character. On June 4th, 2021, I gave Raymond an update. I removed some deprecated characters and improved the stylistic alternates feature for better accessibility in applications like InDesign. I also adjusted the vertical metrics to improve cross-browser compatibility. Looking back at Raymond now, I'm pleased with how it turned out. It works great as a “pirate font” or for that vampire, horror kind of look. It's not trying to be perfect—in fact, its imperfections are what give it its charm.

Razor Keen

When I released Razor Keen on August 18th, 1997, I was going for pure, unadulterated creepiness. This horror font was designed to make your skin crawl, and I think it succeeded pretty well. The creation process was as unconventional as the result. I used a mapping quill on newsprint

paper. Now, a mapping quill is this super sharp metal tool typically used for making mats with tiny, intricate details. When you use it on newsprint, it literally tears up the paper, causing the ink to spread in these wild, unpredictable ways. The effect is pretty violent—which was exactly what I was going for. I wanted Razor Keen to look like something straight out of a killer’s manifesto in a horror movie. The name, by the way, comes from an Adam Ant song. It seemed to fit the sharp, dangerous vibe of the font. For years, Razor Keen was available with a free commercial use desktop license. In November 2022, I decided to place it in the public domain.

Reagan

When I launched Reagan on January 8th, 2008, I was aiming to capture the essence of 1980s vintage t-shirt lettering. The inspiration came from a typeface called Pretorian, which originally dates back to 1905 from P.M. Shanks and Sons, Ltd. It saw a revival in the 1960s and remained popular through the 1980s. I chose this style because it was prevalent in the 80s, perhaps even more so than in the 70s. It was a common sight, especially in Italian restaurant signage, thanks to its old-world charm. When creating an 80s-style t-shirt font, I wanted to avoid typefaces too closely associated with the 70s, like Cooper Black. To achieve that authentic vintage look, I incorporated a textured design that mimics worn fabric prints. I also included letter pair ligatures to break up the monotony and add to that genuine vintage feel. The name “Reagan” was a natural choice. For better or worse, Ronald Reagan defined the 1980s, and I wanted a name that would immediately evoke that era. On June 18th, 2021, I gave Reagan a significant update. I removed some deprecated characters and fixed an inconsistency between the space and non-breaking space characters. I also lowered the inverted question and exclamation marks and adjusted the vertical metrics for better cross-

browser compatibility. Looking back at Reagan now, I'm pleased with how it captures that 80s vibe.

Recharge

When I released Recharge on May 9th, 2014, I was revisiting a design concept I'd explored about 15 years earlier with my Ethnocentric typeface. But this time, I wanted to push it further—make it more square, more stylish, and even more impactful. The process for creating Recharge was quite different from my usual approach. Instead of starting with a few letters and extrapolating from there, I developed multiple variations of each letter. It was like holding auditions for a play—each letterform had to prove it was the best fit for the overall aesthetic I was aiming for. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline.

Refuel

When I introduced Refuel on January 29th, 2017, it was the result of a sudden obsession with octagonal military aircraft lettering. It's funny how these inspirations can hit you out of nowhere. As I started researching, I realized that the style I was picturing—those sharp, angular letters on military planes—hadn't actually been in use since the mid-20th century. Modern aircraft use more curved lettering. But that didn't deter me. I was determined to create a real octagonal typeface, even if it was more of a throwback than I initially thought. The challenge was, there are already a lot of octagonal typefaces out there. So I had to think about how to make Refuel stand out. My solution? Quantity and versatility. I designed Refuel to be incredibly comprehensive. It comes in six weights and six widths, plus italics. I added extensive language coverage and a lowercase set.

The goal was to create a typeface that, while not necessarily groundbreaking in its basic design, would offer designers an unparalleled range of options within the octagonal style. In November 2024, I updated the weight/width naming format to be more conventional - changing styles like 'Condensed Bold' to 'Bold Condensed' for better standardization across applications. I also fixed an issue with the 'i with ogonek' character to improve accuracy and compatibility.

Regra

When I released Regra on June 28th, 2008, I was tapping into a shift in industrial design that was happening in the mid-2000s. This new aesthetic was moving away from the soft, smooth, bubbly Y2K style towards something with more defined edges and sharp corners. The PlayStation 3 is a great example of this design trend. I wanted to create a typeface that mirrored this new industrial design language. Regra features boxy, plastic letterforms with strategically placed gaps. It's a squared, high-tech typeface designed specifically for contemporary technological applications. The goal was to convey industrial precision and futuristic design elements. Regra aims to strike a balance between curves and straight edges, with sharp corners where they meet—just like the industrial designs that inspired it. On June 4th, 2021, I gave Regra a significant update. I replaced the reversed left quotation marks with proper quotes to avoid language issues, refined the outlines to fix some curve errors, and redesigned the Ø character. I also adjusted the vertical metrics for better cross-browser compatibility and removed some deprecated characters. Then on July 10th, 2022, I added italic styles, a capital eszett (ß), and new currency symbols to further expand its usefulness. Looking back at Regra now, I'm pleased with how it captures that mid-2000s shift in design aesthetics. It's not just a font—it's a snapshot of a particular moment in industrial design history.

Relish Gargler

When I launched Relish Gargler on December 27th, 1999, I was aiming to create something that captured the energy and excitement of vintage gaming graphics. The result was this bold, angular octagonal techno typeface that really evokes that retro arcade aesthetic. One of the unique features of Relish Gargler is the way it uses unusual octagonal shapes. The sides and tops are shorter than the diagonal parts, which gives it a distinctive look that sets it apart from other octagonal fonts. Now, let's talk about that name. I'll be honest—the name “Relish Gargler” is completely and utterly disgusting. And that's kind of the joke. There's absolutely nothing about this high-tech looking typeface that says “relish gargling”. It's just a funny juxtaposition of this sleek, techno design with the gross image of someone happily gargling a mouthful of relish. Interestingly enough, this wasn't my only foray into gargling-related font names. About 15 years later, I made another font called “Gargle”. On July 20th, 2021, I gave Relish Gargler an update. I improved the OpenType fractions feature to support longer numerators and denominators, removed some deprecated characters, and flipped the reversed left quotation marks. For many years, Relish Gargler was available with a free commercial use desktop license. In April 2024, I decided to place it in the public domain.

Remissis

When I released Remissis on July 19th, 2016, I was on a mission to bring back something we'd lost in the transition to digital fonts: the subtle beauty of near-horizontal lines. For decades, typeface designers had been avoiding these almost-horizontal lines due to limitations in digital rendering systems. The hinting process in fonts would snap these lines to a completely horizontal position at certain sizes, losing that delicate

subtlety. But I figured, hey, it's the mid-2010s. We've got 4K monitors, retina displays on phones and tablets—why are we still constrained by old limitations? So I decided to experiment with creating a typeface that embraced these very subtle, near-horizontal lines. Remissis is the result of that experiment. It's a sans-serif typeface that balances casual and refined aesthetics, featuring off-grid letterforms with delicate horizontal angles. The goal was to convey softness and naturalness without appearing overly playful. I designed Remissis in seven weights with italics, offering versatility for various design applications. The near-horizontal lines give it a unique character that sets it apart from more traditional digital fonts. Now, I did run into some technical challenges. In Windows, even with hinting turned off and in full smooth mode, those near-horizontals would still snap to horizontal. But on most other displays, and even in some Adobe applications on Windows, those subtle, fuzzy near-horizontal lines remain intact. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, and Extra-Light changed to Thin. Looking back at Remissis now, I'm proud of how it turned out. It's a typeface that pushes back against the limitations of digital rendering, embracing the subtle imperfections that can make a font feel more natural and organic.

Renju

When I launched Renju on August 23rd, 2009, I was experimenting with textures and expanding on my earlier work. Essentially, Renju is an evolution of my Gomoku typeface, but with a lowercase set and a rubber stamp texture effect added to give it more character. I was pretty pleased with how the texture turned out. It gave the casual sans serif letterforms a worn, stamped look that I thought could be interesting for certain design projects. However, sometimes what we think will be appealing as

designers doesn't always match up with what the market wants. To be completely honest, Renju was never a big seller. In fact, from its launch until I placed it in the public domain in November 2022, it sold approximately...well, zero copies. It's not that it's a bad typeface—I still think it's good—but it just didn't have that special something that made people want to open their wallets for it. In retrospect, I think the all-caps Gomoku version is probably more versatile and useful than this highly detailed, textured version of Renju. The texture, while interesting, might have limited its applications. Despite its lack of commercial success, I still see potential in Renju. Now that it's in the public domain, I'm hoping that some designers will discover it and find good uses for it.

Report

When I introduced Report on November 7th, 2005, it was my attempt to create a better version of my earlier typeface, Primer. I wanted to design a geometric sans-serif that captured the essence of handwriting practice worksheets while prioritizing legibility. The goal was to create a typeface that could be used in educational materials, particularly for teaching young children how to write. I focused on simple yet distinctive letterforms that would be easy for kids to recognize and replicate. What's interesting about Report is how it's evolved over time. As more teachers and educational publishers started using it, I received numerous requests for alternative characters. You see, different educators have various preferences for how letters and numbers should be formed. For example, some teachers prefer the number 9 with a diagonal stem, while others want a vertical stem. The uppercase J might have a bar serif on top, or not. The lowercase q could have a straight descender or one with a curl. To accommodate these preferences, I've been adding more and more alternate characters over the years. On May 12th, 2021, I gave Report a significant update. I improved the stylistic alternates feature for

better accessibility in applications like InDesign, refined the design of S and s, and removed some deprecated characters. I also fixed some curve errors that were causing minor graphic issues and added support for longer fractions and prime marks. Looking back at Report now, I'm pleased with how it's become a go-to font for educational materials.

Report School

When I released Report School on September 4th, 2008, it was essentially a square-ended variant of my earlier Report typeface. The goal was to maintain the same focus on legibility that made Report successful but offer a different aesthetic option for educators and publishers. Report School features the same basic structure as Report, but without the rounded ends. This gives it a slightly more formal, technical look while still being approachable enough for educational materials. What's interesting about Report School is how it's evolved separately from its rounded counterpart. As with Report, I've received numerous requests from educators and publishers for alternative characters. However, because I treat these as separate projects, the set of alternatives for Report School isn't always in sync with those for Report. The font includes features like tabular numerals and primes, which make it particularly useful for educational and technical documents. These details can be crucial when aligning numbers in columns or indicating measurements. On May 12th, 2021, I gave Report School a significant update. I improved the stylistic alternates feature for better accessibility in applications like InDesign, refined the design of S and s, and added nut fractions and an alternative β (Eszett). I also enhanced the OpenType fractions feature to support longer numerators and denominators.

Restore

When I launched Restore on December 29th, 2010, it had an interesting journey behind it. Originally, I set out to create a Star Wars-inspired typeface, but with a twist. Instead of just mimicking the Star Wars logo, I wanted to dig deeper into its origins. I researched the influences behind the Star Wars logo and discovered its roots in early 20th century German design, particularly in tractor company logos and signage. This fascist-era aesthetic had a strong impact on the original Star Wars branding. So, I immersed myself in German source material from that period. The result was Restore—a headline typeface that features geometric structures with visual adjustments for balance, interlocking letterforms, and comes in seven weights. It's designed for creating striking, industrial-style designs that evoke that early 20th century German aesthetic. Initially, I called it R6D8, as a nod to Star Wars droids. However, a couple of years later, after Disney acquired the Star Wars franchise, I had a conversation that made me reconsider. Out of caution, I decided to change the name to something completely unrelated to Star Wars—hence, “Restore.” Interestingly, most people probably wouldn't associate Restore with Star Wars now. It's more likely to be seen as a cool, old-fashioned typeface with a slightly authoritarian vibe—which, in a way, is exactly what it's meant to be. On June 25th, 2021, I updated Restore. I removed some deprecated characters, fixed inconsistencies, adjusted the width of the ellipsis, and replaced the reversed left quotation marks with proper quotes to avoid language issues. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, and Extra-Light changed to Thin. I also added a section (§) symbol to enhance functionality. Looking back at Restore now, I'm pleased with how it turned out. It's not just a Star Wars-inspired font, but a typeface that captures a specific moment in design history. It's a reminder that typography often has deeper roots than we might initially

realize, and that exploring those roots can lead to interesting and unexpected places.

Reversal

When I released Reversal on March 9th, 2010, I was looking to shift gears a bit from my previous work. Up to that point, I had been creating very squarish superelliptical typefaces, but with Reversal, I wanted to explore a softer, rounder aesthetic. The inspiration for Reversal came from the sleek contours of contemporary vehicles and appliances. I aimed to capture that modern, streamlined look in a typeface. Instead of sharp squares, I went for forms that were more like slightly squished circles. The result is a clean, futuristic look that still maintains a friendly, approachable feel. I really focused on creating smooth edges to give Reversal that soft, squishy, and friendly appearance while still keeping it ultra-modern. It was my way of balancing the cutting-edge with the approachable. On June 25th, 2021, I gave Reversal a significant update. I removed some deprecated characters, adjusted the width of the ellipsis, and replaced the reversed left quotation marks with proper quotes to avoid language issues. I also improved the OpenType fractions feature, added prime marks, and refined the outlines to fix some curve errors that were causing minor graphic problems. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline. Looking back at Reversal now, I'm pleased with how it turned out. It represents a moment in my design journey where I was exploring new forms and pushing myself to create something that felt contemporary and fresh.

Rexlia

When I introduced Rexlia on June 2nd, 2008, I was on a mission to incorporate contemporary industrial design into my typefaces. The inspiration struck me in an unexpected moment—I was walking down the sidewalk when a Hummer H2 drove by. Now, these vehicles might be considered eyesores due to their size, but I was struck by their sleek, consumer-oriented design that still maintained a military aesthetic. The H2, unlike the original Hummer, had these straight lines and a more refined look that caught my eye. I decided to take a closer look at these vehicles and use them as the basis for Rexlia. The result is an industrial headline typeface that features sleek, modern octagonal letterforms with rounded edges. It's designed to evoke the rugged, mechanical aesthetic of military vehicles, particularly the Humvee, while still feeling contemporary and refined. Rexlia comes in seven weights, offering flexibility for designers who need that tough, industrial look in their projects. The goal was to create a typeface that could harmonize with contemporary devices and designs, bridging the gap between military toughness and modern sleekness. Over the years, I've made several updates to Rexlia to keep it current and address user needs. On June 25th, 2021, I removed some deprecated characters, improved the OpenType fractions feature, replaced the reversed left quotation marks, and added prime marks. I also updated the stylistic alternates feature for better accessibility and added alternative A accented characters. More recently, on March 14th, 2023, I gave Rexlia another update. I added new kerning, enhanced the line quality, addressed some issues with lighter weights, and added the symbol for the Indian rupee. I also updated the menu names to improve compatibility and sorting in current typeface menus. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, and Ultra-Light changed to Thin. This update also introduced new Oblique styles,

adding even more versatility to the family. Looking back at Rexlia now, I'm pleased with how it captures that blend of military toughness and modern design.

Rimouski

When I released Rimouski on November 12th, 2005, I was looking to put my own spin on the popular Avant Garde Gothic look that was still prevalent in the mid-2000s. I wanted to create something that was geometrically pure, but with a softer, more refined appearance. The result was a rounded geometric typeface featuring perfectly crafted letterforms with soft, precise points. To add a unique touch, I incorporated some of my own quirks into the design, like the little gap in the K. However, I was aware that when you're working with pure geometric forms, there's only so much you can do to differentiate your work—after all, a circle is a circle, no matter who draws it. Initially, Rimouski was released with just two styles—regular and bold. Later, when I expanded the weights, I decided to make the semi-bold style free. One of the fun features I added to Rimouski is the OpenType “stylistic alternates” function. This allows users to generate oddly angled characters, adding a quirky twist to the otherwise sophisticated design. It's a little surprise element that designers can play with to create unique looks. The name “Rimouski” comes from a beautiful town in Quebec that I visited around the time I was creating this typeface. It seemed fitting to name this refined, yet slightly quirky font after a place that had left such a positive impression on me. Over the years, I've made several updates to Rimouski to keep it current and address user needs. On May 12th, 2021, I improved the stylistic alternates feature, adjusted the left quotes, enhanced the OpenType fractions feature, and refined the outlines. I also removed some deprecated characters and precomposed fractions. More

recently, on July 11th, 2022, I added italic styles, a capital eszett (ß), and currency symbols. I also adjusted some ligatures in certain styles.

Rina

When I released Rina on June 3rd, 2000, I was trying to jump on a trend that, looking back, I was probably about 6 years too late to. I'll be honest—this typeface is a bit embarrassing for me. The idea was to do what Neville Brody had already done so successfully—hacking up classic typefaces and making them look cool. I took elements of Bodoni and applied a sort of Frankenstein technique, chopping up pieces and slapping them together to create letterforms that were a bit different from the obvious. But in retrospect, I think it looks pretty corny. I'm not really happy with how it turned out. Frankly, Rina is one of those works that I wish I could just sweep under the carpet. It's a reminder that not every experiment in typography is going to be a success, and sometimes we miss the mark on trends. That said, I can see how it could still be useful in certain contexts. In the 2010s, I did a major cleanup on Rina, fixing it up to make it a little more usable. I figured if it's out there, it might as well be the best version of itself it can be. Rina was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain.

Rinse

When I launched Rinse on July 5th, 2007, I was aiming to create a vintage t-shirt typeface that stood out from the crowd. Instead of basing it on the ubiquitous Cooper Black, I decided to use the less common Goudy Heavyface Italic as my inspiration. I figured this would give Rinse a more interesting and charming character. The process of creating the vintage t-shirt texture was quite involved. I wanted to achieve an authentic look, so

I did some hands-on research. I used a rubber roller to paint fabric, then left it out in the sun to age naturally. After that, I crinkled it up to simulate the wear and tear of a well-loved t-shirt. This scanned texture is what gives Rinse its realistic vintage appearance. Rinse features a rough and ready look designed to evoke a sense of nostalgia. To enhance this vintage feel and break up any monotony, I included letter pair ligatures. These little details help create a more authentic, worn appearance.

Riot Act

When I introduced Riot Act on August 6th, 1997, I had a pretty specific and, well, gross idea in mind. I wanted to create a typeface that looked like it was made of monster guts. I started by drawing the letterforms in pencil and then scanning them. The problem was, the original scan was really rough. It resulted in a mess of mangled vectors that was just impractical to clean up properly. Fast forward to the 2010s, and I decided to revisit Riot Act. Instead of trying to clean up those messy curves, I took a different approach. I rebuilt the letterforms using sharp little straight lines. But this approach actually had some benefits. It allowed me to close some of the shapes, making them easier to fill in for people who wanted to color them. It also made the overall look more consistent. The name “Riot Act” comes from a song by Elvis Costello and the Attractions. Riot Act was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain.

Robokoz

When I released Robokoz on October 11th, 1997, I’ll be the first to admit that it wasn’t my finest hour in type design. This typeface was, to put it bluntly, pretty lazy. I created Robokoz using a drawing tablet with a nib setup in Fontographer. While some of my 1997 typefaces had real effort

put into them, this one...well, it didn't. It's just lousy, and looking back, it's a crying shame how bad it turned out. The name "Robokoz" comes from a friend of mine, Robert Kozliner. His nickname is Robokoz, and honestly, he deserves a much better font than this disaster! I feel bad that his cool nickname is attached to such a subpar creation. Robokoz was initially released with a free commercial use desktop license, and in August 2020, I placed it in the public domain. But I'll be honest—I'm not sure anyone could improve it enough to make it even slightly useful.

Romantic Jets

When I released Romantic Jets on May 19th, 2011, I was exploring the intersection of brutalist architecture and typography. The main feature I wanted to highlight was the peculiar index holes—those little square dots that give the font its unique character. The typeface draws inspiration from the stark, uncompromising aesthetics of brutalist architecture. It features sharp edges and unconventional shapes, using negative space in creative ways to convey a sense of industrial design and futuristic aesthetics. Looking back, I can see that while the index dots are interesting, the rest of the typeface might be considered a fairly standard techno font. It's a reminder that sometimes, even when we're aiming for something unique, we can end up with elements that feel familiar. On June 18th, 2021, I gave Romantic Jets a significant update. I removed some deprecated characters and superfluous ligatures. I also replaced the reversed left quotation marks with proper quotes to avoid language issues, improved the OpenType fractions feature, and updated the stylistic alternate A feature for better accessibility in applications like InDesign. Reflecting on Romantic Jets now, I see it as an interesting experiment in bringing architectural concepts into typography. While it might not have broken new ground in every aspect, those square index dots do give it a distinctive character that sets it apart.

Rothwell

When I introduced Rothwell on May 30th, 2001, I was deep into creating modular typefaces. This one was my attempt at an astro-militaristic unicas headline font, and I really wanted to push the boundaries of that style. The key feature of Rothwell is its use of that capsule shape that shows up in a lot of my typefaces. But with this one, I wanted to exaggerate it, really leaning into that dumpy 1990s look that I was so fond of back then. The result is a typeface with stark, modular letterforms and an icy line treatment that gives it a distinctive futuristic military precision. Originally, Rothwell came in two versions: Regular and Army. A few years after the initial release, I created an octagonal version and called it Rothwell Army. This variety allowed designers to choose the level of militaristic feel they wanted in their work. The name “Rothwell” comes from my best friend, Scott Rothwell. It’s always fun to name typefaces after people who are important to you, and this was my little tribute to our friendship. On February 3rd, 2022, I gave Rothwell a significant update. I revised the spacing and kerning, redesigned some characters, and made the lowercase and uppercase identical. I also added OpenType fraction, inferior, and superior features, expanded language support, and included more punctuation and currency symbols. The accents got a redesign too. Rothwell was initially released with a free commercial use desktop license, and in April 2024, I decided to place it in the public domain.

Rukyltronic

When I released Rukyltronic on September 19th, 2012, I was diving deep into the nostalgic world of 1980s science fiction computer games. This synthetic bitmap font wasn’t based on any specific computer typeface, but rather inspired by a broader trend I noticed in British video game lettering from that era. I had been looking at samples of Sinclair and

Spectrum video games from the 1980s, and something caught my eye. Many of these games were made by young programmers and designers, and they often used a similar kind of futuristic look for their lettering, characterized by angled corners. It was this DIY, lo-fi futurism that I wanted to capture with Rukyltronic. The font features variable gaps and a retro digital aesthetic that really embodies that early computer game look. To maintain an authentic low-resolution appearance, I limited the kerning to full pixel increments. This decision was crucial in preserving that genuine bitmap feel.

Rustproof Body

When I launched Rustproof Body on January 13th, 1999, it was inspired by a daily encounter with a piece of automotive history. On my way to work, I would regularly pass by an old DeLorean parked in a lot, and I couldn't help but be fascinated by its cool logo and badge. The catch was, I created this typeface purely from memory. I didn't have any samples of the actual DeLorean car logo to reference, which led to some interesting results. Looking back, I realize that if someone wanted to create a more authentic version, it would be fairly easy to do, given how modular the original design is. I think my version of Rustproof Body turned out okay, but it's important to note that it's not an authentic representation of the DeLorean car logo. It's more of an interpretation, filtered through my memory and design sensibilities. While I believe it looks pretty good in its own right, it doesn't accurately replicate the real logo. One thing I do regret is the name. "Rustproof Body" implies a direct connection to the DeLorean, which might set up false expectations for users. In hindsight, I wish I had chosen a different name that didn't so strongly suggest a link to the specific car brand. Rustproof Body was initially released with a free commercial use desktop license. In

November 2022, I decided to place it in the public domain, making it freely available for anyone to use.

Sad Films

When I released Sad Films on May 26th, 1997, I was deep in the techno aesthetic of the 1990s. Looking back, I can see that it's very much a product of its time—for better or worse. The typeface has a distinct slant to it, which was part of that 90s techno look. There was an earlier version called Bad Films that had little round notches in the letters, but I eventually removed those as they didn't really add anything to the design. In the 2010s, I did try to refine Sad Films a bit more, but I'll be honest—there's only so much you can do with a typeface that, in my opinion, just isn't very good to begin with. It's a reminder that not every design is going to be a winner, and that's okay. The name “Sad Films” comes from a song by the new wave band New Musik. It's an interesting contrast to the techno style of the font, which adds a bit of intrigue to its identity. Sad Films was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain.

Salsbury

When I launched Salsbury on May 23rd, 2006, it was actually the result of an interesting detour in my design process. I was originally developing fonts for closed caption television sets, trying to comply with FCC regulations that required a script font. However, the guidelines weren't very specific about what constituted a “script” font. So, I started experimenting with different ideas. One of these experiments was inspired by Dom Script, a popular brush lettering-style typeface that's been widely used since the 1950s. But I had to approach it in a unique way due to the constraints of closed captioning systems. Instead of

actually drawing Salsbury with a brush, I constructed it using polygons. This method was chosen to simulate a brush look while ensuring clarity on low-resolution, fuzzy displays. Throughout the design process, I was constantly checking it in a preview window with white lettering on a black background to make sure it would work for closed captioning. Interestingly, in the end, I ended up using a completely different type of font for the closed captioning project. But I didn't want to throw away this creation, so I decided to release it as a standalone typeface. I named it Salsbury, after the delicious Salisbury steak (with a slight spelling variation).

Sandoval

When I introduced Sandoval on February 8th, 2001, it was essentially a modification of my earlier Sofachrome typeface. I narrowed the capital letters, added a lowercase set, applied a significant slant, and cut a slice into each letter with a little bar. Looking back, I don't think Sandoval really offers anything that Sofachrome didn't already have. The lowercase set, in particular, doesn't add much value to the design. As a result, it was never very popular. Sandoval was initially released with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Sappy Mugs

When I released Sappy Mugs on February 25th, 2004, it was a fun little side project that came from my work in the video game industry. I used to doodle on whiteboards all the time, drawing silly and sometimes slightly offensive sketches—like a cat puking, for instance. One day, I decided to take that same energy to my drawing tablet. I sketched a bunch of fun little doodles and compiled them into a dingbat font. At first, I just

uploaded it as a secret on my website, kind of like an Easter egg for anyone who might stumble upon it. A few years later, I decided to release Sappy Mugs on free font sites. It's not particularly special or groundbreaking—it's just a collection of quick, silly sketches similar to what I'd do on whiteboards at work. Sappy Mugs was initially released with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Sarasori

When I released Sarasori on July 3rd, 2006, it was the result of an interesting experiment. I used my font software's blend tool to create what I like to call "Frankenstein monstrosities." This particular typeface seems to be a mix of Regra with something else, though I'm not entirely sure what. Usually, these blend experiments result in a bit of a mess, but with Sarasori, something interesting emerged. I ended up redrawing the whole thing, refining those interesting details that the blend had produced. This process allowed me to come up with ideas I might not have thought of otherwise. Sarasori features rectilinear display and technical serifs, aiming to convey precision and surrealism. It blends elements of modern architecture and high-tech industrial design, resulting in a typeface that's suitable for projects requiring a futuristic, industrial aesthetic. Over the years, I've made several updates to improve its functionality and expand its character set. On June 4th, 2021, I updated Sarasori to replace the reversed left quotation marks with proper quotes, remove some deprecated characters, add prime marks, improve fractions, and adjust vertical metrics for better cross-browser compatibility. Then on July 9th, 2022, I added italic styles and included more currency symbols. Looking back, I actually like Sarasori better than Regra. I think it has some interesting little details that give it a unique character. One of my favorite memories associated with Sarasori came

about a year after I made it. I was in Montreal and saw it used on a restaurant sign. While I'd seen my fonts used on signage before, it was rare to see one of my commercial fonts, especially a recent one that hadn't sold particularly well, used in this way. It was a really cool moment, and it made me happy to see Sarasori out in the wild like that.

Saved by Zero

When I introduced Saved by Zero on May 17th, 1998, I was drawing inspiration from a very specific source—the headlines of Omni magazine, a science fiction and fantasy publication that had a distinctive visual style. The typeface features unique, worm-like letterforms designed to create a futuristic, technological feel. My goal was to capture the essence of retro sci-fi aesthetics, particularly that cool, cutting-edge look that Omni was known for. Now, I'll be the first to admit that someone could probably create a more authentic version of the custom typeface used in Omni. The original font in that magazine was just so cool that no matter what you do, it's hard to match. But I think Saved by Zero works okay as a techno font in its own right, even if it's not a perfect recreation. The name "Saved by Zero" comes from a song by The Fixx about Zen meditation. It seemed to fit the otherworldly, mind-bending feel of the font. On July 20th, 2021, I gave Saved by Zero an update. I flipped the reversed left quotation marks and improved the OpenType fractions feature to support longer numerators and denominators. Saved by Zero was initially released with a free commercial use desktop license, and in April 2024, I decided to place it in the public domain.

Sayso Chic

When I launched Sayso Chic on March 29th, 2005, it was the result of an interesting commission job. A company called Sayso, based in Ottawa,

was creating portable LED pixel signs—the kind with scrolling text that you often see in retail establishments. Their unique selling point was that these signs were portable, battery-operated, and could be edited using a built-in light pen. Sayso approached me to design a font for their signs. During our phone conversation, I shared some ideas I had been mulling over about pixel fonts. I had noticed that most scrolling LED signs used the same font, which I found a bit frustrating. My concept for Sayso Chic was to create a typeface with very wide capital letters and very narrow lowercase letters. I thought this contrast would look more interesting when scrolling across the display. I also wanted to give it a somewhat calligraphic style, to set it apart from typical LED fonts. The design process was influenced by my observations of LED displays, which were ubiquitous in the 2000s. I saw an opportunity to create something that would stand out and potentially improve the visual appeal of these signs. As payment for this project, Sayso sent me some cool little LED displays. I had fun playing with them in my living room for a while before eventually giving them away. It was really neat to be able to draw on the display with the light pen. The name “Sayso Chic” (a play on “C’est so chic”) is admittedly very corny, but it was what the client wanted. Sometimes in design, you have to go with the client’s preferences, even if they’re a bit cheesy! Sayso Chic was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain. Looking back at Sayso Chic now, I see it as an interesting experiment in pixel typography. It’s a reminder of a specific moment in display technology and an attempt to bring a bit more personality to LED signage. While it may not be used for its original purpose anymore, it still has that distinct early-2000s pixel aesthetic that could be useful for certain retro-inspired designs.

Scheme

When I released Scheme on March 27th, 2008, I was drawing inspiration from an unexpected source—not the type produced by typewriters, but the lettering on their key caps. I noticed that many typewriters, and even early computers, used a similar kind of rounded sans-serif technical style for their key labels. My goal with Scheme was to capture that technical look, but with a twist. I wanted to make it friendlier, especially in the lowercase letters. The result is a typeface that has a bit of a split personality—the uppercase letters maintain that technical, vintage typewriter key feel, while the lowercase letters have a bouncier, more playful character with some cute curls. Scheme features soft, inviting letterforms designed to convey a friendly yet professional tone. It's a balancing act between the mechanical precision of vintage technology and a more approachable, modern sensibility. I initially released Scheme in four weights, offering versatility for various design applications. On July 3rd, 2022, I gave Scheme a significant update. I added italic styles, which expanded its range of use. I also improved the weight balance of fractions, superiors, and inferiors to better match the rest of the characters. The OpenType fractions feature was enhanced to support longer numerators and denominators. In November 2024, I reorganized the weight system for better clarity - Book became Light, and Light was renamed to Extra-Light, creating a more intuitive progression. Looking back at Scheme now, I'm pleased with how it turned out. It manages to evoke that vintage technical feel while still feeling fresh and friendly.

Screengem

When I released Screengem on October 18th, 2000, I was drawing inspiration from a very specific design trend. I built it using pieces of my Sui Generis typeface, but with a goal to capture that bouncy, unique-case

font design that was so popular in the 1960s. This style had seen a big resurgence in the late 1990s and early 2000s, especially in children’s cartoons, toys, and other media. It was part of that Y2K aesthetic that was everywhere at the time. I wanted Screengem to have that playful, retro feel, but with its own original twist. I’m pretty happy with how it turned out—it’s not based on any specific existing font, which gives it a unique character. What’s interesting is that despite being designed to capture a very specific moment in typography and pop culture, I think Screengem still holds up well even in the mid-21st century. It’s got that timeless quality that good design can sometimes achieve. Screengem was initially released with a free commercial use desktop license, and in November 2022, I decided to place it in the public domain.

Scritzy X

When I introduced Scritzy X on February 15th, 1996, it was one of my very first attempts at creating a font—if not the very first. Looking back, it’s a bit of a wild ride. I remember using the grid feature in my font software and applying a slant to create Scritzy. My goal was to make something completely unique, unlike anything else out there at the time. I wanted it to look like broken machine parts or the kind of functional but unattractive components you might find inside a device—think of the ugly yet essential parts inside a VCR. The original version didn’t have the “X” in its name and featured a slant. Years later, in the 2010s, I revisited Scritzy. I created an upright version without the slant, beefed up some of the spindly parts, added accents and more characters, and generally tried to improve it. But “better” is relative here—Scritzy is, by design, an ugly font. Interestingly, one of the first things I did with Scritzy was to extrude it in 3D at work, add some chrome effects, and print it out. I thought it looked pretty cool in 3D, even if it doesn’t look like much on its own. Scritzy X was initially released with a free commercial use desktop license and

later placed in the public domain. Looking back at Scritzy X now, I see it as a starting point in my journey as a type designer. It's raw, it's weird, and it's certainly not conventionally attractive. But it represents that early experimentation, that desire to create something completely different.

Scrubby

When I launched Scrubby on July 31st, 2007, I was aiming to recreate a very specific piece of typographic history—the Bookman Italic font that was ubiquitous in the 1970s. This font was everywhere back then, but had strangely disappeared from the digital landscape. Creating Scrubby was quite a process. I started by building an entire Bookman Swash font from scratch, as there wasn't a digital version available at the time. I scanned old font catalogs, traced and cleaned up the letters, and added missing characters like punctuation and accents. But my goal wasn't just to recreate Bookman Swash Italic—I wanted to give it a fuzzy, antique feel. So after creating a clean version, I rendered it in Photoshop and added effects to make it look extra vintage. Scrubby features wild swashes and alternate versions of letters, which are automatically substituted based on context in OpenType-aware applications. This gives it that playful, 70s aesthetic that I was aiming for. On August 27th, 2021, I updated Scrubby. I adjusted the width of the ellipsis character, improved the OpenType swash feature, and assigned Unicode values to alternate characters for easier access. The name “Scrubby” is a nod to the 1970s—it's a reference to GWG Scrubbies jeans that many kids, including myself, wore back then. I'm very happy with how Scrubby turned out. While it's not meant to compete with Mark Simonson's clean version (Bookmania), it serves a different purpose. Sometimes designers want that fuzzy, vintage look, and Scrubby delivers that. In fact, I often direct people looking for a clean version to Mark's excellent Bookmania.

Send Cash

When I released Send Cash on January 23rd, 1998, it was one of my early creations under the Typodermic brand. The process of creating this typeface was quite interesting—I actually started with my Axaxax typeface, stretched it out, and joined the broken parts. Then I took it into Photoshop and added a ton of distortion. The result was a grungy techno font, which at the time was somewhat uncommon. While there were plenty of grungy fonts around, they were usually based on classic typefaces. I felt Send Cash was unique because it looked like something grungy from the future rather than the past. Of course, in the years since its release, this style has become much more common. Now, about that name...I'll be the first to admit that "Send Cash" is probably one of my worst naming choices. Was I expecting people to actually send me cash in the mail? It's terrible, really. And no, nobody did send me cash, unfortunately. Send Cash was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain.

Senior Service

When I released Senior Service on June 13th, 1997, it was inspired by my work on a video game called Dark Colony. I had been creating menus for the game that were meant to look like futuristic spaceship control panels, complete with tiny pixel writing and technical bafflegab to add authenticity. The process of creating Senior Service was quite interesting. I started by building a three-pixel high lettering in the game, which I really liked. When I decided to turn this into a font, I built it as a pixel font, brought it into Photoshop, scaled it up, added a blur effect, and then sharpened it. This process gave Senior Service its distinctive cyberpunk look. The result was a techno/industrial headline typeface that aimed to

convey a sense of technological innovation. It features bold, futuristic letterforms designed to make a strong impact in designs. The name “Senior Service” comes from a song by Elvis Costello and the Attractions. It doesn’t relate to the design at all—I was just really into Elvis Costello at the time, as a big box set of his work had just been released. On July 20th, 2021, I gave Senior Service a significant update. I adjusted vertical metrics, refined outlines and spacing, redesigned accents, and added more language support. I also improved the OpenType features and added prime marks. Senior Service was initially released with a free commercial use desktop license, and in April 2024, I decided to place it in the public domain. Looking back at Senior Service now, it’s still one of my favorites from 1997. While it never became hugely popular and I can’t recall any notable uses of it, I still think it looks cool, even if it’s not the most readable font.

Sewn

When I introduced Sewn on February 7th, 2008, I was aiming to create a typeface that accurately mimicked mechanically embroidered letters. The process of creating Sewn was quite interesting and involved some problem-solving along the way. I started with my Doradani typeface as a base. I brought it into Adobe Illustrator and applied a squiggle effect to simulate the look of sewing machine stitches. However, I quickly realized that this approach had a major flaw: when scaled, the results looked unrealistic. You’d end up with large letters with thick, squiggly thread next to small letters with impossibly thin thread. To solve this problem, I created different versions of the font with variable density. This allowed me to maintain the illusion that the same thread was being used across all sizes. The result is a typeface that comes in four sizes: small, medium, large, and extra-large, each with carefully balanced thread thickness and stitch density. To enhance the handcrafted appearance, I included letter

pair ligatures. These help create a more natural, seamless flow between characters, just as you'd see in real embroidery. On June 25th, 2021, I updated Sewn to improve its functionality and address some issues. I removed deprecated characters, fixed an inconsistency between the space and non-breaking space characters, and replaced the reversed left quotation marks with proper quotes to avoid language issues.

Sexsmith

When I released Sexsmith on May 30th, 1999, it was part of my experimental phase using a Palm Pilot PDA to draw fonts. This unique process led to some interesting and unconventional design choices that I might not have made if I were drawing on a regular screen, or on paper. Sexsmith is a slab serif typeface inspired by late nineteenth-century styles. It features long-shanked letterforms with cottage-style slab serifs and homespun curves, aiming to convey a rustic, down-to-earth feel in designs. The original version of Sexsmith was quite uneven—the character widths and weights varied, and some letterforms didn't quite make sense together. For example, the lowercase 'p' had a curl that went to the left and often collided with other characters, and the serif on the lowercase 'd' was oriented in an unusual way. These quirks gave it a certain appeal, but also limited its usability. In the 2010s, I decided to give Sexsmith a significant overhaul. I wanted to maintain its rough, handcrafted nature while making it behave a bit better typographically. I straightened out some of the glitchy vectors, made things more consistent, and generally tried to make it make more sense without losing its unique character. On June 18th, 2021, I updated Sexsmith again. I fixed some inconsistencies, improved the OpenType fractions feature, replaced the reversed left quotation marks, adjusted vertical metrics, and added prime marks. I also redesigned some characters, added numerical ordinals, and expanded language support to include most

Latin languages as well as Greek and Cyrillic. The spacing and kerning were completely redone. Sexsmith was initially released with a free commercial use desktop license, and in April 2024, I decided to place it in the public domain. The name “Sexsmith” comes from Canadian musician Ron Sexsmith, who I was really into at the time of its creation. Looking back at Sexsmith now, I see it as an interesting artifact of my creative process in the late 1990s. It captures that experimental spirit of working with new tools and embracing imperfections. While it’s been refined over the years, it still maintains that handcrafted, slightly off-kilter charm that made it unique in the first place.

Sheaff

When I launched Sheaff on July 16th, 2007, I was aiming to create something that blended two distinct eras of typography—the interlocking styles of the early 1970s and the soft, plastic forms of the Y2K era. It was an interesting experiment in combining two aesthetics that aren’t typically associated with each other. My inspiration came partly from Pricedown, a typeface based on a 1970s font famously used in “The Price is Right” TV show logo. I wanted to capture some of that interlocking functionality that made Pricedown so distinctive. But at the same time, I wanted to infuse it with the round, Y2K style look—even though that style was already starting to fade by 2007. Sheaff features elegant curves and playful shapes, designed to create intricate interlocking effects. I made it available in six weights and included a solid, counterless design option to give designers more flexibility. On June 18th, 2021, I updated Sheaff. I removed some deprecated characters, replaced the reversed left quotation marks with proper quotes to avoid language issues, and improved the OpenType fractions feature. Now, about the name—it’s a bit of an odd story. A woman asked me to name my next typeface Sheaff after her boyfriend. Ironically, they broke up right after I released the font.

In hindsight, I don't think it's a great name for the typeface. It doesn't really suit the design, and I think that might be one reason why it never really took off. The appeal of Sheaff isn't immediately obvious, and a more thematic name might have helped people understand what I was going for. Looking back at Sheaff now, I see it as an interesting experiment in combining disparate typographic styles.

Shifty Chica 2

When I launched Shifty Chica 2 on September 4th, 1998, it was actually a redesign of an earlier version that I had to pull off the shelves. The original Shifty Chica was made using someone else's font, which I realized wasn't a good practice. A couple of years after removing the original, I decided to completely redraw the typeface using chunky polygons. I didn't use any of the original curves or points—it was a fresh start, inspired by the concept of the original but built from the ground up. Shifty Chica 2 is a bold, serif typeface with curls. The inspiration for this design came from a poster for the movie "Foxy Brown". I wanted to create something with a similar vibe—bold, curvy, and a bit funky. However, looking back, I can see that there are some issues with the design. The swash curves, while interesting, can't really be turned off and tend to collide with each other. Some characters, like the lowercase 'a', have curls that don't make much sense and can cause problems when placed next to other letters. For example, that 'a' next to a lowercase 'y' results in an awkward collision. I'll be honest—the whole thing is pretty awkward and not as successful as I'd hoped. And the name? Well, it's not great either. Shifty Chica 2 was initially released with a free commercial use desktop license, and in August 2020, I decided to place it in the public domain.

Shlop

When I released Shlop on February 2nd, 1997, I was aiming to create a horror-themed typeface with a dripping, oozing effect. But I didn't want to start from scratch—I decided to base it on a classic design, specifically Morris Fuller Benton's Alternate Gothic from the early 20th century. The process of creating Shlop was quite meticulous. I scanned the font from an old font book and then traced over it with a mouse, carefully crafting each little drip with vector points. It wasn't hand-drawn in the traditional sense, but rather constructed in digital space. I was really surprised by how popular Shlop became, and how it's maintained that popularity over the years. I think its success was partly due to timing—when it was released, there weren't many dripping blood-style horror fonts available. The 1960s monster movie and horror comic aesthetic was experiencing a revival in the 1990s, and Shlop fit right into that trend. Over the years, I've released several updated versions of Shlop. The original had some messy vector points in the drips, so I've cleaned those up multiple times. In the 2010s, I decided to create a grunge version that looks like it's been rubber-stamped with not quite enough ink, adding another layer of spookiness to the design. Looking back at Shlop now, I'm still amazed by its enduring popularity. It's a reminder that sometimes, a relatively simple concept executed at the right time can have a lasting impact.

Shnixgun

When I released Shnixgun on May 11th, 2007, I was drawing inspiration from the venerable Franklin Card Gothic. My goal was to create a typeface that captured the inky, textured appearance of traditional metal type. The process of creating Shnixgun was interesting, and it involved a bit of clever reuse. I already had a similar style typeface called Biondi, so I used that as a base. I traced Franklin Card Gothic and placed it over

Biondi, which allowed me to easily incorporate accents and punctuation without having to redraw everything from scratch. However, this process led to a funny little quirk in Shnixgun. If you look closely at the letter ‘E’, you’ll notice it doesn’t quite match the rest of the font. That’s because I forgot to paste the new character over the old one for that specific letter. And because I can’t recreate the exact system I used to make the grunge effect, there’s no way to fix it now. So it’s just a funny little glitch that will stay with Shnixgun forever. On June 25th, 2021, I updated Shnixgun. I removed some deprecated characters, moved the horizontal bar to a different Unicode position, and adjusted vertical metrics for better cross-browser compatibility. The quirk with the letter ‘E’ serves as a reminder that sometimes, our mistakes can become part of a design’s character. It’s a little imperfection that makes Shnixgun unique and tells a story about its creation.

Shookup

When I introduced Shookup on December 14th, 2013, I wanted to create something that would bring a smile to people’s faces. The inspiration for Shookup came from an unexpected place—product packaging from the 1960s and early 1970s, particularly breakfast cereals. There was something about that era’s exuberant typography that I wanted to capture and reimagine for the digital age. One of my favorite elements in Shookup is the cathedral-shaped ‘A’ with its pointy top. I’d been itching to use that design for a while, and it finally found its home here. I’m particularly fond of how the round terminals work, especially the curl on top of the ‘S’—I think it adds a nice touch of whimsy. In OpenType-aware programs, Shookup showcases some of the cool capabilities of modern digital typography. Letters and numerals automatically jumble themselves, creating a lively, dynamic effect that’s different every time. The development process wasn’t without its challenges. Initially, I

designed Shookup with both uppercase and lowercase letters. However, as I worked on it, I realized the lowercase just wasn't hitting the mark. In the end, I made the call to transform it into an all-caps font, which I believe was the right decision. As for the name? Well, I couldn't resist a nod to that classic Elvis Presley tune, "All Shook Up." It seemed to capture the spirit of the font perfectly.

Should've Known

When I released Should've Known on October 19th, 1999, I was riding the wave of late 1990s nostalgia for vintage typography. The inspiration came from an unexpected place—the iconic lettering on Led Zeppelin's "Houses of the Holy" album cover. I wanted to capture that blend of Art Deco elegance and surrealist flair, but with a contemporary twist. The genesis of the design was the letter 'M'. Those pointy shapes reminded me of mosque architecture, and I found that intriguing. From there, I essentially extrapolated the rest of the alphabet, copy-pasting and tweaking until I had a full set of unconventional letterforms. Initially, I released Should've Known with a free commercial use desktop license. I wanted it to be accessible to designers looking for something with a unique flavor—not quite cowboy, not quite old poster, but with a distinct 1990s postmodern vibe. On July 20th, 2021, I gave Should've Known a significant update. I discontinued the shaded version—it just wasn't pulling its weight. I flipped the reversed left quotation marks. The ellipsis was too wide, so I trimmed it down to a more reasonable size. I also made some technical improvements. I adjusted the vertical metrics for better cross-browser compatibility. I overhauled the spacing and kerning, redesigned some characters, and added OpenType fractions, numeric ordinals, math symbols, and expanded language support. Come April 2024, I decided to place Should've Known into the public domain. It felt

right to let this typeface roam free after all these years. Oh, and the name? That comes from an Aimee Mann song.

Silentina

When I launched Silentina on April 26th, 2004, I was on a mission to capture the essence of silent film typography. As a typography enthusiast, I'd always been fascinated by those intertitles that brought Buster Keaton, Mary Pickford, Clara Bow, and Rudolph Valentino's unspoken words to life. Creating Silentina was quite a challenge. Back then, it was surprisingly difficult to track down the exact fonts used in those old movie intertitles. Many weren't available in digital form, so I had to dive into old metal type catalogs for reference. I particularly studied the intertitles from Buster Keaton's "The General" and "The Phantom of the Opera" with Lon Chaney. Silentina actually comprises two fonts: Silentina Movie and Silentina Film. For Silentina Movie, I based it on an old metal type called Pastel. Silentina Film, however, was trickier. I discovered that the original intertitles often mixed fonts—a practice common then but rare now. So, I combined lowercase Pastel with uppercase Della Robbia. One key aspect of Silentina's design was its intentional lack of sharpness. I wanted users to be able to drop it straight into their projects without needing to add a blur effect. This softness wasn't achieved through filters—I drew it that way from the start. It makes the font more plausible for DVD intertitles and helps prevent interlace flicker. I also made the serifs deliberately vague, allowing them to pass for either Della Robbia's or Pastel's serifs. This ambiguity helps maintain the authentic feel of those original, slightly fuzzy intertitles. It's been gratifying to see Silentina pop up in actual films, including the 2011 hit "The Artist." In November 2024, I updated Silentina Film to fix an issue with the "A with ogonek" character and modernized the name tables for

better compatibility in font menus. It seems my efforts to recreate that silent film magic resonated with filmmakers and designers alike.

Silicone

When I released Silicone on May 12th, 2009, I was tackling a problem that didn't really exist—but that's what made it fun. The inspiration? Those ubiquitous silicone wristbands that were all the rage in the 2000s. You know the ones: “LIVESTRONG”, “What Would Jesus Do?”, and countless others. I thought, “What if there was a font designed specifically to be embossed in silicone?” My goal was to create a typeface that would mimic not just the look of silicone, but the feel of it too. I wanted soft, rounded shapes that somehow captured the essence of that smooth, pliable material. Everything about Silicone—from its sleek surfaces to its soft strokes—was designed to evoke that silicone-like quality. I developed Silicone as a sans-serif typeface with seven weights and accompanying italics. This extensive family reflected the trend of the late 2000s towards comprehensive typeface families, giving designers a wide range of options to play with. The overall design aimed to convey a sense of modernity and technological sophistication—fitting for a font inspired by those trendy tech-era wristbands. On May 25th, 2021, I gave Silicone a tune-up. Fixed some width inconsistencies, ditched obsolete characters, beefed up the fraction game, and trimmed that chubby ellipsis. Smoothed out some rough curves and swapped those quirky reversed quotes for proper ones—old-school quotes still lurking in Unicode if you're feeling nostalgic. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline. I also fixed an issue causing italics to malfunction in some applications, ensuring they work properly across all platforms.

Sinzano

When I introduced Sinzano on July 29th, 2005, I was riding the OpenType wave. This new technology was finally hitting the mainstream, opening up exciting possibilities for digital typography. Sinzano was my nod to the interlocking letterforms of the 1960s and 1970s jazz and lounge album covers. Back then, skilled professionals would manually arrange phototype characters to create those funky, interlocking designs. But with dry transfer lettering taking over in the 1980s, these complex designs fell out of favor—too many characters to fit on a plastic sheet. Enter OpenType. Suddenly, we could create digital fonts with hundreds of interlocking characters, and I wanted in on that action. Sinzano was one of the first out of the gate. I crafted Sinzano in three styles: a slender, slightly flared headliner, and a broader, rounder companion. The flared serif version was my favorite—pure 1960s Frank Sinatra cool. But I also shaved off those serifs for a sans-serif alternative, giving designers more options. In the early 2010s, I added Sinzano Display to the family. It's a bit of an odd duck—an interlocking font that doesn't quite match the original Sinzano style. There's a long story behind its addition (some of it under NDA), but let's just say it was a contractual obligation. I've considered separating it, but after all this time, it's become part of the Sinzano ecosystem. On June 18th, 2021, Sinzano got a quick tune-up. Ditched some obsolete characters and precomposed fractions, trimmed the fat on mathematical symbols. All in the name of a leaner, meaner file size. Looking back, Sinzano represents that exciting period when digital type was really flexing its muscles. It's a blend of retro cool and modern tech—my little tribute to the art of interlocking type.

Skeletor Stance

When I released Skeletor Stance on July 14th, 1998, it was the result of an unusual collaboration. A stranger reached out to me—I was pretty well-known in the free font scene back then—describing a typeface he'd seen in a dream. Intrigued, I decided to bring it to life. The result was this quirky, dot-based pixel font with a twist. The dots aren't just floating there; they're connected with a sort of colloidal gloopiness. It's simple, but unique. The name? It has nothing to do with He-Man. I just found the mental image of Skeletor standing akimbo amusing. Sometimes that's all you need for inspiration. Initially, I offered it with a free commercial use desktop license. In August 2020, I decided to place it in the public domain. Looking back, Skeletor Stance was never a chart-topper, but it represents a fun moment in my career—when dreams could become fonts, and gloopy dots could be typography.

Skirt

When I launched Skirt on August 28th, 2007, I was aiming to blend the best of two worlds: the proportions of a geometric sans with the warmth of a humanist style. I wanted to create something that felt soft and approachable, almost as if it were pen-drawn, without falling into clichéd feminine design tropes. Skirt comes in three weights with italics, featuring fluid forms that add a playful yet elegant rhythm to designs. The name reflects its feminine touch, but I was careful to keep it fairly serious and warm, avoiding the typical curves and curls you might expect. The typeface was part of a broader trend in the late 2000s towards friendlier, more approachable sans-serif designs. I think Skirt hit that sweet spot between sophistication and accessibility. On June 25th, 2021, Skirt got a quick makeover. Ditched some obsolete characters, beefed up the fraction game, and tweaked the stylistic alternates for broader app

compatibility. Adjusted vertical metrics for better cross-browser performance, and threw in some prime marks for good measure. No major overhaul, just some fine-tuning to keep Skirt looking sharp and working smoothly across platforms.

Skraype

When I released Skraype on January 11th, 2006, I was experimenting with distressing techniques. It's essentially a roughed-up version of another typeface I created called Doradani. The concept was simple: take Doradani and make it look a bit jumbled and scratched up. I wanted to give it that worn, slightly chaotic feel—like it had been through some tough times. Initially, Skraype wasn't a free font. I had it up for sale, but to be honest, it didn't exactly fly off the digital shelves. Nobody bought it. So, I figured why not just throw it into the public domain? At least then someone might get some use out of it. On June 4th, 2021, I gave Skraype a quick tune-up. Fixed a space character width issue, ditched the fi ligature and some obsolete characters, tweaked vertical metrics. Nothing major, just keeping it tidy. Come November 2022, I officially placed Skraype into the public domain. It felt right to let this scratched-up little typeface roam free.

Skrybylr

When I introduced Skrybylr on December 8th, 2000, it was more of a quick sketch than a polished typeface. To be honest, it's not my finest work—just a hasty attempt at a graffiti-style font that probably should've stayed in the sketchbook. Initially, I didn't even release it officially. I uploaded it as a secret link on the Larabie Fonts website, like a digital Easter egg for the curious. Then it vanished for a while, only to resurface later on a few free font websites. The name? Well, let's just say it's not my

proudest moment in font-naming history. “Skrybylr” doesn’t exactly roll off the tongue, does it? In August 2020, I decided to place Skrybylr in the public domain.

Skygirls

When I released Skygirls on January 27th, 2010, I was diving into the world of vintage script styles. Now, I’ll be the first to admit that script fonts aren’t my forte, but there’s something about those old metal type scripts that just fascinates me. Skygirls isn’t a revival of any specific font. Instead, it’s my attempt at a tightly wound, joined script that pays homage to classics like Herald, Signal, Hauser, Penflow, Veltro, Kurier, and Bison. I wanted to capture that sense of urgency and movement those fonts had. Is it easy to read? Absolutely not. But neither were the originals that inspired it. It’s more about the look, the feel—that cartoon-like parody of those classic scripts. It’s a typeface that says, “Don’t use me for body text, but boy, will I make your headlines pop!” On June 18th, 2021, Skygirls got a quick polish. Ditched some obsolete characters, beefed up the fraction game, swapped quirky quotes for proper ones, and smoothed out some rough curves. Nothing major, just keeping it ship-shape.

Sloe Gin Rickey

When I launched Sloe Gin Rickey on October 27th, 1998, I was experimenting with structured script typefaces. Named after a classic cocktail, this font was a bit of a mix—like its namesake. It shares DNA with two of my other creations: Deftone Stylus and Kleptocracy. You could say it’s a cousin to Deftone Stylus, with some of the same structural elements, but Sloe Gin Rickey decided to spread its wings—literally. I added some pretty wild wing-like flourishes to give it a distinct

personality. Initially, I released it with a free commercial use desktop license. But let's be honest, it never quite caught on like Deftone Stylus did. While Deftone Stylus went on to become a classic, Sloe Gin Rickey was...well, let's just say it was rightfully forgotten. On November 2022, I decided to place Sloe Gin Rickey into the public domain. I figured if anyone could find a use for this quirky, wing-adorned script, they should have at it.

Snasm

When I released Snasm on January 12th, 2013, it was a love letter to the modular letter shapes of the late twentieth century. Living in Japan since 2008, I'd become fascinated by the typography on retro video game packaging, especially the Super Famicom console box. The Super Famicom's custom font caught my eye, but I quickly realized there weren't many extra characters to work with. I scoured everything from Nintendo Satellaview to Handel Gothic for inspiration, but ultimately, I had to get creative. Most of Snasm is my own interpretation of that style, filling in the gaps with designs that felt true to the era. Snasm draws from a mix of influences—Donald Handel's instrumental designs, late 1970s to early 1990s aesthetics like the Pepsi and Nintendo logos. It's part of a broader trend in the 2010s of reimagining late 20th-century design. Interestingly, not long after Snasm's release, Hideo Kojima used it for his new company post-Konami. While I didn't get to chat with Kojima himself, his team sent me a box of cool swag. It was gratifying to see someone really get the video game vibe I was going for. In November 2024, I reorganized the weight system for better clarity - Book became Light, Light was renamed to Extra-Light, and Extra-Light changed to Thin. I also fixed some overlapping shapes on currency symbols to ensure cleaner rendering. The name? That's a nod to my early days in game development, working on SNES games with dev kits called SNASM.

Snidely

When I introduced Snidely on October 6th, 1997, I was still learning the ropes of typeface design. Looking back, it's a prime example of what not to do. I drew Snidely with a pen, scanned it, and traced it. Sounds simple enough, right? Well, the result was far from ideal. The curliness lacks flow, the characters collide in unappealing ways, and overall, it's just not very good. This font taught me a valuable lesson: you can't just draw a font from A to Z and call it a day. Each letter needs to be tested in context, and the entire set should be built so that all characters relate harmoniously. Snidely, unfortunately, misses the mark on all counts. Initially released with a free commercial use desktop license, I eventually placed it in the public domain in August 2020. Not that it matters much—I doubt anyone has ever used it for anything. It's just too clunky.

Snowa

When I released Snowa on August 23rd, 2007, it was the result of a happy accident. I was playing around with my font software's blending technique, mixing different fonts to create new ones. The result? Well, let's just say it was usable, but not exactly a masterpiece. Looking at this dumpy creation, I thought, "What if I covered it in snow?" It kind of looked like it was melting anyway, so why not lean into that? And thus, Snowa was born – a font designed to look like it's wearing a thick blanket of snow. Snowa features multiple layers that can be combined to achieve a realistic snow effect. There's a snowless version and independent layers for custom snow effects. Is it as good as my other snowy font, Snowgoose? Absolutely not. But it has its charm. The name itself is a bit of a joke. You know how many font names end with 'a'? Futura, Helvetica, and so on. Since I didn't think much of this font anyway, I thought it'd be funny to call it Snowa. A parody, if you will. On June 18th, 2021, Snowa

got a quick cleanup. Ditched some obsolete characters, fixed a space width issue, tweaked vertical metrics, and smoothed out some rough curves. Nothing major, just keeping it tidy. Looking back, Snowa represents one of those moments where a designer makes the best of a less-than-ideal situation. It might not be a masterpiece, but it's a fun, functional font that proves sometimes our "mistakes" can lead to interesting places.

Snowgoose

When I introduced Snowgoose on February 20th, 2002, I was aiming to create the ultimate Christmassy typeface. I already had Vinque, which had a festive vibe on its own, but I thought, "What if I cranked up the holiday spirit to eleven?" So, I took Vinque and decided to give it a snowy makeover. The result was Snowgoose – a typeface that's about as Christmassy as you can get without actually being made of tinsel and candy canes. Snowgoose features multiple layers that you can combine to create a realistic snow effect. It's inspired by those vintage holiday designs that just ooze nostalgia and warmth. The goal was to add a festive, wintery touch to typography, and I think it hit the mark. On June 25th, 2021, Snowgoose got a quick tune-up. Ditched some obsolete characters, tweaked vertical metrics for better cross-browser performance, and smoothed out some rough curves. Nothing major, just keeping it looking crisp and clean. In November 2024, I made another small update to modernize the name tables, making sure it plays nicely with modern font menus. Is Snowgoose a typeface you'd use all year round? Probably not. But when you need something that screams "winter wonderland," it really delivers. It's the font equivalent of a cozy sweater and a mug of hot cocoa – perfect for those snowy Christmas themes.

So Run Down

When I released So Run Down on August 22nd, 1997, I was going for pure horror vibes. I used a broken speedball pen nib on newsprint paper to create these creepy, satanic-looking runes. The kind of thing you'd expect to see scrawled on a wall in a horror flick, you know? Little did I know the drama this font would stir up. I got a complaint from a born-again Christian who was offended by the devil horns and inverted pentagram in the 'O'. Talk about unexpected feedback! But here's where it gets ironic. Back then, my coworkers and I were into this new, not-yet-named thing called "hate watching"—we'd watch shows we thought were bad just to make fun of them the next day at work. One of these shows was "7th Heaven." One Halloween, right after "7th Heaven," there was this satanic panic special warning parents about the dangers of Halloween. And guess what font they used? Yep, So Run Down. The very font that offended that Christian guy was now being used in a Christian TV special. Life's funny that way. Oh, and the name? It's after a song by The Psychedelic Furs. Because why not add a bit of new wave to the horror mix? In November 2022, I placed So Run Down in the public domain. It had started with a free commercial use desktop license, but I figured it was time to let this creepy creation roam free. Looking back, So Run Down is a reminder that you never know how your work will be used—or who it might offend or help.

Soap

When I introduced Soap on July 6th, 2005, it was my take on mellowing out the classic Cooper Black. The inspiration came from seeing how designers were using Cooper Black in store displays, making some letters extra large to create a cool 1960s or 1970s unicasel look. I thought, "How can I take Cooper Black and make it even more mellow?" So, I dug up an

old 1970s font catalog, scanned just the capitals, numerals, and some punctuation from Cooper, and then added a blur effect to soften it up. To complete the 70s vibe, I designed lowercase characters like ‘a’ and ‘e’ to match the height of the capitals. Soap comes in three flavors: Clean, Soap Stamp, and Soap Spraypaint. Each offers a different texture and effect, giving designers more options to play with. There’s also an alternate lowercase-style ‘T’ accessible in OpenType-aware applications, just for that extra bit of flair. This font turned out to be a big hit—probably my biggest commercial success in the 2000s. It was one of the top fonts on MyFonts.com and made their year-end picks for best fonts. The textured styles came a few years later when I decided to spice things up a bit. On May 12th, 2021, Soap got a quick polish. Updated the stylistic alternates feature for broader app compatibility and ditched some obsolete characters. Nothing major, just keeping it fresh. Looking back, Soap represents one of those moments where paying attention to design trends led to something special. It’s a reminder that sometimes, the best ideas come from seeing how others are pushing the boundaries of existing designs.

Sofachrome

When I released Sofachrome on October 2nd, 1999, I was inspired by a custom typeface used on Pontiac automobiles in the 1990s. They didn’t use it for long, but it became known as the “Pontiac font.” Little did I know the journey this typeface would take. Sofachrome is a futuristic sans-serif with extended letterforms, drawing inspiration from the sleek industrial contours of modern vehicles and home appliances. I designed it to convey a sense of high-tech efficiency and streamlined aesthetics. The funny thing is, only a few years after its release, I noticed Toyota using it for their Echo car. Then Mazda jumped on board, using it in their dealerships and even on official custom decals. It was amusing to see

this “Pontiac font” being adopted by other car companies. There’s just something about it that screams “automotive.” Sofachrome became incredibly popular with car customizers. You’ll often spot it on vinyl cut decals for car windows, especially in racing circles. Oh, and the name? It has nothing to do with the design. I just had Paul Simon’s “Kodachrome” stuck in my head at the time. Initially, Sofachrome came in two styles—regular and italic—both released with a free commercial use desktop license. In the 2010s, I expanded it to five weights and italics, but these new styles weren’t free. In November 2024, I reorganized the weight system to be more intuitive - Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light became Hairline. I also added section (§) and sterling (£) symbols to enhance its functionality. Looking back, Sofachrome’s journey from a Pontiac-inspired typeface to a widely adopted “car font” is a testament to how certain designs can capture the essence of an industry.

Special Forces

When I launched Special Forces on June 17th, 2010, it was in response to a unique challenge. A video game company approached me, looking for a custom font for their PlayStation 3 game “Wet”. They wanted something reminiscent of Colin Brignall’s 1969 Aachen Bold, but heavier and clearer on low-resolution displays. I took inspiration from Aachen’s slab serif style, but Special Forces is entirely my own design. The goal was to create a typeface that could withstand the rigors of being blasted onto scaled polygons on the PS3. During development, I used a fuzzy low-resolution preview to ensure it would hold up under those conditions. Special Forces features robust slab serifs and efficient letterforms, designed to convey strength and authority. It comes in regular and oblique styles, perfect for designs that need a bold, impactful look. On June 4th, 2021, I gave Special Forces a tune-up. Fixed a space width issue, swapped

quirky quotes for proper ones, trimmed that chunky ellipsis, ditched superfluous ligatures and obsolete characters. Also improved the kerning to keep things tight and tidy. Years after its release, I finally played “Wet” and was thrilled to see Special Forces in action. It’s become one of my favorite PS3 action games.

Spectrashell

When I released Spectrashell on February 28th, 2018, it had an unusual origin story. It all started with my cousin’s project—a waterproof, shockproof passport case. I helped with the design, suggesting hexagons for strength and theme, and designing the box and manual. The key challenge was creating a logo that could fit on a tiny hexagonal aluminum stamp, about the size of a US quarter. This constraint led to the birth of Spectrashell—an ultra-narrow font designed to fit in that minuscule space while maintaining a hexagonal theme. Spectrashell is a compressed headline typeface with sharp, precise letterforms inspired by technological and industrial themes. It’s designed for maximum impact, aiming to convey a sense of futuristic design and technical excellence. The passport case itself had a bit of a rough journey. Despite its usefulness for journalists or travelers in harsh conditions, it was hard to market. People just don’t think to search for waterproof passport cases unless they’re right in front of them in an airport store. When sales weren’t taking off, I thought, “Why not turn this logo into a full typeface?” I released Spectrashell with a free commercial use desktop license, hoping it might indirectly boost case sales. Spoiler alert: it didn’t. As of April 2024, I decided to place Spectrashell in the public domain. It felt right to let this typeface—born from a niche product design—be freely available to all. Looking back, Spectrashell’s journey from product logo to public domain font is a reminder of how design challenges in one area can lead to unexpected creations in another. While the passport case

might not have been a blockbuster, its legacy lives on in this unique typeface.

Spongy

When I launched Spongy on April 18th, 1996, I...well, to be honest, I don't remember much about it. The name? No clue why I called it Spongy. It's certainly not spongy-looking, that's for sure. What a silly name. Initially released with a free commercial use desktop license, I placed it in the public domain in August 2020. Looking back, Spongy is a reminder that not every typeface has a profound story behind it. Sometimes, we create things, time passes, and we're left scratching our heads.

Squealer

When I released Squealer on April 28, 1997, I was drawing inspiration from the iconic AC/DC rock band logo. That original logo, designed by Gerard Huerta in 1977, first caught my eye on the international version of AC/DC's album "Let There Be Rock." As a kid, I was fascinated by band logos, often doodling them in my notebooks. Looking at the AC/DC logo, I realized you could only see three letters. That got me thinking—what if I could extrapolate the rest of the alphabet based on the stroke logic of those existing letters? My first attempt was pretty basic, I'll admit. I named the font "Squealer" after a track from AC/DC's 1976 album "Dirty Deeds Done Dirt Cheap." To my surprise, the font caught on with fans and eventually made its way onto official band merchandise and websites. It even showed up on an AC/DC pinball machine, which was pretty cool. It was initially released with a free commercial use desktop license. On May 14, 2001, I gave Squealer a major overhaul. I redesigned the capital letters and added a lowercase set. I also created an embossed version to mimic that angular, raised look you often see in the

AC/DC logo. Over the years, I made some minor updates to expand language coverage, but the font stayed pretty much the same as that 2001 version. In November 2022, I decided to place Squealer into the public domain. Looking back, it's kind of wild to think that this font, born out of my fan appreciation for AC/DC, ended up being used in official contexts. It just goes to show how fan creations can sometimes take on a life of their own.

Squirty

When I introduced Squirty on January 29th, 2017, I was aiming to capture the vibrant energy of Japanese nightclub promotional visuals. This hand-drawn headline typeface is all about unconventional, playful letterforms with a natural, hand-painted texture. The creation process was quite hands-on. I used a paintbrush on regular bond paper, drawing multiple variations of each letter. It was a bit of a casting call—I auditioned different versions and picked the best ones. This approach allowed me to incorporate OpenType ligatures that automatically shuffle letter and numeral variations, giving the font a more organic, dynamic appearance. Funny enough, I ended up having to redraw a lot of it to clean up the messy paint effects. In hindsight, I probably could have achieved similar results with a marker and saved myself a ton of cleanup work. But hey, you live and learn, right? The result is a typeface with a distinct low-fi quality that I find pretty interesting. It's not polished to perfection, and that's part of its charm.

Stampoo

When I released Stampoo on February 6th, 2007, I was going for that authentic rubber stamp look. The process was actually pretty straightforward—I started with my existing Whiterock typeface, focusing

on just the capital letters. I took those capitals and played around with them in Photoshop, arranging them in interesting ways on little rectangular blocks. Then I added a stamp effect to give it that worn, inky look. The result? Well, it's definitely unique, I'll give it that. Stampoo features natural, slightly irregular letterforms that aim to create a handcrafted appearance. To make it even more authentic, I included OpenType ligatures that replace certain letter combinations with bespoke pairs. This gives it that extra touch of realism—like each stamp was individually crafted.

Stasmic

When I introduced Stasmic on April 13th, 2001, it was actually the end of a long and mysterious journey for this typeface. Stasmic is a wide, slanted techno typeface. But here's the thing—I barely remember creating it. It's one of those rare cases where I completed a font and then...well, forgot about it entirely. For years, Stasmic just sat in my fonts folder, gathering digital dust. I'm not even sure why I named it Stasmic or what inspired its design. It's like finding a time capsule you don't remember burying. Initially, when I finally did release it, it came with a free commercial use desktop license. But in August 2020, I decided to place it in the public domain.

Steelfish

When I introduced Steelfish on March 4th, 2001, I was drawing inspiration from those punchy newspaper headlines at the turn of the 20th century. I wanted to create a condensed sans-serif that was compact and efficient, without relying on modern frills or antique decorations. Right off the bat, Steelfish was a pretty substantial family. The original release included regular, italic, bold, bold italic, extra bold, extra bold italic, and outline—

all for free. It was a decent start, but I'll admit, it wasn't my best work. The real magic happened in the 2010s when I completely redesigned Steelfish. I kept the same feel but refined every aspect of it. That's when it really took off. To this day, it's one of my most popular typefaces, spawning a whole bunch of sequels. The name? Well, it doesn't have a specific meaning. I just thought it sounded cool and macho, like some kind of tough, metallic fish. Over the years, Steelfish has seen numerous upgrades and expansions, particularly in language support. In November 2024, I implemented a significant reorganization of the weight system for better clarity—Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was redubbed Hairline. This update also fixed some overlapping Vietnamese accents that needed attention. Looking back, Steelfish's journey from a decent start to a design staple is a reminder that sometimes, our creations need time to mature.

Steelfish Variants

When I decided to expand the Steelfish family, I wanted to give designers more options while staying true to the original's core characteristics. It was like creating variations on a theme, each with its own unique flavor. Steelfish Rounded came first on March 13th, 2019. I softened those sharp corners for a friendlier, more approachable look. It was an instant hit, proving that sometimes a small change can make a big difference. In November 2024, I refined the weight naming system for better clarity - what was previously called Book became Light, and Light was renamed to Extra-Light. About a year after the initial release, on January 15th, 2020, I launched a trio of textured variants: Steelfish Hammer brought in a rugged, industrial vibe. It's for those times when you need your text to look like it's been through some tough times. Like its rounded sibling, Hammer also received the weight system update in November 2024, with

Book becoming Light and Light becoming Extra-Light. Steelfish Steeled gave a weathered, metallic appearance. It's perfect for designs that need that worn, vintage metal look. Steelfish Unleaded was my stripped-down version. I removed some of the extras for a cleaner, more minimalist look. Sometimes less really is more.

Stentiga

When I launched Stentiga on June 21st, 2001, it was actually in response to a fan request. A devotee of the 1970s game show “Match Game” reached out to me, hoping to recreate the show’s iconic custom font. Even though “Match Game” wasn’t on the air anymore at the time, its typographic legacy lived on in the memories of its fans. The show had this really cool, custom set-looking font with wild extended lines coming off plain geometric, sign-painter-style lettering. It was a perfect blend of 1960s game show aesthetics and playful typography. In creating Stentiga, I aimed to capture that energy and excitement of vintage television graphics. The result was a geometric display typeface featuring unique letterforms with boxy shapes and playful curves. Initially, I went a bit overboard with those extended lines—they stuck out so far that it made the font look too small overall. In a later version, I reined them in a bit, finding a better balance between the extended elements and the main letterforms. I initially released Stentiga with a free commercial use desktop license. It was my way of sharing this piece of television typography history with designers and “Match Game” fans alike. On April 2024, I decided to place Stentiga in the public domain.

Stereofidelic

When I released Stereofidelic on January 7th, 1999, I was diving deep into the world of 1960s jazz and lounge record designs. Those album covers

were a goldmine of typographic inspiration, especially a series of percussion-heavy instrumental albums that caught my eye. The defining feature of Stereofidelic—those wild arrows going up and down—came directly from one of those album covers. I wanted to capture that funky, retro vibe in a typeface that would make people feel like they were holding a vintage record just by looking at it. Stereofidelic features playful, retro-styled letterforms that embody the spirit of that era. It's not just a font; it's a time machine back to the heyday of cool jazz and swanky lounges. Initially, I released it with a free commercial use desktop license. It quickly became one of my most popular typefaces, popping up all over the place. In the 2010s, I gave Stereofidelic a major upgrade. Using OpenType technology, I introduced automatically shuffling letters that bounce up and down. This feature made it look even better than the original version, adding an extra layer of dynamic, retro coolness. On April 2024, I decided to place Stereofidelic in the public domain.

Still Time

When I introduced Still Time on April 17th, 2000, I was walking a fine line between inspiration and litigation. The typeface was clearly inspired by Prince's "Purple Rain" album cover art, featuring those angular, aggressive letterforms that capture the essence of 1980s rock aesthetics. But here's the kicker—I named it after a Ron Sexsmith song. Why? Well, Prince was in a litigious mood at the time. Fan-made fonts inspired by Prince's album covers were getting hit with cease and desist letters left and right. But not mine. I think it's because Still Time didn't have a Prince-inspired name, so they couldn't really do anything about it. This was a lesson I'd learned from some earlier, more recklessly named logo-based fonts. Even though there's technically no copyright on the look of a typeface in most countries, including the US, you still have to be careful. Anyone can send a cease and desist letter and waste your time and

money. For years, I was very cagey in the description, not mentioning Prince directly. I'd say things like, "This typeface was based on several album covers from the 80s." But let's be real—if you look at it, it's obviously based on the Purple Rain album cover. Now, I'll admit—the original lettering on the Purple Rain album is much nicer than Still Time. Mine looks too sharp, too polygonal, whereas the original is more dynamic and human. But despite (or maybe because of) this, Still Time went wild. It's been used on a Lady Gaga album cover and has become one of those go-to typefaces for anything 1980s or vaporwave-related. Still Time became one of my most popular free fonts. It hasn't made me any money, but its popularity was rewarding in its own way. That's why it felt right to place it in the public domain in April 2024.

Stitchen

When I released Stitchen on February 1st, 1997, I was aiming to create something that looked like Helvetica, but with a crafty twist—as if it had been sewn with stitches. The idea was pretty straightforward, and I think it turned out okay, although the original version had some serious spacing issues that limited its usefulness. Now, here's where it gets interesting. The original name wasn't Stitchen—it was "Stitch and Bitch." This came from my aunt and her friends' get-togethers. They'd have these "stitch and bitch" sessions where they'd knit, do needlepoint, and, well, complain about men and discuss the challenges of womanhood. No men or boys allowed! As a kid, I'd try to eavesdrop, but most of it went way over my head. The name "Stitch and Bitch" wasn't meant to be offensive—*bitch* was used in the verb sense, for *complaining*. It was their time to blow off steam and bond. But, as you might guess, someone complained about the name being offensive. Context is hard to explain sometimes, especially with font names. So, rather than try to justify it, I just changed it to Stitchen—more benign, definitely duller, but less likely

to ruffle feathers. I initially released it with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Stormfaze

When I initially created Stormfaze on June 5th, 1996, I was in a phase of churning out typefaces left and right. It was early in my type design journey, and I was experimenting with capturing the futuristic aesthetics of 1980s action movies. Stormfaze features sharp, angular edges and austere letterforms, aiming to create that high-tech, sci-fi appearance that was so prevalent in 1980s cinema. It's the kind of font you'd expect to see in the opening credits of a movie about cyborgs or in the interface of a fictional supercomputer. Here's the funny thing, though—I actually forgot to release it. In the flurry of creation, Stormfaze ended up buried in a folder, lost to time. It wasn't until the 2010s that I rediscovered it and decided to give it new life. When I found it again, I realized it was in pretty rough shape. It reflected my skill level from when I first started, which, let's be honest, wasn't great. So I set about reviving and fixing it up. I modernized it for contemporary use while keeping the overall design true to its 1980s sci-fi roots. The result is a blend of my original vision and my more refined skills. I initially released it with a free commercial use desktop license, wanting to share this piece of my typographic history with the world. Then, on April 2024, I decided to place Stormfaze in the public domain. It felt right to let this font, which had already spent so much time hidden away, be freely available to all.

Strange Alphabets

When I launched Strange Alphabets on April 8th, 2014, it was a love letter to two seemingly disparate influences: the gilded book covers of the late 1800s and the Siouxsie & the Banshees band logo. I wanted to create a

narrow Arts & Crafts typeface that captured both the ornate aesthetics of that era and the edgy cool of the band. The result was a font featuring ornate letterforms with diamond decorations and unique ligatures. I included various OpenType features for customization, allowing users to really play with the design. Now, here's where it gets interesting. About a year after the release, Steve Severin, the original bass guitarist for Siouxsie & the Banshees, reached out to me on Facebook for a free copy of the font. I would have been thrilled to oblige, but Facebook threw his comment into the spam folder. By the time I discovered it months later, his account seemed to be gone. Talk about a missed opportunity—thanks a lot, Facebook! On a brighter note, I used Strange Alphabets for a friend's custom metal house sign, backlit for extra effect. It ended up looking pretty cool, if I do say so myself. Oh, and the name? It comes from a lyric in the Siouxsie & the Banshees song "Cascade": "The sun was rich, rich with a song of sin. My breath melted my words into strange alphabets." Fitting, right? On May 12th, 2021, I gave Strange Alphabets a quick update. Tweaked the stylistic alternates feature for better app compatibility, beefed up the fraction support, and ditched some obsolete characters. On November 21, 2024, Strange Alphabets version 1.003 resolved issues with the hinting ranges that had caused validation problems, ensuring smoother functionality and improved compatibility.

Strasua

When I released Strasua on January 10th, 1999, I was experimenting with industrial-inspired design from the 1970s. The result was this display typeface with minimalist letterforms that have a kind of demented, warped appearance. Now, here's the thing—Strasua is basically a carbon copy of another typeface I made called Plain Cred. Looking back, I can't really justify its existence. It's one of those instances where I probably should have just left well enough alone. The name? Well, it's not great. I'll

be the first to admit that. Sometimes naming fonts is fun and inspired, and other times...well, you end up with names like Strasua. Initially, I released it with a free commercial use desktop license. Then, on April 2024, I decided to place it in the public domain. At that point, I figured if anyone could find a use for this redundant, oddly-named font, they should have at it.

Street Cred

When I introduced Street Cred on October 23rd, 1998, I was tapping into the cool vibe of 1970s custom van designs. I wanted to create a typeface that oozed urban style and had that distinctive geometric look. Street Cred features reductive letterforms with twin stripes running through them. It's a design that's meant to catch the eye and make a statement. The geometric shapes and those dual stripes give it a modern edge while still nodding to its 1970s inspiration. Street Cred spawned two other typefaces: Plain Cred and Strasua. Plain Cred was basically the same idea, but...well, let's just say it didn't quite live up to the original. And Strasua? That was another iteration that, looking back, probably didn't need to exist. I initially released Street Cred with a free commercial use desktop license. On April 2024, I decided to place Street Cred in the public domain.

Strenuous

When I released Strenuous on April 28th, 2001, I was channeling some serious 1970s vibes. The inspiration came from an unexpected place—the poster for a 1974 American neo-noir action and blaxploitation film called “Black Eye,” starring Fred Williamson. Strenuous is a unicase headline typeface, meaning it mixes uppercase and lowercase forms at the same height. It's got some pretty distinctive letterforms, with

alternative uppercase and lowercase versions for some letters to give designers more flexibility. Initially, I released Strenuous in black and 3D styles—real heavy-hitters visually. These original versions came with a free commercial use desktop license. I wanted people to have fun with this bold, 1970s-inspired look. Years later, I expanded the family to include eight weights and italics. This expansion gave designers a lot more flexibility to play with the Strenuous look across various design needs. However, these new styles weren't free like the originals. It's interesting to think about how a single movie poster with a short title from a blaxploitation film could inspire a whole typeface family. But that's the beauty of design inspiration—it can come from anywhere. On November 21, 2024, Strenuous version 4.100 underwent a reorganization of its weight nomenclature for improved clarity and consistency. The former Book weight became Light, Light was renamed to Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline.

Structia

When I launched Structia on July 6th, 2006, I was drawing inspiration from two very different sources: brutalist architecture and ITC Machine, that bold, octagonal font we've all seen. I wanted to create something that paid tribute to ITC Machine but with my own twist. So I designed Structia with hard edges and geometric shapes to convey that sense of industrial precision. But I made the lowercase letters round-looking while keeping them angular, and added slanted stroke ends for a unique touch. Then I thought, "Why stop there?" I added thin, stencil-like lines to make it look like access panels on a spaceship or the weld lines on aircraft. That became Structia Panel. And because every good typeface needs a battle-damaged version (right?), I created Structia War, a burned-out, grunge take on the design. The result was a set of four styles that work really well together. They've got that mechanical, cool vibe, distinct from

ITC Machine but still carrying that macho, military, octagonal look. On June 25th, 2021, I gave Structia a tune-up. Fixed some spacing issues, tweaked vertical metrics (which might affect older projects slightly), updated the stylistic alternates feature for better app compatibility, and smoothed out some rough edges in Structia War. On November 21, 2024, Structia version 2.102 received modernized name tables and expanded its character set with the addition of a section (§) symbol.

Styrofoam Feelings

When I launched Styrofoam Feelings on February 2nd, 1998, I was going for a fun, cartoon-inspired vibe with a sharp twist. The idea was to create a serif font, but not just any serif font—I wanted to push those Latin serifs to the extreme. I made the serifs incredibly pointy, so much so that they're practically stabbing into other letters and popping right out of the font. It was meant to be playful and a bit silly, kind of like the typographic equivalent of a cartoon character with spiky hair. Looking back, I think it turned out okay, but I have some regrets about the execution. I wish I had started by drawing it in pencil or something similar. Even in the later, more refined version, it still looks very much like manipulated vectors rather than something drawn by a human hand. It lacks that organic, hand-drawn quality I was aiming for. It's a good lesson in not taking shortcuts in the design process. Sometimes, starting with traditional methods can give digital designs that extra touch of humanity they need. I initially released Styrofoam Feelings with a free commercial use desktop license. Then, in August 2020, I decided to place it in the public domain.

Stud

When I released Stud on September 4th, 2007, I was aiming to create the ultimate cowboy font—something wide, macho, and full of gravitas. I

wanted this typeface to practically strut off the page. Instead of basing it on an existing font, I designed a custom Clarendon-style typeface from scratch. I made it very clean and wide, with brawny serifs and robust letterforms. Then I took it into Photoshop and added a stamped letterpress grunge effect to give it that authentic, rugged look. One of the cool features of Stud is its use of OpenType ligatures. These automatically swap some letter combinations, creating custom pairs that give the font a more dynamic appearance. It was part of the trend in the late 2000s of using OpenType technology to make typefaces more versatile and interesting. The name “Stud” was chosen to really drive home the macho theme. But here’s the thing—it’s all very tongue-in-cheek. The promotional material that came with the font was deliberately over-the-top, showing things like a cowboy flipping his horse upside down. It was meant to be an exaggerated parody of macho imagery, poking fun at the clichés of barbecues and cowboys. On June 18th, 2021, I gave Stud a tune-up. Fixed some spacing issues, trimmed down that chunky ellipsis, moved some characters to their correct Unicode locations, and smoothed out some rough curves. Just keeping it studly, you know? On November 21, 2024, Stud version 1.106 expanded its character set with the addition of a section (§) symbol.

Stupefaction

When I introduced Stupefaction on June 9th, 1998, I was in an experimental mood. This typeface was my attempt to push the boundaries of conventional design and create something truly unique. The name “Stupefaction” comes from a song by Graham Parker and the Rumour. It seemed fitting for a font that might leave viewers a bit stupefied. The creation process was pretty unconventional. I started by making it as a bitmap, then took it into Photoshop where I applied a series of blur and sharpen effects. This process gave it that weird, bone-like

shape on the ends. After all that manipulation, I traced the result to create the final vector version. Originally, there was a shadowed version too—outlined and drop-shadowed. But I dropped that at some point, feeling the basic version was strange enough on its own. Is it readable? Not really. But that wasn't really the point. Stupefaction is all about being experimental and weird. It doesn't fit neatly into categories like “retro” or “futuristic”. It just is what it is—a typeface that challenges conventional design norms. I initially released it with a free commercial use desktop license. Then, on November 2022, I decided to place Stupefaction in the public domain. I figured if anyone could find a use for this weird, experimental font, they should have at it.

Subpear

When I released Subpear on April 12th, 2001, it was the result of an ambitious project that didn't quite pan out as I'd hoped. The name comes from a drawing I made of a pear submerged in water—I liked that imagery, and it felt fitting for a font that was, well, a bit subpar. Subpear is a sans-serif, compact typeface. Initially, I had grand plans for it. I wanted to create a full family with multiple weights and styles. But after completing just one style, I realized it wasn't living up to my expectations. Rather than scrap it entirely, I decided to release it as a free font. I figured maybe someone out there could find a use for it, even if I wasn't entirely satisfied with the result. The name “Subpear” is a bit of wordplay. It references both the submerged pear drawing and the fact that the font is, admittedly, subpar. Sometimes you've got to be honest about your creations, right? I initially released it with a free commercial use desktop license. Then, on November 2022, I placed it in the public domain.

Subquantum

When I launched Subquantum on March 1st, 2024, I was really trying to get back to my roots. I wanted to create a squarish techno typeface that paid homage to the iconic NASA worm logo but pushed the squareness to the extreme. The design process for Subquantum was quite interesting. I started by building it as a hard-cornered typeface, focusing on getting those square shapes just right. Then, as a final step, I added the curved corners using the radial corner technique in FontLab. This was a relatively new tool for me at the time, and it was a real time-saver for creating those subtle, rounded edges. Subquantum features a high-tech aesthetic that's perfect for display purposes, particularly headlines and titles. It's designed to reflect contemporary trends in futuristic typography, giving designs that cutting-edge, sci-fi feel. One of the cool things about this typeface is how it balances its squarish structure with those rounded corners. It creates a unique look that's both geometric and organic, futuristic and friendly. Now, here's an interesting tidbit: while the typeface itself was designed by me, I did use AI to help come up with the name "Subquantum". It's a nod to the futuristic, scientific vibe of the font, and I thought it fit perfectly with the design's aesthetic...well a computer thought so anyway.

Subroc

When I released Subroc on July 1st, 2010, I was aiming to capture a very specific look—the kind of handwriting you might see scrawled on a whiteboard. Despite my usual complaints about my cursive handwriting, I decided to bite the bullet and create a joined-marker script typeface. The goal was to make something that looked a bit graceless, more everyday than calligraphic. I drew it with a marker, then brought it into Photoshop to add a speckled texture effect. This gives Subroc that vintage, slightly

worn aesthetic. On June 18th, 2021, I gave Subroc a tune-up. Fixed some spacing issues, swapped out those tricky reversed quotes, beefed up the fraction support, and adjusted vertical metrics for better cross-browser compatibility. Just keeping it fresh and functional. Now, about that name—Subroc comes from an old video game, SubRoc-3D, released by Sega in 1982. It was the first commercial video game in stereoscopic 3-D, using a periscope-shaped display. The font doesn't have anything to do with the game; I just like using old, forgotten video games as inspiration for font names sometimes. On November 21, 2024, Subroc version 1.103 underwent maintenance to repair minor vector glitches, resulting in improved precision and visual quality.

Sudbury Basin

When I released Sudbury Basin on August 28th, 1998, I was drawing inspiration from an unexpected source—the logo of Inco Limited, a Canadian mining company that was the world's leading nickel producer for much of the 20th century. As a kid, I was always fascinated by the Inco logo. It had this cool octagonal shape and a techno vibe that really caught my eye. When I decided to create a typeface based on it, I quickly realized that the logo design didn't lend itself easily to a full alphabet. So, I had to get creative. I modified the design, keeping the essence of that octagonal, techno look, but tweaking it so it could be extrapolated into a complete set of characters. The result was Sudbury Basin, named after the major geological structure in Ontario, Canada—a nod to Inco's mining roots. I initially released it with a free commercial use desktop license, then, in November 2022, I decided to place Sudbury Basin in the public domain.

Sui Generis

When I introduced Sui Generis on January 6th, 2000, I was aiming to create something truly unique—hence the name, which means “of its own kind” in Latin. The inspiration came from a mix of sources, primarily my own Blue Highway typeface (based on North American road signs) and Microgramma, one of my all-time favorite fonts. I wanted to give Sui Generis a 1990s twist, so I opened up the shapes more than in Microgramma. For example, the ‘C’ is more open, but still has a slight angle to give it a bit of bite. I also added some distinctive features, like the pointy spurs on lowercase letters like ‘m’ and ‘n’. The journey of Sui Generis has been one of constant evolution. The original 2000 release was, frankly, not my best work. The different styles didn’t match well, and it was only available in regular weight. About a year later, I expanded it into “Sui Generis Deluxe,” which, looking back, was anything but deluxe. A few years after that, I gave it another overhaul when I brought it into the Typodermic family. I expanded the range of weights and styles, but kept the original regular version free. The current version features four weights, two widths, italics, and an outline style—a far cry from its humble beginnings. On June 25th, 2021, I gave Sui Generis another update. Fixed some spacing issues, improved fraction support, adjusted some character positions, and refined the outlines to fix some minor issues. While I’m still not entirely satisfied with Sui Generis, it’s been gratifying to see it used by brands like Reebok and pop up in various places. As of November 22, 2024, Sui Generis version 3.200 introduced a more conventional weight/width naming format, changing designations like Condensed Bold to Bold Condensed for improved standardization across applications. The weight nomenclature was also reorganized: Book became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light was redesignated as Hairline.

Sunday Evening

When I released Sunday Evening on August 31st, 2015, I was in an experimental mood. I wanted to play with reverse contrast—where the horizontal lines are thicker than the verticals—and see what kind of unique display typeface I could create. The result was a blend of Art Nouveau elegance and modern, technical aesthetics. Sunday Evening features high waistlines and curving ends, giving it a distinctive look that stands out from more traditional typefaces. It's got this nice superelliptical style that adds to its uniqueness. One of the fun elements I included was a set of adorable heart symbols, accessible through shortcodes. This was part of a broader trend in the mid-2010s of integrating more decorative elements into digital typography. I thought it added a playful touch to the otherwise sleek design. Looking back, I think Sunday Evening turned out pretty well for a quick experiment. It definitely achieves that blend of vintage style and contemporary design that was popular at the time. The reverse contrast gives it a unique flavor that sets it apart from other display fonts. However, I do have some regrets. In hindsight, I probably should have designed more weights and italics for it. As it stands, it's not quite heavy enough to really hold its own as a standalone display typeface. A fuller family would have made it more versatile and useful for designers. On November 22, 2024, Sunday Evening version 1.100 received technical improvements to resolve minor shape overlap issues and modernize the name table, enhancing overall compatibility and visual quality.

Superclarendon

When I launched Superclarendon on October 11th, 2007, it was actually the result of a commission. A multi-level marketing company selling some kind of “superfruit” juice (scientifically dubious, probably) wanted

custom fonts. They had a big budget and, fortunately for me, didn't require exclusivity. I saw this as an opportunity to create my own version of Clarendon, a classic slab serif from the mid-19th century. I wanted to give it a slightly squared look without making it feel too techno. The result was Superclarendon—a bold slab serif that captures the essence of classic Clarendon while adding a contemporary twist. One thing I was adamant about was the italics. I'd seen too many Clarendon revivals in the 1990s and 2000s with overly swashy italics, which to my eye just didn't fit the Clarendon aesthetic. For Superclarendon, I stuck with a basic slant for the italics. I believe it complements the sturdy, no-nonsense feel of the typeface much better. Superclarendon features chunky slab serifs and subtly squared letterforms. It was part of a broader trend in the late 2000s of renewed interest in Victorian-era typography. Designers were looking back to these classic styles but wanting something with a modern edge.

On June 25th, 2021, I gave Superclarendon a tune-up. Removed some obsolete characters and superfluous ligatures, fixed a missing lowercase n with tilde in one font, corrected a misplaced character, and added a missing bar character in italic. Just keeping it ship-shape. In November 2024, I made two significant updates: first modernizing the style naming system for better organization in application menus and fixing an issue with the italic lowercase “ą” (a with ogonek) to improve Polish language support. Later that month, I expanded the character set with the latest currency symbols and a German capital Eszett, fixed the Bold Italic a-with-ogonek, and refined the Vietnamese accents.

The typeface turned out to be a decent seller, but its popularity really took off when it was included with Adobe Creative Cloud fonts. It's been gratifying to see it find its place in the design world.

Superego

When I released Superego on October 19th, 2019, I was tapping into a fascination that had gripped me for years—the cabinet artwork of the 1981 arcade game Stargate. What caught my eye wasn't just the nostalgia; it was how the logo cleverly used solid geometric shapes typical of art deco fonts, but in a completely unexpected way. This unique approach gave Stargate's logo a distinct sci-fi look that I found irresistible. I saw an opportunity to expand on this concept, creating an entire alphabet that captured that same spirit. Extrapolating a full character set from the original logo wasn't incredibly challenging, but it was certainly engaging. I focused on primitive geometric shapes and unconventional letterforms, aiming to preserve that futuristic feel while ensuring usability. Looking back, I'm pleased with how Superego turned out. It seems to have struck a chord, reflecting a broader trend in the 2010s of revisiting and reinterpreting classic gaming visuals in typography. On November 22, 2024, Superego version 1.002 addressed technical concerns by resolving issues with certain settings that had caused problems in font validator applications. A new export was created and thoroughly tested to ensure proper functionality.

Superglue

When I created Superglue back in October 14th, 1996, I was aiming for something that captured the essence of Japanese corporate techno aesthetics. It wasn't based on any specific reference material—more like an amalgamation of that retro 70s techno vibe I had in my head. Looking back, I'll admit the original release was pretty rough around the edges. The vector alignment was far from perfect—stem widths were inconsistent, and the baseline and cap line vectors weren't properly aligned. But hey, it was one of my first fonts, and I was still learning the

ropes of typeface design. Spacing? That was a whole other challenge I hadn't quite mastered yet. As time went on, I couldn't help but want to improve on my initial creation. I revisited Superglue, smoothing out those early kinks and giving it the polish it deserved. One of the coolest upgrades was implementing OpenType features to allow letter flipping. Now, you can flip that slanted A, V, and W the other way—adding a new dimension to the typeface's versatility. Superglue started its journey with a free commercial use desktop license, but in November 2022, I decided to release it into the public domain. It felt right to let this wide techno font roam free.

Superheterodyne

When I created Superheterodyne on October 25th, 1997, I was riffing on the Zenith Television logo—that Zed with its lightning bolt look really caught my eye. But let's be real, it ended up as a basic octagonal font with some lightning bolts tacked on. Not my finest work, I'll admit. The original was a bit of a stretch, literally—all slanted and elongated. Later, I toned it down, made it less slanted and not as stretched out. It's a slight improvement, but still pretty niche in usefulness. Funnily enough, shortly after its release, I spotted Superheterodyne on a Zenith television sales display. Talk about coming full circle, right before the brand faded away. I decided to release it into the public domain in August 2020.

Sweater School

When I launched Sweater School on May 1st, 2008, I was aiming to capture that cozy, approachable style favored by elementary school teachers. It's a bit of a cousin to my Cardigan typeface, but with a distinct school font vibe—think along the lines of my Report, Report School, and Primer typefaces. From the get-go, I designed Sweater School with four

weights and italics, wanting to give users a range of options. I also included alternate characters through OpenType features. On May 12th, 2021, I gave Sweater School a bit of a makeover. I tweaked the stylistic alternates feature to work better in apps like InDesign under Stylistic Set #1. The OpenType fractions got an upgrade too—now supporting longer numerators and denominators. I did remove the nut fractions from the OpenType feature to avoid style mixing, but they're still accessible via glyph tables or character maps. I also did some housekeeping—removing deprecated characters like L with dot and E with breve, and adding primes (those foot and inch marks). The outlines needed some refinement too—there were a few wonky curves causing minor issues in some apps. Oh, and I fixed an inconsistency between the width of the space and non-breaking space characters. As of November 22, 2024, Sweater School version 1.301 addressed technical aspects of the font family. Weight value issues that could affect website embedding were resolved, and the name tables were modernized to improve font menu sorting and appearance, enhancing overall usability and compatibility.

Switching & Effects

When I created Switching & Effects on April 15th, 1998, I was inspired by a 1960s television industry magazine I'd recently acquired. There was this ad with some really scratchy, straight-line lettering that caught my eye. I tried to recreate that vibe, but honestly, I rushed it. The result? A cartoon typeface made of thin straight lines that, well, could've been a lot better if I'd put more time into it. It's pretty shoddy work, looking back. I initially released it with a free commercial use desktop license, thinking someone might find a use for it. In August 2020, I decided to place it into the public domain.

Sybil Green

When I created Sybil Green on February 16th, 2000, I was riding the wave of renewed interest in 1960s and 70s psychedelic aesthetics. The inspiration? A movie called “The Party” starring Peter Sellers. I’d rented it on VHS, and the credits used this amazing 1960s cartoony, hand-lettered font with filled counters. Here’s where it gets interesting—I had to return the tape to the video store, so I couldn’t reference it directly. Instead, I recreated the typeface from memory the next day. Years later, when I got the DVD, I realized my version was close, but not quite the same. You know what? I like my version too. The name “Sybil Green” comes from a Blues Magoos song—a little nod to the psychedelic era. This approach of recreating from memory rather than direct reference ended up producing something unique. It’s more an impression of the original, with its own personality. Initially released with a free commercial use desktop license, Sybil Green quickly became one of my most popular free fonts. It’s a thrill to see it pop up on signs, packaging, and TV shows—people really seem to dig its colorful, psychedelic charm. In April 2024, I decided to place Sybil Green into the public domain. It’s been quite a journey, watching this typeface, born from a fuzzy VHS memory, make its mark in the design world. Goes to show, sometimes imperfect recall can lead to perfectly unique creations.

Syndra

When I introduced Syndra on January 13th, 2023, I was aiming to capture that Y2K aesthetic with a modern twist. I wanted to create something that looked machine-made, a contemporary take on those turn-of-the-millennium design trends. This project was my first time using FontLab’s radial corners, or “smart corners” as they call them. And let me tell you, it was quite the learning experience—or should I say, a bit of a disaster. I

dove in without realizing that typefaces with smart corners need a completely different approach. The big surprise? Once you use these smart corners, you can't manipulate the polygons like usual. Adding or removing points? That'll wreck the whole thing. And forget about removing overlaps. So there I was, fighting with the system, learning as I went. It turned into a real boondoggle, taking way longer than I'd anticipated. But you know what? Sometimes these struggles lead to the best lessons. Despite the challenges, I managed to create Syndra with seven weights from Thin to Extra-Bold, including italics. I even included a variable font option, showcasing some of the cool typographic tech we have in the 2020s. The silver lining? All those pitfalls I stumbled into with Syndra? They became valuable lessons. The next time I used radial corners in a typeface, I knew exactly what to avoid.

Synthemesc

When I released Synthemesc on January 15th, 2008, I was aiming to capture that real horrorshow Clockwork Orange vibe, my droogs. The name? A bit of the old ultra-reference to synthetic mescaline, if you pony. Now, this typeface was inspired by that famous scene in the Korova Milk Bar. You viddy that lettering on the wall? If you get your glazzies real close-like in the sinny, it looks like it was cut with a jigsaw, all rough and amateur. For my version, I didn't trace anything like a chelloveck who's been at the old moloko. I drew it by hand, trying to copy the look but smooth it out a malenky bit. I figured, why recreate that rough jigsaw edge? When they made that set, they couldn't spend all day fiddling with letters, right? They had a whole sinny to make, my brothers. But I'll tell you what, in the film, that lettering looks real horrorshow and cool. The way it curves on the walls? Proper doobby. This font ended up being quite the populist when it got added to the Adobe Creative Cloud collection. It's like it got its own bit of milk-plus, if you get my meaning. Creating

Synthemesc was a real exercise in capturing that late 2000s trend of making fonts inspired by iconic films and books. It's a bit psychedelic, a bit unsettling—just like a night out with your droogs. On November 22, 2024, Synthemesc version 1.003 expanded its character set with the addition of several new symbols: single left and right guillemots (‹ ›), a dagger (†), and a section (§) symbol.

Tandelle

When I launched Tandelle on April 7th, 2005, I was drawing on a lot of tricks I'd picked up making fonts for video games. The goal was to create a sans-serif that could handle limited horizontal spaces like a champ. I gave it flat points on verticals and sharp points on horizontals, which created this cool visual rhythm. It's kind of a cousin to my Steelfish typeface, but with some new ideas I was playing around with in the mid-2000s. One big focus was keeping those counters nice and open. When you're dealing with low-res situations, you don't want those spaces getting squeezed shut, you know? It's all about readability, even in tight spots. I released it with four styles—Regular, Italic, Bold, and Bold-Italic. That was the trend back then, giving designers a versatile little typeface family to work with. Fast forward to May 25th, 2021, and Tandelle got a bit of a tune-up. I added a slash to the eth (ð) and did some housekeeping—out went those deprecated characters like L with dot and E with breve. I also swapped out those reversed left quotation marks (painter's quotes) for proper ones. They're cute, sure, but they can really mess things up in some languages. Other tweaks included narrowing the ellipsis, replacing currency and florin with proper glyphs, and moving “r” and “y” to the Unicode Private Use Area. I added them to OpenType Stylistic Alternates and Stylistic set #1, along with some alternative accented versions. I fixed an inconsistency between the space and non-breaking space widths, sorted out a problem with the bold fi and fl ligatures (moved them to

discretionary ligatures), and refined some outlines. There were a few wonky curves causing minor issues in some apps, mainly in the bold italic. Oh, and I added rimes (foot and inch marks).

Tank

When I released Tank on January 28th, 2004, I was riffing on a classic typeface I really admired—ITC Machine. I'd seen this cool tutorial where they used it as picture frames, with photos behind each letter. That got my creative gears turning. I thought, "How can I take this concept and crank it up a notch?" So, I went all in on making Tank super bold and industrial. The idea was to create these heavy letterforms with tight spacing and minimal negative space. Perfect for impactful headlines, you know? To really maximize each letter's footprint, I made the spacing ultra-tight and the counters razor-thin. This way, they'd work even better as picture frames. But I didn't stop there. I created alternate versions of letters with counters—like A and O—where I completely removed the holes. Now designers could use them as uninterrupted picture frames if they wanted. I released Tank with a large Regular style and, somewhat tongue-in-cheek, a "Light" version that was anything but light. Threw in some oblique styles too, for good measure. Now, I'm not sure how many designers actually used Tank for that picture frame idea, but I made sure to include examples in the promo material. You know, plant the seed, give people ideas. On May 12th, 2021, I gave Tank a bit of a tune-up. I tweaked the stylistic alternates feature to play nice with more applications like InDesign, tucking it under Stylistic Set #1. Did some housekeeping too—out went those deprecated characters. I also smoothed out some rough edges in the outlines. There were a few wonky curves causing minor hiccups in some applications, so I sorted those out.

Teen

When I released Teen on May 30th, 2001, it was actually a pretty unique situation for me. You see, this font was a collaboration—something I rarely do. The idea came from Martin Archer. He'd basically designed the whole font, and I expanded on it, adding the bold and italic styles. I remember asking him, "Are you sure you want to split the profits on this?" Even though it was a free font and never made a penny, I wanted to make sure he was okay with the arrangement. Teen really captures that 1960s vibe, you know? It's got this superelliptical shape and a casual flare that just screams retro. The tall x-height gives it a personality all its own. We ended up with light, regular, bold, and italic styles, making it pretty versatile for designers looking to nail that youthful, retro aesthetic. Initially, I released it with a free commercial use desktop license. But as the years went by, I lost touch with Martin. It's a common name, so tracking him down proved tricky. I've often wondered if his real motivation was just to see his idea turned into a font that people could enjoy. If so, I'd say mission accomplished. On April 2024, I decided to place Teen into the public domain. It felt like the right thing to do. Now, even more people can enjoy and use this little slice of 1960s-inspired design. It's funny, you know. This font, born from a rare collaboration, has had quite a journey. From a free font to public domain, it's out there, still channeling that retro spirit. And somewhere out there, I hope Martin is pleased with how it all turned out.

Teeshirt

When I introduced Teeshirt on January 21st, 2008, I was really pushing the envelope of what's typically acceptable in font design. I wanted to capture that authentic 1980s t-shirt vibe, you know? Something that wasn't Cooper Black, but still had that cool, vintage feel. Now, I'll be

honest—this font is based on American Typewriter from 1971. It’s not exactly ancient history, and that’s where things get a bit dicey. Normally, it’s kosher to riff on a century-old font, but this one’s still a spring chicken in typographic terms. But here’s the thing: I was aiming for an authentic 1980s t-shirt font look, and American Typewriter is just so classic. I scanned it from analog sources, which technically keeps me in the clear legally. Plus, I figured this grungy, textured, deliberately misaligned version wouldn’t exactly be competing with American Typewriter sales, you know? I created two styles: Regular, with that bouncy look, and Pressed, which is a bit more orderly. Used OpenType ligatures to give it that natural, varied appearance—like real vintage tees. It was a risky move, and a ton of work. I basically had to create a clean version of American Typewriter and then add all the characters that weren’t in the original scan from the catalog. Then I had to grunge it up, add that t-shirt texture, and misalign it just right. On June 25th, 2021, I gave Teeshirt a bit of a tune-up. Removed some deprecated characters. Also fixed an inconsistency between the space and non-breaking space widths. Looking back, it was a tightrope walk between authenticity and originality. But that’s the challenge sometimes, right? Taking something iconic and reimagining it for a specific purpose. In the end, Teeshirt became its own thing—a font that captures that laid-back, vintage tee vibe, even if its roots are in a more recent classic.

Telemachus

When I released Telemachus on June 19th, 2023, it was the result of an unexpected journey that started with Carole King’s “Tapestry” album. I was listening to it one day, admiring the album cover, and found myself intrigued by the mysterious typeface used. It seemed familiar, but I couldn’t quite place it. Turns out, it was pretty obscure—Grant Number 2, a rare typeface that never really caught on. I managed to find a sample in

an old font catalog, but instead of doing a straight revival, I decided to put my own spin on it. I took those distinctive letterforms and reimagined them with a more modern sans-serif style. The idea was to make something that captured that late 19th century metal typeface vibe but was more suited for contemporary use. It's a bit like blending Grant No. 2 and Binner Gothic, but with a modern twist. Now, I've always had a thing for ultra-compressed typefaces, and Telemachus is no exception. One of the cool features is its massive x-height—it's about as high as you can go before hitting the capitals. It makes for a really compact, efficient design. I created eight weights with matching italics. That's the trend these days—designers want extensive typeface families to work with, and I was happy to oblige. The name Telemachus? That's a little easter egg. It's actually the name of Carole King's cat on the "Tapestry" album cover. Seemed fitting, given where the inspiration came from. You know, I had a hunch when I was making this that it might hit at the right time. We've been drowning in minimalism for the entire 2010s, and I sensed the younger generation was ready for something different—a swing towards maximalism. Telemachus, with its curly, sweet look and modern stroke treatment, felt like it could be part of that shift. It's not minimalist at all, even with its modern touches. And that's what I love about it. It's a typeface for the 2020s—a blend of old and new, ready for designers who want something with a bit more personality.

Telephoto

When I launched Telephoto on January 8th, 2007, I was aiming to capture that mid-20th century analog tech vibe. I wanted something that echoed Franklin Gothic or News Gothic, but not too specifically—more of a generic early 20th century grotesque or sans serif feel. The process was pretty interesting. I started with my Doradani typeface, which was already a modernized take on Franklin Gothic with open shapes, Futura-style. For

Telephoto, I basically reversed that process. I closed up the shapes and gave it a more old-fashioned look. But I didn't stop there. To really nail that analog feel, I took the design into Photoshop and played around with it. I jiggled it a bit—not enough to make it look cartoony, but just enough to give it that slightly misaligned feel you'd get with old printing tech. Then I added a touch of blur and auto-traced it back into the font software. The result? A typeface with gentle curves and a smooth personality that really evokes that classic ambience. One of the key features I included was subtle letter pair ligatures. These help break up repeated letters and give it a more authentic, organic feel. It's all about those little details that make it feel genuinely vintage, you know? The name "Telephoto" actually came from the inspiration behind the whole project—those letters you see on the edge of film negatives or slides. It felt fitting for a font that's all about capturing that analog essence. I made sure to give it a big x-height too. That was partly to make it more useful for designers, but it also adds to that retro feel. It's funny how something as simple as letter height can transport you to a different era, isn't it?

Telidon & Telidon Ink

When I released Telidon on December 21st, 2004, I was aiming to capture that quintessential 1980s dot matrix printer aesthetic. You know, that pixelated look that just screams early digital printing? That's what I was going for. The name "Telidon" actually comes from a proto-Internet system they had in Ottawa. It doesn't directly relate to the typeface, but I wanted to give a nod to that era and maybe jog some memories. Now, there were already dot matrix fonts out there, but they were mostly just single styles. I wanted to create a full family that really captured the authenticity of dot matrix printing. So I made Telidon with three widths, three weights, and italics. I paid close attention to details like how the extended fonts were just the same pixels doubled up, and how the italics

were the same pixels but slightly offset. That’s how real dot matrix printers worked, after all. Then there’s Telidon Ink, the grungier cousin. I wanted to simulate that worn, imperfect printing look—perfect for designs needing a more distressed, vintage vibe. I’ll admit, the Ink version went through several iterations. If you look at the older versions, the dots don’t quite match the same texture. I kept finding new techniques to make them look grimy, and every time I added new characters, I had to regenerate the Ink versions to match the regular ones. On June 18th, 2021, I gave Telidon a bit of a tune-up. Fixed an inconsistency between the space and non-breaking space widths, removed some deprecated characters, and adjusted the vertical metrics for better cross-browser compatibility. Also smoothed out some wonky curves that were causing minor issues in some applications. A couple weeks earlier, on June 4th, I updated Telidon Ink too. Similar fixes there, plus I reverted the polygonal style back to the smooth vector style of the 2004 version.

Terylene Top

When I introduced Terylene Top on October 24th, 1998, I was basically recycling the lowercase letters from my not-so-great font, Shifty Chica. I slapped them on weird angles, stuck them in diamond shapes, and added these kitschy 1950s-style sparkles. Look, I’ll be the first to admit—this font is pretty crappy. It’s one of those cheesy decorative fonts that you look back on and wonder, “What was I thinking?” I’d be surprised if anyone ever actually used it for anything. Initially, I released it with a free commercial use desktop license. But in August 2020, I decided to just put it in the public domain. Figure if anyone wants to use this hot mess, they might as well have full access, right?

That Secret Feeling

When I released That Secret Feeling on February 17th, 2010, it was a bit of an oddball creation. It's literally just the shadow of a cartoon bubble typeface—no actual letters, just their shadows. The inspiration came from a poster for UFO, this short-lived psychedelic dance club in 1960s London. Talk about a weird design! But it sparked something in me. Now, here's the kicker—I had just joined Twitter and wanted something exclusive to offer my followers. So That Secret Feeling became my little secret font, a fun little treat for the Twitter crowd. For a whole decade, this typeface was like a hidden treasure. You couldn't get it anywhere else—it was strictly for my Twitter followers. Kind of cool, right? Having this secret font floating around out there. But times change, and in August 2020, I decided to release it into the public domain. Before that, it had a free commercial use desktop license, but now it's out there for anyone to use.

Thiamine

When I launched Thiamine on February 4th, 1999, I was riffing on the Dunhill logo. You know, that British luxury brand? I loved their super low x-height and those sky-high ascenders. I based the letters on Futura, but honestly, I didn't do a great job mimicking it. It's pretty lousy, looking back. It's a lowercase-only display typeface, which limits its use even more. Initially, I released it with a free commercial use desktop license. But in August 2020, I decided to put it into the public domain. Figure if anyone wants to use this not-so-great attempt at a luxury-inspired font, they might as well have full access.

Threefortysixbarrel

When I introduced Threefortysixbarrel on May 28th, 2004, I was deep into muscle car aesthetics. I'd just started working full-time as a font designer, and this project was a blast. I spent a whole week diving into research, trying to nail that authentic 1970s muscle car nameplate look. The inspiration? Those beefy Plymouth Barracudas. I wanted to capture that bold, industrial style that just screams power and speed. You know, the kind of font you'd see on a car that could leave you in the dust. I ended up creating three styles: a clean version, a rusty "Intake" version, and a worn "Exhaust" version. The idea was to give designers options, whether they wanted that fresh-off-the-lot look or something with a bit more character. Finding reference material was surprisingly easy. There are all these companies out there making reproduction labels and decals for classic cars. It was a goldmine for getting the details right. On June 18th, 2021, I gave Threefortysixbarrel a tune-up. Removed some deprecated characters, fixed an inconsistency with the space widths, and tightened up that ellipsis—it was way too wide before. Also smoothed out some curves in the Regular style that were causing minor issues. Then on November 18th, 2021, I had to make a small change for compatibility with the MyFonts website update system. Shortened the menu name from Threefortysixbarrel to 340sixbarrel. Sometimes you gotta make these little tweaks, you know?

Thrusters

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

When I launched Thump on July 7th, 2009, I was in the mood to create something bold and cartoonish. I wanted a typeface that was heavy but still friendly—you know, the kind that could pack a punch while keeping a smile on its face. The result was this bold sans-serif with relaxed curves and heavy letterforms. It's designed to convey confidence and warmth at the same time. One of the cool features I included was the use of OpenType technology to automatically swap common letter pairs. This gives it a more natural, hand-lettered look. I'm particularly proud of how compact it is vertically. Those really short descenders keep everything nice and tight. It's a little detail, but it makes a big difference in how the font works in layouts. A few years after the initial release, I expanded the language support, adding Vietnamese characters. It's always satisfying to make a font more accessible to a wider audience. On June 18th, 2021, I gave Thump a bit of a tune-up. Just some housekeeping really—removing deprecated characters, adding some new marks, and refining the outlines. All to keep it running smoothly across different applications and browsers.

Tight

When I released Tight on December 4th, 2007, I was aiming to capture that vintage disco t-shirt vibe from the mid to late 1970s. I wanted it to look like it had been through countless dance nights—misaligned characters, distressed texture, the works. I included custom letter pairs to really nail that authentic, aged appearance. It was all about recreating that well-worn shirt look, you know? But I've got to be honest—I don't feel great about this one. The typeface I used as inspiration, Quicksilver by Dean Morris, wasn't that old. Usually, it's okay to use century-old fonts as inspiration, but using something from the 1970s...that's a bit of a gray area. There's a sad story behind Quicksilver, too. Dean Morris created this iconic typeface that really defined the 1970s look, but he was never properly compensated for it. When I found out, I felt terrible. I made sure to credit him in the description, but it still doesn't sit right with me. I don't think Tight affected any sales of Quicksilver due to its heavily textured look, and to be honest, I never made any significant money off it either. But still, it's a reminder of the complexities in type design and the importance of giving credit where it's due. On June 18th, 2021, I did some minor updates—fixed some inconsistencies and removed deprecated characters. Just basic maintenance, really. Looking back, Tight is a mixed bag for me. It captures that 1970s disco shirt vibe well, but its inspiration source makes me uncomfortable. It's been a learning experience about the ethics of type design and the importance of respecting other designers' work.

Tinsnips

When I released Tinsnips on October 28th, 1997, I was inspired by the poster for the musical "Rent". You know those movable cards they use to paint lettering on roads? That's the vibe I was going for. But I didn't want

to just copy the “Rent” poster, so I made Tinsnips very wide. Gave it its own look, you know? The result was this typeface that looks like stencil cards. It started with a free commercial use desktop license, and in November 2022, I decided to place it into the public domain.

Tobin Tax

When I introduced Tobin Tax on January 16th, 1999, I was experimenting with something pretty out there. The whole concept started with the lowercase ‘b’—I took that modular shape and just ran with it, repeating it all over the place. It’s kind of like how I’d build a techno font, but instead of using typical tech elements, I went for these exotic, Middle Eastern-looking shapes. The result? Well, let’s just say it’s a weird typeface. Now, the name has nothing to do with the design. Tobin Tax is actually an economic concept—a tax on foreign currency transactions to prevent currency dumping that hurts developing countries. I just wanted to raise awareness about it, figured using it as a font name might get people curious. I initially released it with a free commercial use desktop license, and in August 2020, I put it into the public domain. Looking back, Tobin Tax is definitely one of my more unusual creations. It’s this strange mix of techno structure and exotic aesthetics, with a name that’s meant to make you think about global economics.

Tommy Gun

When I released Tommy Gun on October 12th, 1997, I was riding the wave of grunge typography that was so popular in the late 1990s. It’s essentially a distorted version of my Fragile Bombers typeface, pushed to the extreme. Looking back, I can’t say there’s anything particularly special about Tommy Gun. But in 1997, these heavy, distorted fonts were all the rage. What made it stand out at the time was that there weren’t

many free fonts in this style available. Nowadays, of course, you can find countless grungy, textured experiments on free font sites. The name “Tommy Gun” comes from a song by The Clash. It seemed to fit the aggressive, distorted nature of the font. I initially released it with a free commercial use desktop license. In August 2020, I decided to place Tommy Gun in the public domain.

Top Bond

When I released Top Bond on January 22nd, 1998, I was experimenting with distorted techno aesthetics. The font started as a basic techno design, which I then warped using something like a Photoshop wave filter or displacement effect. To be honest, I don’t think it’s particularly interesting or successful. I haven’t seen it used anywhere, and it’s not one of my prouder creations. The name, though, has a bit of a story. “Top Bond” comes from a brand of self-leveling cement I used to fix my basement floor in my first house around the same time I was working on this font. I initially released it with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Topstitch

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

When I released Tork on February 9th, 2000, I was experimenting with contrasting widths in a single typeface. The idea was to create a sans-serif font with wide capitals and narrow lowercase letters, giving it a unique and playful character. Tork has a casual feel, with little cute curves at the ends of some stems. The letter ‘O’ has a bit of a slant to it, which I tried to carry through the other capitals. For the lowercase, I kept the round parts vertical and more squished, creating an interesting contrast with the wide uppercase letters. Initially, Tork came in four styles: regular, italic, bold, and bold italic. It wasn’t based on anything specific—just a freeform idea I was playing with. Now, here’s the cool part: not long after its release, I was contacted by Peter Tork of The Monkees. He told me he really liked the font and asked if I could send him a Mac version (this was back when Macs and PCs used different font formats). As a big Monkees fan, I was thrilled to hear from Peter. I used to watch their TV show as a kid and had all their albums on CD. Peter was definitely the funniest of the bunch. I initially released Tork with a free commercial use desktop license. Then, in August 2020, I decided to place it in the public domain.

Toxigenesis

When I introduced Toxigenesis on June 21st, 2017, I was aiming for something deliberately corporate and a bit boring—in the best possible way. I wanted to create a typeface that would look at home on pharmaceutical packaging or boring electronic devices. Toxigenesis is a wide, plastic letterform typeface inspired by consumer electronics and automobile design. It features a sleek, modern aesthetic designed to convey scientific and industrial power. The style is similar to my all caps Snasm typeface, but I wanted to make Toxigenesis more versatile and

easy to use. The font comes in five weights and italics, making it suitable for a wide range of high-tech, cutting-edge design projects. This versatility was important to me—I wanted to create something that designers could rely on for serious, corporate work. You might think there’d be an oversaturation of fonts like this, but surprisingly, there aren’t many in this style that offer such a wide range of weights and italics. That’s where Toxigenesis filled a gap in the market. Creating Toxigenesis was a reminder that not all projects need to be fun and quirky. Sometimes, it’s good to do something more serious and utilitarian.

Transmute

When I released Transmute on July 25th, 2007, I was channeling the spirit of vintage technical lettering. I wanted to create something that evoked the feel of old computer keyboards or typewriter keys, but with my own unique techno twist. Transmute features squarish letterforms with quirky angles, designed to make you think of unusual electromechanical and scientific apparatus. The name “Transmute” comes from a rather unexpected place—the late 1970s cartoon “Battle of the Planets”. Now, I should clarify that while the original Japanese anime “Gatchaman” was great, the US version...well, let’s just say they didn’t do it justice. On May 25th, 2021, I gave Transmute a bit of an update. I removed the Katakana characters, fixed some spacing issues, ditched some obsolete characters, and swapped out those tricky reversed quotes. I also added some prime marks and refined the outlines in the Bold style to fix some minor issues.

Trapper John

When I released Trapper John on December 12th, 1997, I was aiming for that 1970s retro coolness. It’s a wide, square, stark technofont inspired

by typefaces used in 1970s electronic products, consumer goods, and computers. The name comes from a character on the TV show M*A*S*H, though I'll admit it doesn't really match the font's style. That's my main regret with this one. Initially released with a free commercial use desktop license, I placed Trapper John in the public domain in November 2022.

Triac 71

When I released Triac 71 on December 14th, 1997, I was tapping into the revival of 1960s jazz album typography that was happening in the 1990s. The inspiration came from those cool, squarish unicase lettering styles you'd see on jazz albums from the 1960s. Triac 71 isn't based on any specific source material—it's more about capturing the essence and feeling of those album cover fonts. I wanted to create something that would evoke that cool, jazzy vibe. The name is a bit of a mishmash. "Triac" comes from analog electronics—it's a component you might find in a light dimmer. I thought it sounded suitably retro-tech. The "71" in the name is just there to conjure up the early 1970s feel, even though it doesn't really relate to anything specific. Initially released with a free commercial use desktop license, I placed Triac 71 in the public domain in November 2022. On July 20th, 2021, I gave it a quick update—fixed some spacing issues, flipped those tricky reversed quotes, and removed some superfluous ligatures.

Troll Bait

When I released Troll Bait on December 14th, 1999, it was inspired by my LARPing coworker Andy at Rockstar Games. His weekend activities made me want to create a Dungeons & Dragons inspired typeface. I whipped up Troll Bait pretty quickly in Photoshop, creating little metal shields with rivets, adding letters and shading effects, then auto-tracing the results.

It's not the most useful font, but it's fun and captures that fantasy RPG vibe. Initially released with a free commercial use desktop license, I placed Troll Bait in the public domain in August 2020.

TRS-Million

When I released TRS-Million on April 18th, 2011, it was inspired by a coarse pixel digital clock I had. I wanted to recreate that chunky LED look, but with a twist. The font includes a “sparkle layer” with seemingly random pixels turned on and off. Users can overlay this on the base font to create different color or brightness effects. I used OpenType ligatures to automatically shuffle these variations for a more random look. The name is a corny play on the TRS-80 computer, imagining if it became a “TRS-Million”. Initially released with a free commercial use license, I placed it in the public domain in August 2020. While it didn't gain much traction among the many pixel fonts out there, I hope someone might find a creative use for its unique sparkle feature.

Tussilago

When I launched Tussilago on September 28th, 2008, I was aiming to create something that harkened back to the mid-twentieth century while still feeling fresh and unique. I wanted to tap into that revival of wide sans-serif typefaces that was happening in the 2000s, but with my own twist. Tussilago is a sturdy, extended sans-serif that features wide letterforms and unique details that set it apart from standard geometric models. I didn't want to just mimic existing designs—I wanted to create something that felt vintage but was distinctly my own. The font comes in seven weights and italics, giving designers a lot of flexibility. I also included options for both old-style and lining numerals, which adds to its versatility. On June 25th, 2021, I gave Tussilago a bit of an update. I

removed some deprecated characters, improved the OpenType fractions feature, added prime marks, and refined the outlines, particularly in the italics where there were some minor issues. As of November 22, 2024, Tussilago version 1.2 underwent a reorganization of its weight nomenclature for improved clarity and consistency. The former Book weight was renamed to Light, Light became Extra-Light, Extra-Light was changed to Thin, and Ultra-Light was redesignated as Hairline.

Typewriter Spool

When I released Typewriter Spool on January 14th, 2021, it was the culmination of a massive project inspired by an old Underwood No. 5 typewriter from the 1920s. This typewriter, gifted to me by a childhood friend's mom in the late 1990s, had been sitting around for years. Though it was too far gone to repair, it sparked an idea: what if I could create the ultimate typewriter font collection? I'd never made a serious typewriter font before, thinking there were already so many out there. But I realized I could offer something different by creating a comprehensive collection that covered everything. The result was Typewriter Spool, a family of 122 fonts capturing the essence of typewritten text in incredible detail. The collection includes four main versions: CLN (clean and precise), SFT (smooth with slight misalignment), XRX (mimicking multiple fax or photocopy generations), and RUF (worn ink ribbon texture with clunky misalignment). Each version comes in multiple weights and widths, offering designers a vast toolkit for creating authentic typewriter-style text.

Developing Typewriter Spool was a time-consuming process. I started with extensive research, particularly challenging when it came to finding samples of Greek and Cyrillic typewriters or specialized mathematical characters. I consolidated all this research into a single, cohesive style.

Instead of italics, which typewriters didn't have, I included underline options for emphasis. The different versions simulate various typewriter effects, from clean alignment to slight blur and misalignment, to more extreme "ruination" levels. One of the most time-consuming aspects was manually placing auto-traced bitmap images of dirt, blur, and grunge effects over the clean originals. To make this process more manageable, I set up a Super Nintendo game controller, using it to navigate through thousands of characters across multiple languages. Typewriter Spool aims to be the definitive typewriter font collection, offering designers unprecedented versatility in creating authentic typewriter-style text. It's a project that combines nostalgia with modern design needs, providing a comprehensive toolkit for a wide range of applications. On February 28th, 2024, I made a small update, fixing a missing underline on one variation of the numeral 7 in the Soft Extended ExtraBold Italic style.

Typodermic

When I released Typodermic on May 28th, 2000, it was just another font in my collection. Little did I know it would become the namesake for my entire font company about a year later. Typodermic is essentially Blue Highway with heavy slab serifs added. This combination gives it an engineered, clunky look with robust letterforms that convey strength and authority. It's designed to make a strong visual impact, perfect for headlines or attention-grabbing text. The name "Typodermic" came to me on a whim, but it was too good to waste on just one font. When I started my type foundry, I knew this had to be the company name. Our original logo was even based on this typeface. I initially released it with a free commercial use desktop license, and in April 2024, I placed it in the public domain.

Uchiyama

When I introduced Uchiyama on July 21st, 2014, it was the result of a labor-intensive process inspired by a single matchbook. The source material was an image I found online of a matchbook from the Black Cat Club in Tokyo, seemingly from the 1950s. Something about that hand-drawn style captured my imagination, and I set out to recreate it. I experimented with different tools to imitate the style, but ultimately settled on using Sharpie markers. I decided to draw the letters large-scale, which in retrospect, might have been a bit ambitious. I went through a huge stack of paper and countless markers, especially since I was creating multiple variations of each letter to achieve that authentic hand-drawn look. About halfway through the project, I started to regret my decision to draw everything so large. The sheer volume of paper and markers I was going through was daunting. But I persevered, and the result was Uchiyama—a typeface that captures the raw energy and authenticity of mid-20th century Japanese nightclub promotional materials. Uchiyama features distinctive letterforms with a natural texture. To enhance the hand-drawn feel, I incorporated OpenType ligatures that automatically swap in different variations of letters, creating a more varied and organic appearance. The name “Uchiyama” comes from the neighborhood I used to live in—a little spot in Chikusa, Nagoya. It’s a personal touch that connects this globally inspired font to my time in Japan. I initially released Uchiyama with a free commercial use desktop license. Then, in April 2024, I decided to place it in the public domain, allowing anyone to use and enjoy this piece of nostalgia.

Ugocranis

When I released Ugocranis on April 14th, 2011, I was channeling my long-standing fascination with brutalist architecture. Growing up in Ottawa, I

was captivated by these stark, imposing structures from a young age, even when adults around me dismissed them as ugly. Ugocranis is my typographic tribute to brutalism. It's a compact, angular display typeface featuring octagonal letterforms that exude strength and durability. While it's not directly based on any specific brutalist building, it captures the essence of that architectural style—minimalist, bold, and unapologetically industrial. The name “Ugocranis” doesn't have a specific meaning. I chose it because it sounds deep and somewhat depressing, which fits the vibe I was aiming for. It's more about evoking a feeling than describing anything specific. On June 18th, 2021, I gave Ugocranis a tune-up. I removed some deprecated characters, replaced those tricky reversed quotes with proper ones, and improved the OpenType fractions feature to support longer numerators and denominators. Ugocranis is designed for projects that need a bold, industrial aesthetic. Its sharp angles and minimalist design make it perfect for headlines or logos that want to convey strength and modernity.

Ulian

When I launched Ulian on August 14th, 2002, it was the result of a creative whim during a vacation in Vancouver. I found myself pondering typefaces and had a sudden thought: what if you took a serif typeface and squared off the sides, shearing them to make the letters fit together more tightly? This idea led to Ulian, a typeface that fuses elements of traditional blackletter with contemporary letterforms. It features distinctive flat sides combined with modern shapes and curved serifs, creating a unique blend of old and new. The name “Ulian” was chosen because it subtly suggests “alien,” fitting for a typeface that looks a bit out of the ordinary. I designed Ulian to be versatile, offering Regular, Italic, Bold, and Bold-Italic styles. This range allows designers to use it in

various applications, from headlines to body text, depending on the project's needs. On June 18th, 2021, I gave Ulian a significant update. I removed some deprecated characters and adjusted the ellipsis width, which was previously too wide. I also tweaked the vertical metrics, reducing the character size by 6% to improve cross-browser compatibility—something to note if you're working with older projects. The inverted question and exclamation marks were lowered, and I refined the outlines to fix some minor curve issues.

Ultraproxi

When I released Ultraproxi on January 29th, 2017, I was revisiting a theme I'd explored before with my typefaces Linefeed and PRINTF—the aesthetics of mid-20th century high-speed computer printers. I've always been fascinated by the look of those 1960s IBM chain printers, and I wanted to create something new in that vein. But this time, I decided to take a different approach. Instead of making another monospaced typeface, I wanted to create something that felt monospaced but actually wasn't. Ultraproxi features many characteristics you'd expect in a monospaced font, but with proportional spacing. The idea came from observing how designers often used monospaced fonts. When setting book titles or other large text, they'd frequently adjust the spacing in design software to make it more visually appealing. I thought, "Why not design a font that already has that adjusted look?" Ultraproxi comes in six weights and italics, offering a range of options for designers. It's perfect for projects that need that precise, efficient aesthetic of old computer printers, but with more flexibility in layout and design. The semi-monospaced design of Ultraproxi solves a common problem with true monospaced fonts. While monospaced type is great for keeping tabular data aligned, it can be distracting when used for larger display text.

Ultraproxi maintains that technical, computer-printer feel while allowing for more natural letter spacing.

Union City Blue

When I released Union City Blue on May 20th, 1999, it was part of my phase of creating wide techno fonts. The name comes from a song by the new wave band Blondie, though the font itself doesn't have any particular connection to the song or band. Union City Blue is a wide, techno-style typeface. It's one of many similar fonts I created during that period, reflecting the popular digital aesthetics of the late 1990s. I initially released it with a free commercial use desktop license. Then, in November 2022, I decided to place Union City Blue in the public domain.

Unispace

When I introduced Unispace on February 2nd, 2000, I was exploring the intersection of monospaced fonts and techno aesthetics. Based on my earlier Zrnic typeface, which was inspired by the old PlayStation logo, Unispace brought a fresh, geometric look to the world of monospaced fonts. At the time, monospaced typefaces weren't typically associated with this kind of techno style. I saw an opportunity to create something unique—a font that combined the functional needs of coding and technical applications with a more modern, industrial design. Unispace features a square structure with rounded edges, conveying a sense of technological precision. It comes in Regular, Italic, Bold, and Bold-Italic styles, offering flexibility for various uses. Initially released with a free commercial use desktop license, I placed Unispace in the public domain in April 2024. Looking back, Unispace represents my attempt to modernize the monospaced font genre, bringing a bit of turn-of-the-millennium tech style to the coding world.

Uniwars

When I released Uniwars on February 11th, 2009, it was a culmination of my experiences living in Japan and my fascination with industrial aesthetics. After moving to a mixed industrial/residential area, I was struck by the prevalence of 1970s and 1980s-style industrial logos that seemed to be drawn on graph paper—some professional, others charmingly amateur. I noticed that while a certain techno style had fallen out of fashion elsewhere in the late 1980s and early 1990s, it persisted in Japan, particularly in car logos and badges of the 2000s. The old Namco logo, which I had on a Pac-Man marquee on my wall, was a constant source of inspiration. Uniwars is my attempt to blend all these influences—the retro-industrial logos, the persistent techno style, and particularly the Namco logo—into a typeface that captures that distinctly Japanese technological aesthetic. It features wide, extended shapes with a clean orthogonal style, designed to convey a sense of modern, technological aesthetics. The font comes in eight weights and obliques, offering extensive flexibility for various design needs. This range allows designers to capture that industrial Japanese feel across a variety of applications. On June 25th, 2021, I gave Uniwars a significant update. I improved its OpenType features, added some alternative characters, refined the outlines, and made several other tweaks to enhance its usability and cross-browser compatibility. The name “Uniwars” comes from an old 1980 video game by Irem called UniWar-S, a Galaxian-style vertical shooter. It felt fitting for a typeface that blends retro gaming aesthetics with industrial design. Looking back, Uniwars represents my attempt to capture a specific moment in Japanese design history—a blend of industrial pragmatism and technological futurism that I found so captivating. It’s a typeface that brings a piece of Japanese industrial charm to any design project. On November 22, 2024, Uniwars version 1.2 addressed several technical aspects. Weight value issues that could

affect website embedding were resolved, and the name tables were modernized to improve font menu sorting and appearance. The Ultra-Light style was renamed to Thin for greater clarity and consistency across the family.

Univox

When I released Univox on June 24th, 1996, it was an experiment in pushing the limits of techno fonts. Named after a vintage guitar distortion pedal, Univox started as an extremely stretched-out design. The original version was dramatically elongated, really testing how far I could stretch a techno font. Later, I created a new version with more uniform stem widths, which toned down the stretched look while maintaining its distinctive character. I initially released Univox with a free commercial use desktop license. Then, in November 2022, I decided to place it in the public domain.

Unsteady Oversteer

When I launched Unsteady Oversteer on June 14th, 1998, I was drawing inspiration from an unexpected source: the TRS-80 color computer's unique way of displaying lowercase characters. Due to limited ROM space, the TRS-80 would show inverted versions of capitals for lowercase letters—dark background with green letters. I took this quirky display technique and applied it to a minimalist, techno-style typeface. The result was Unsteady Oversteer, featuring inverse lowercase letterforms that give it a distinctive, industrial look. Beyond the inverted lowercase, it's a stark, geometric design that aims for futuristic precision. This unique combination has made it surprisingly popular—I still see it used regularly today. Initially released with a free commercial use desktop license, I placed Unsteady Oversteer in the public domain in April 2024.

Ur Ur Ma

When I released Ur Ur Ma on October 6th, 1997, it was a variation on one of my other techno fonts, featuring a back slant and a nib effect on the strokes. Honestly, it's not one of my more notable creations—it looks like a low-effort typeface. The name, though, has a fun origin. It comes from some improvised alien dialogue created by a designer I worked with on a game called Dark Colony. The phrase “Ur Ur Ma” was so random and weird that it stuck with me. I initially released it with a free commercial use desktop license, and in August 2020, I placed it in the public domain.

Urkelian

When I released Urkelian on June 14th, 1998, it was an experiment in blending Art Deco style with the modular technique I often used for my techno fonts. The result, I think, worked pretty well—capturing that Art Deco look while maintaining a unique, modern edge. Originally named “Urkelian Television Dynasty,” I later shortened it to just Urkelian. Interestingly, I created this font on the night of the final episode of “Family Matters,” though I wasn't a big fan of the show. While it was never hugely popular, I believe Urkelian has held up well over time, especially compared to some of my other early fonts from that era. I initially released it with a free commercial use desktop license, and in November 2022, I placed it in the public domain.

Usurp

When I released Usurp on February 11th, 2009, it was the result of an unconventional experiment in typeface design. Instead of drawing with a pen, which doesn't allow for easy testing of how letters look together, I decided to take a more hands-on approach. I started cutting out

letterforms from paper with scissors. This free-form method allowed me to arrange the letters on the counter, see how they looked in words, and easily discard and replace any that didn't work. It was a process of evolution over several days, constantly experimenting and refining. The result was Usurp, a psychedelic display font with peculiar hallucinogenic letterforms and outrageous slab serifs. It's designed to add a bold, unconventional flair to designs, producing a surreal and trippy aesthetic. Once I was satisfied with the paper cutouts, I placed them on black paper, scanned them, and auto-traced the outlines. I then cleaned up these outlines in font software, refining the design while maintaining its unique, handcrafted feel. On May 25th, 2021, I gave Usurp a quick update. I fixed an inconsistency between the space and non-breaking space characters, removed some deprecated characters, and corrected the Panose (font ID) data. Looking back, Usurp represents a moment of creative problem-solving in my design process. By using paper cutouts, I was able to overcome the limitations of traditional drawing methods and create something truly unique.

Vactic

When I introduced Vactic on May 26th, 2005, it was actually a commissioned job, for Roxio, the company behind Toast DVD authoring software. They wanted a typeface that looked like old ticker tape or computer punch cards, but with a typewriter serif feel. Vactic features round, pinpoint pixels that create a distinct retro-tech aesthetic, inspired by the old Univac computers of the 1950s and 1960s. It offers various color and effect options to simulate different vintage display technologies. On June 4th, 2021, I updated Vactic, replacing reversed quotes, removing obsolete characters, and adjusting vertical metrics for better cross-browser compatibility.

Vademecum

When I released Vademecum on April 16th, 2001, it was a freeform experiment in blending different styles. I started with a bold, blocky octagonal design, then added little black and white triangles to give it a linocut look – a style popular in 1990s clip art. The result is a display font with sharp angles and a rugged, almost industrial feel. Its standout feature is a shattered glass effect that adds depth and texture to the letters. The name “Vademecum” doesn’t have any particular significance to the design; it just sounded interesting. Initially released with a free commercial use desktop license, I placed Vademecum in the public domain in April 2024.

Vahika

As the creator of Vahika, I can’t help but smile when I think about its journey. It all started on September 11th, 2000, when I released this quirky little typeface to the world. But let me back up a bit. I’d just won a contest—my prize? A shiny new copy of FontLab software. Before that, I’d been tinkering with Fontographer, but FontLab opened up a whole new world of possibilities. You see, it let me play with TrueType quadratic curves instead of the usual PostScript cubic Bézier curves. It was like trading in a tricycle for a unicycle—trickier to control, but oh, the places you could go! I got so excited about these new curves that I wrote a tutorial on how to use them. Vahika was the result—a font born not from necessity, but from the sheer joy of exploration. It was my way of saying, “Look what we can do with these nifty TrueType curves!” My tutorial caught the eye of Leslie Cabarga, who included it in his book “Learn FontLab Fast.” Now, Leslie wasn’t just any author to me. Back in animation school, we’d sing along to his corny-sweet theme song for Max Fleischer cartoon compilations. Years later, at a font conference in San

Francisco, I met Leslie in person. There was a piano nearby, and he played that theme just for me. It was a moment as delightful and unexpected as Vahika itself. Initially released with a free commercial use desktop license, Vahika found its way into the public domain in November 2022. It might not have had a grand purpose, but it's been a faithful teacher, showing designers the ropes of TrueType curves for over two decades now.

Valve

When I launched Valve on March 28th, 2022, it felt like coming full circle. Here I was, decades into my career, still captivated by the allure of techno fonts. Valve was my playground, a chance to flex those hard-earned skills and prove to myself that I could still dance in the realm of ultramodern typography. The idea had been percolating in my mind for a couple of months, a bubbling concoction of superelliptical forms and soft stroke ends that screamed “high-tech” without saying a word.

Vanchrome

When I unleashed Vanchrome on May 23rd, 2017, it was like opening a time capsule from my childhood and giving it a modern twist. You see, I've always had a soft spot for Compacta—that compact sans-serif from the 1960s that ruled the 1970s and 1980s. But what really got my motor running as a kid was that airbrushed chrome effect. You know the one—those gleaming letters reflecting impossibly perfect desert landscapes and azure skies. Pure magic. So, I thought, why not marry these two loves of mine? That's how Vanchrome was born—part homage to Compacta, part love letter to those cheesy-but-cool airbrushed vans. And let me tell you, creating this chromatic layer system was no walk in the park. I wanted those bezels to look embossed and fit together like a puzzle. This

meant I couldn't just design willy-nilly. Every gap, every space had to be measured. The space between the legs of an 'H' or inside an 'O'? Exactly twice the width of the bezel. And don't get me started on the software crashes. These font editing programs? They're not built for this level of geometry gymnastics. That halftone dot pattern for the gradient effect? It nearly fried my computer. But after countless experiments and a few choice words muttered under my breath, I finally got it working. Sure, Vanchrome's a challenge to use with all its layers. But for those who like to roll up their sleeves and get their hands dirty with type, it's a playground of possibilities. Initially released with a free commercial use desktop license, it entered the public domain in April 2024.

Vanilla Whale

When I released Vanilla Whale on September 18th, 1999, I was riding high on a wave of nostalgia for the steam locomotive era. I'd always been fascinated by the rugged elegance of 19th-century railroad typography, and I wanted to capture that essence in a typeface. The name? Well, it's a bit of a silly in-joke from my days at Rockstar Games. We used to call beluga whales "vanilla whales" because they're white like ice cream cones. Looking back, it seems kind of goofy, but hey, that's where inspiration strikes sometimes! I designed Vanilla Whale as a narrow slab serif with some quirky features. The unusual small-caps and western-style serifs were my way of tipping my hat to that vintage feel. And those barred small-caps? They just screamed "Old West" to me. One of my favorite tricks was how using a capital letter at the end of a word could create a special effect. It was like a little typographic Easter egg for designers to play with. Fast forward to February 3rd, 2022, and Vanilla Whale got a major overhaul. I added kerning, beefed up the mathematical symbols, and redesigned those pesky parentheses. I even threw in a bunch of new currency symbols—because why not? I also had some fun

with OpenType features, adding stylistic alternates for “lowercase” numerals and a hyphen, plus some old-fashioned @, #, and & symbols. And don’t get me started on the new lowercase qu ligature—that was a real headache-solver! Of course, there were some tough decisions too. I had to say goodbye to some deprecated characters like L with dot and E with breve. But in their place, I expanded language coverage to most Latin-based languages. The vertical metrics got a tweak for better cross-browser compatibility, which means the characters grew ever so slightly. And yes, I know that might affect older projects, but sometimes you’ve got to break a few eggs to make an omelet, right? In April 2024, I decided to place Vanilla Whale into the public domain. It had been living with a free commercial use desktop license since its birth, but I figured it was time to let it swim free.

V-Dub

When I unleashed V-Dub on December 10th, 1997, it was my love letter to Microgramma, one of my all-time favorite typefaces. I mean, who doesn’t love those super-elliptical forms? But I wanted to push it further, to create something stark and weird that would turn heads. Now, I know what you’re thinking—V-Dub, must be a nod to Volkswagen, right? Wrong! It’s funny how coincidences work. The truth is, I was deep into the Athens, Georgia music scene at the time, particularly the band Pylon. They had this song called “Dub” that was on heavy rotation in my studio. One day, while flipping through type catalogs (as one does), I noticed a serious lack of fonts starting with ‘V’. It was like the typographic equivalent of a ghost town. So, I thought, why not fill that gap? V-Dub was born—a marriage of my Microgramma obsession and my current music crush. Creating V-Dub was like walking a tightrope between homage and innovation. I wanted to capture the essence of Microgramma’s super-elliptical forms but inject them with a dose of stark weirdness. It was a

balancing act of familiar and strange, comfort and discomfort. Initially, V-Dub hit the scene with a free commercial use desktop license. Come April 2024, I decided it was time to set V-Dub completely free. Into the public domain it went.

Vectipede

When I unleashed Vectipede on August 3rd, 2010, I was on a mission to create the most serious, no-nonsense typeface I could muster. Picture this: a super-elliptical, squarish slab serif that could stare down even the most intimidating design challenge. That was Vectipede. Now, about that name. I've got a bit of a quirk—I love diving into lists of obscure video games for naming inspiration. Vectipede? It's a nod to some forgotten 1980s knock-off of Centipede. I can't even remember which computer it was for, but it stuck with me. Fast forward to June 25th, 2021, and Vectipede got a bit of a tune-up. Out went some outdated bits, in came some shiny new features. I tweaked quotes, juggled some marks, and even beefed up the fraction game. On November 22, 2024, Vectipede version 1.2 introduced a reorganized weight nomenclature for improved clarity and consistency. The former Book weight became Light, Light was renamed to Extra-Light, Extra-Light transformed into Thin, and Ultra-Light was redesignated as Hairline.

Vectroid

When I unleashed Vectroid on June 19th, 2000, it was like giving birth to a digital love child. You see, I had this other typeface, Forgotten Futurist, and I thought, "What if I just went a little crazy with it?" So there I was, hacking away at Forgotten Futurist like a mad scientist. I added gaps here, thickened lines there, thinned out a few strokes, and then—bam!—slapped a rounded bold effect on it. It was a whirlwind romance with the

Bézier curves, I tell you. Before I knew it, Vectroid was born. Now, I'm not saying it was my magnum opus or anything. It was a quick job, sure, but sometimes those turn out to be the most fun, right? But here's where things get a bit sticky. The name Vectroid? That was my brainchild. I even did my due diligence, checking it on whatever search engine we were using back in 2000—probably Google, but who remembers? It was clean as a whistle, I tell you. Fast forward a couple of months, and wouldn't you know it? Some other freeware font designer comes along and names their font Vectroid. Talk about a cosmic coincidence! When I mentioned it to him, he just shrugged it off with an "Oh yeah, huh." What can you do, right? I mean, I could've made a fuss, but in the grand scheme of things, it's just a name. Vectroid started life with a free commercial use desktop license, living it up in designs across the digital landscape. But come November 2022, I decided it was time to set it truly free. Into the public domain it went, ready for anyone to use, modify, or even give it yet another name if they fancied.

Velvenda

When I unleashed Velvenda on June 23rd, 2000, it was like I'd bottled the essence of those bold, brassy jazz album covers from the 1960s and poured it into a font. Man, those covers were something else—all energy and experimentation, just like the music they housed. I wanted to capture that vibe, you know? So I went all in with these heavy, unicas letterforms that practically shout for attention. Narrow, dense, and with letter shapes that'll make your typical serif do a double-take. It was my typographic tribute to an era when graphic design was as wild and unpredictable as a Charlie Parker solo. Now, about that name—Velvenda. Honestly? I couldn't tell you exactly where it came from. It just popped into my head one day, smooth and mysterious. I released Velvenda with a free commercial use desktop license. For over two decades, Velvenda's been

out there doing its thing, adding a splash of vintage cool to posters, album art, and who knows what else. It's like watching your kid grow up and make their own way in the world, you know? Then, come April 2024, I decided it was time to really set Velvenda free. Into the public domain it went.

Venacti

When I introduced Venacti on November 7, 2005, it was the result of a fascinating commission from the BBC. They came to me with a challenge that was part puzzle, part time machine. The Beeb had this vision, you see. They were after a typeface that could straddle the line between retro and futuristic, inspired by those bold industrial logos of the 1970s. Think square letterforms and sleek corners that scream “technological precision” and “industrial strength.” But here’s the kicker—it also needed to be kid-friendly. They showed me a mishmash of typefaces they liked—bits of Digital Sans here, even some of my own Forgotten Futurist thrown in for good measure. But none of them quite hit the mark. It was like they were trying to describe a color they’d seen in a dream. So there I was, tasked with creating a font that was part 1970s, part future, all readable, and with very specific proportions to boot. The BBC needed it to fit just the right amount of text for their application. The result was Venacti. Fast forward to June 4, 2021, and Venacti got a bit of a tune-up. Out went some outdated bits, in came some modern touches. I swapped out those quirky reversed quotes for proper ones (don’t worry, the old ones are still hiding in Unicode if you’re feeling nostalgic). Threw in some primes for good measure and did a bit of spring cleaning on the character set.

Venus Rising

When I released Venus Rising on December 12, 1997, I had no idea it would become the star of my wide square techno typeface collection. You see, I've got this thing for ultra-wide, square, futuristic fonts. They come, they go, but Venus Rising? It stuck around. Initially, Venus Rising was a one-hit wonder, a single style with a free commercial use license. Before I knew it, I was expanding it into more weights and styles. Now, about that name. If you're a fan of WKRP in Cincinnati, you might recognize it. Remember Venus Flytrap? Well, before Johnny Fever gave him that catchy moniker, he was known as Venus Rising. And that, my friends, is where this typeface got its name. Funny story—as I'm writing this, I'm actually binge-watching WKRP all over again. Can't get enough of it, I tell you. It's like comfort food for my eyes and ears. As of November 22, 2024, Venus Rising reached version 5.100, bringing several technical improvements. The name table was modernized to enhance compatibility and appearance in font menus. In the Heavy and Heavy Italic styles, an overlapping slash issue in the Ø character was corrected. The Ultra-Light style was renamed to Thin, providing greater clarity and consistency across the family.

Veriox

When I introduced Veriox on August 23, 2007, it was like trying to cook up a typographic stew with all my favorite ingredients. I had this vision, you see—a compact sans-serif with a technical edge, a dash of DIN-inspired precision, and just enough quirkiness to keep things interesting. The idea behind Veriox was to mash together a whole bunch of concepts I'd been playing with. I wanted to create something that could convey precision and confidence, but with its own unique flavor. It was a bit like trying to solve a puzzle where all the pieces came from different boxes. Fast

forward to June 18, 2021, and Veriox got a bit of a tune-up. Out went some outdated characters, in came some modern touches. I swapped out those quirky reversed quotes for proper ones (the old ones are still hiding in Unicode if you're feeling nostalgic). Added some primes, tweaked the vertical metrics for better cross-browser compatibility—you know, the usual housekeeping. In November 2024, I gave Veriox another small but significant update, modernizing its name tables and adding a section symbol (§)—because sometimes you need to organize your technical precision into neat little sections.

Vexler Slip

When I released Vexler Slip on August 23, 2014, it was like throwing a typographic costume party where French cabaret met Japanese ice treats, with a dash of MTV sock puppet humor. It all started with this Japanese frozen treat called Panapp. They had this curly typeface on their packaging that just oozed French flair. I thought, “Hey, why not take that vibe and run with it?” So I did. I expanded it into a full alphabet, adding my own twists and turns along the way. The result was this unicast headliner that’s part elegance, part whimsy, and all fun. Now, about that name—Vexler Slip. If you’re scratching your head, don’t worry—it’s ultra-obscure. Remember that MTV show, Sifl & Ollie? No? Well, it was these two sock puppets doing interstitials between videos, and in one episode, one of them starts rattling off nonsense car problems. And out pops “vexler slip.” I thought it was hilarious and tucked it away in my mental ‘future font names’ file. I initially released Vexler Slip with a free commercial use desktop license. My thinking was, why keep all this retro-theatrical fun to myself? Let the designers of the world have at it, see what kind of vintage-inspired magic they could whip up. Come April 2024, I decided to set Vexler Slip truly free and placed it in the public domain.

Now anyone can use it, modify it, or even give it a sock puppet makeover if they want.

Vibrocentric

When I unleashed Vibrocentric on March 25th, 1998, it was like revving up a typographic muscle car. This baby was my homage to the Dodge logo from the 1960s, with a little extra oomph thrown in for good measure. You see, I'd been flipping through these old car dealership magazines—you know, the kind of industry rags that only dealers would get. And there it was, this word “Vibrocentric” just sitting there like a shiny chrome bumper. I thought, “Now that’s a font name with some horsepower!” So I took that 1960s Dodge logo vibe and ran with it. But I had to add my own flair—literally. I slapped some flares on the ends of those serifs, giving it that extra bit of va-va-voom. The original release came roaring out of the garage with four styles: regular, bold, italic, and bold italic. Looking back, I’ve got to say, I’m pretty pleased with how this one turned out. It’s got that cool 60s look, you know? Like something you’d see on a vintage muscle car poster or a retro diner sign. I started Vibrocentric off with a free commercial use desktop license. Come November 2022, I decided it was time to really open up the throttle. Into the public domain Vibrocentric went, free as a bird on an open highway. It could use some restoration. I probably should have given it more attention over the years and maybe someone can polish it up someday.

Vigo

When I launched Vigo on May 4, 2005, it was like giving my old pal Bullpen a stylish Italian makeover. Picture this: I’m sitting there, looking at Bullpen—this squarish slab serif I’d created—and I think, “What if we took this guy on a Roman holiday?” So, I started tinkering. I wanted to

keep that muscular, primitive feel of Bullpen, but add a dash of la dolce vita. The result was Vigo—a typeface that’s part slab serif, part sans serif, and all attitude. It’s like if a vintage Italian scooter and a modern design studio had a typographic love child. The name? Well, it just sounded Italian to me. Does it actually mean anything? Probably not. But it’s got that certain *je ne sais quoi*...or should I say, *non so che*? Fast forward to June 25, 2021, and Vigo got a bit of a tune-up. Out went some outdated characters, in came some modern touches. I trimmed down that chunky ellipsis, beefed up the fraction game, and even threw in some stylistic alternates for those who like their ‘a’s with a single story.

Vinque

When I released Vinque on March 8, 2001, it was like stepping into a time machine with a typographic twist. This wasn’t just my first commissioned typeface—it was a journey through centuries of design evolution. Picture this: A game company (sadly, no longer with us) comes to me with this challenge. They’re in love with these Arts and Crafts style typefaces, all medieval and fancy. But here’s the kicker—they need it to be readable in a video game. Talk about a medieval quest. These Arts and Crafts “medieval” typefaces? They’re already a revival of an earlier style. Guys like William Morris were trying to channel medieval vibes back in the 19th century, but in a way their contemporaries could actually read. So here I am, a century and a half later, doing the same dance—updating their update for 21st-century eyeballs. The goal was to capture that medieval essence without sending players running for a translation scroll. I aimed for simple, clean letterforms that whispered “ye olde times” without screaming it. Originally, Vinque was released with one free Regular style. At the end of 2019, I rebuilt it, added seven weights with italics, old-style numerals, and lots more language coverage.

In November 2024, I standardized Vinque’s naming scheme to align with contemporary conventions: Semi-Light became Light, Light was renamed to Extra-Light, Extra-Light changed to Thin, and Ultra-Light transformed into Hairline. This update brings more clarity and consistency to the family’s weight hierarchy while maintaining its medieval-meets-modern character.

Vinque Antique

When I released Vinque Antique on January 15, 2020, it was like taking my typographic time machine for another spin. I’d just finished sprucing up the original Vinque—you know, expanding languages, adding extra styles, the whole nine yards. And then I thought, “Why stop there?” It hit me: what if we took this medieval-inspired font and gave it that antique patina? Like finding a centuries-old manuscript in a dusty monastery library. That’s the vibe I was after with Vinque Antique. I kept the core DNA of Vinque—those medieval-inspired letterforms—but started adding some character. A little weathering here, some texture there. I created three different versions of each letter that shuffle automatically. In September 2024, with the release of Vinque Antique 1.001, I fixed a bug that was causing unexpected line breaks and updated the style naming to align with current standards, though this means users might need to reselect the font in some applications, particularly Adobe products.

Vipnagorgialla

When I introduced Vipnagorgialla on March 4, 1999, it was like trying to merge a muscle car with a spaceship. Picture this: I’m sitting there, staring at the Dodge/Plymouth logo from the late 1960s, and I think, “What if we took this bad boy to the future?” So, I started with the bones of my Hemi Head muscle car typeface—you know, that industrial edge,

that late retro vibe—but then I strapped some rocket boosters to it and sent it into orbit. The result? Vipnagorgialla—a name that’s about as easy to pronounce as it is to forget. Speaking of that name...Look, I’ll be the first to admit it’s ridiculous. I have no idea what it means or where it came from. Originally, Vipnagorgialla roared onto the scene with four styles: Regular, Italic, Bold, and Bold-Italic. I released it with a free commercial use license. Somewhere in the 2010s, I decided Vipnagorgialla needed a tune-up. So I popped the hood, added some new parts, and before I knew it, we had five weights and obliques.

In November 2024, I gave Vipnagorgialla another bit of maintenance, modernizing the naming tables for better compatibility and fixing an overlap issue with the Cyrillic character ‘Б’. Sometimes even a muscle car spaceship needs a little fine-tuning to keep it running smooth.

Voivode

When I released Voivode on April 22, 2010, it was like trying to teach a fish to dance the tango. The idea was to blend postmodern geometry with these whimsical fish-tailed designs. So I took that idea and ran with it, or should I say, swam with it. Now, about that name—Voivode. It sounds kind of fancy, doesn’t it? Like some sort of medieval lord or something. I’d love to tell you there’s a deep, meaningful story behind it, but honestly? It just sounded cool and fit the vibe of the font. Fast forward to June 25, 2021, and Voivode got a bit of a makeover. Out went some outdated characters. I trimmed down that chunky ellipsis too. Looking back, creating Voivode was like trying to choreograph a ballet for mermaids. It was challenging, sure, but also a whole lot of fun.

Waker

When I released Waker on March 26th, 1998, let's just say I was feeling a bit...inspired. Originally, I called it "Wake and Bake," which, well, if you know, you know. It was a cheeky nod to enjoying certain herbs a bit too early in the day. The visual concept was pretty on the nose—or should I say, in the air? Those glowing lines above the letters? Yeah, they're not exactly subtle. The characters look like they're floating, maybe even a little giddy. But, man, some folks just couldn't take a joke. The complaints started rolling in, and eventually, I got hassled so much that I had to change the name. So "Wake and Bake" became the more innocuous "Waker." Still kept that early morning vibe, but without the herbal implications. I initially released it with a free commercial use desktop license. In August 2020, I decided to set Waker truly free and placed it in the public domain.

Walken

When I launched Walken on May 21, 2009, it was like trying to create a font with split personality disorder. I'd seen this logo for a Japanese rock festival that mixed stencil and non-stencil letters, and I thought, "Now that's beautifully nonsensical. I've got to try that!" So there I was, crafting these sturdy slab serif letterforms, but with a twist. Some letters got the stencil treatment, others didn't. It was like playing typographic roulette. And you know what? I loved it. It didn't make sense, and that's exactly why it worked. To really amp up the chaos, I threw in some OpenType shuffling. So when you're typing, it's like the letters are playing musical chairs—stencil on, stencil off. I made three styles: Clean, Crisp, and Hard. Each one cranks up the texture and grittiness a notch. Fast forward to June 4, 2021, and Walken got a bit of a tune-up. You know how it

goes—out with the old, in with the new. I tweaked a few things here and there, fixed some bits that were acting up, and gave it a general polish.

Walnut

When I released Walnut on February 26, 2007, it was like trying to bottle the essence of urban grit and rebellious spirit. Picture this: I'm wandering around Vancouver, sketchbook in hand, when I stumble upon some spray-painted lettering under a bridge. Not your fancy, well-thought-out murals, mind you. This was raw, quick, the kind of stuff you'd use to sign a picture or scrawl a slogan. Now, most folks might've just snapped a photo and called it a day. But me? I whipped out my sketchbook and started sketching. I wasn't just copying what I saw, though. I was reverse-engineering it, if you will. I drew the letters a bit tighter, knowing I'd blur them out later to get that authentic spray-paint feel. Back in my digital lab, I turned those sketches into hard vectors—all jagged lines, no curves. It was like creating a skeleton for a graffiti ghost. Then came the fun part: exporting to Photoshop and going to town with spray effects. I was wielding my drawing tablet like a virtual spray can, layering airbrush effects and film grain textures. Fast forward to June 25, 2021, and Walnut got a bit of a touch-up. You know, cleaning up some old bits, fixing a few wonky curves.

Walshes

When I released Walshes on June 26th, 1999, it was...well, let's just say it wasn't my finest hour. Inspired by the Minnesota Timberwolves logo? Check. Understanding what sport they even played? Not so much. This font was a favor for someone, and boy, did I phone it in. Basketball, wolves, who cares, right? I certainly didn't at the time. Named it after the family from 90210 who were from Minneapolis. Fast forward to August

2020, and I set this typographic misfit free into the public domain. It's like releasing a fish you never wanted back into the wild. Looking back, if there was a Hall of Fame for fonts I'm ashamed of, Walshes would be right up there. It's a reminder that not every creation is a masterpiece, and sometimes, it's okay to admit when you've dropped the ball...or missed the hoop, or whatever it is they do in basketball.

Warmer

When I created Warmer, I wanted to bring a cozy, handmade feel to the digital world. On May 11th, 2010, I introduced this typeface that looks like it's been snipped right out of your grandma's quilt. The idea struck me when I stumbled upon some vintage Japanese rock and roll records from the '50s or early 1960s. One of them had this killer cut-paper look—a narrow, counterless deco font with a plaid texture. I thought, “Hey, there's a gap in the plaid font market!” Sure, you could slap a plaid texture on any old font, but it wouldn't align with the letters. That's where Warmer comes in. I designed it with compact, counterless letterforms that have a soft, fabric-like appearance. The real magic happens with the two effects layers that create that textured, fabric look. It's perfect for craft projects, quilting designs, or anything that needs that warm, handmade vibe. Now, I won't bore you with all the nitty-gritty, but I did give Warmer a bit of a makeover in 2021. I trimmed some fat, fixed a few quirks, and made it play nice with more browsers. I'll admit, it's a pretty weird whim. There aren't many plaid fonts out there. It can be a bit tricky to get the layers just right, but when you do—man, it looks neat.

Warugaki

When I unleashed Warugaki on June 8th, 2010, I wanted to capture the untamed spirit of a rebellious kid—fitting, since the name means “brat” in

Japanese. This headline typeface is my love letter to mid-century Japanese design, with a twist that's all its own. Picture this: me, hunched over my tablet, armed with nothing but Photoshop and a regular digital pen. I didn't draw the letters themselves. Nope, I carved out the negative space around each character, letting the color underneath peek through. It's like digital silk screening or wax resist dyeing, but without the mess.

Wavetable

When I launched Wavetable on July 6th, 2021, it was like dropping a fresh beat into the world of typography. The whole thing started with a single letter—an 'E' that was squarer than a block on the outside, but with curves on the inside. That one character sparked an entire typeface. I was deep into synthesizers at the time, messing around with software that emulated those classic 1990s wavetable synths from Ensoniq. You could say I had wavetables on the brain! It's funny how your obsessions creep into your work, isn't it?

Webster World

When I unleashed Webster World on December 2nd, 1997, I was riding a wave of psychedelic inspiration—or maybe I was just hallucinating from too much coffee. Either way, this typeface came out weird, and I mean that in the most loving way possible. Let's be real: it's not my finest work. I mean, I only released it with an outline and a drop shadow because, well, I didn't think it could stand on its own two feet without some bells and whistles. It's like I dressed up a pug in a tuxedo—sure, it's amusing, but it's not winning any beauty contests. This thing is squarer than a Lego brick and more modular than my failed attempts at furniture assembly. And don't get me started on that thick bottom stroke—it's like the font equivalent of leg day at the gym. Now, about that name—Webster World.

Picture an entire planet populated by Emanuel Lewis. Pretty cool, right? Or terrifying. I'll let you decide. In a moment of clarity (or perhaps temporary insanity), I decided to release this typographic oddity into the public domain in August 2020. Before that, it was out there with a free commercial use desktop license, probably confusing designers everywhere.

Wee Bairn

When I created Wee Bairn on May 28th, 2000, I was feeling a bit nostalgic for childhood toys. You know that warm, fuzzy feeling you get when you see an old Playskool toy? That's what I wanted to capture in a font. I took one look at that iconic Playskool logo and thought, "Hey, why not make a whole alphabet out of that?" So, I set out to extrapolate those chunky, friendly letters into a full-fledged typeface. In 2011, I decided to give Wee Bairn a bit of a touch-up. You know how kids outgrow their clothes? Well, fonts sometimes need new threads too. For years, Wee Bairn was out there with a free commercial use desktop license, but in November 2022, I decided to set it free into the public domain.

Welfare Brat

When I created Welfare Brat on August 6th, 1998, it was all because of a random walk past some construction sites. Those little hexagonal gaps in bulldozer tracks caught my eye, and I thought, "Hey, why not stuff some letters in there?" So, I went home and whipped up this typeface made entirely of tractor treads. Each character nestled snugly into its own little hexagon. Now, about that name...Let's just say it's not my proudest moment in the font-naming business. It's right up there with my worst decisions. In August 2020, I set Welfare Brat free into the public domain.

Maybe it'll find its niche in the world of construction-themed birthday cards or really edgy industrial design projects. Who knows?

Wet Pet

When I created Wet Pet on January 27th, 1997, I was feeling a bit mischievous. Picture this: me, armed with an old font catalog and a scanner, eyeing Franklin Gothic like it needed a bath. So, I did what any reasonable type designer would do—I dunked Franklin Gothic in a digital pool. I traced over the scanned letters, adding a wet, reflective effect. The name? Well, Wet Pet just felt right. It's got that dripping, just-came-out-of-the-bath vibe that every font secretly wants. In August 2020, I decided to let Wet Pet off its leash and into the public domain.

Wevli

When I launched Wevli on August 14th, 2002, it was like giving my old creation a whole new life. This typeface has a bit of a backstory, you know. Back in the 1990s, I created this font inspired by Blue Highway, but with my own twist—rounded ends and pointy corners. I called it “20th Century Font,” after The Doors’ “20th Century Fox.” Yeah, I know, not my most original moment. Somehow, I completely blanked on the fact that Monotype already had a “20th Century” font. Talk about a brain fart. Monotype was cool about it, though. They just gently nudged me to change the name. So, I thought, why not take this chance to revamp the whole thing? That's how Wevli was born. I expanded it with different weights, widths, and italics. It's got this futuristic vibe—sharp angles playing off rounded forms, like a robot tried to write in cursive. The name? Well, I was deep into “Skies of Arcadia” on my Dreamcast at the time. Wevli is one of the spells in the game. Yeah, I'm that kind of nerd. In November 2024, I gave Wevli a technical refresh, modernizing its name

tables and rearranging the style naming from width/weight to weight/width format. It's like giving the robot better handwriting instructions. I'll admit, Wevli had some growing pains. In the 2010s, I had to rebuild a lot of it. But hey, that's type design for you—always evolving, just like the century it temporarily shared a name with.

Wheaton

When I created Wheaton on August 13th, 2011, I was riding a wave of 1980s nostalgia mixed with a tech fever dream. It's like I took the decade's neon-soaked aesthetic and smoothed out the edges. Named after Wil Wheaton—you know, that other kid from “The Last Starfighter”—this headline typeface is my love letter to retro-futurism. It's got that magnetic ink vibe, like my Hoverunit font's slightly more chill cousin. In 2021, I gave Wheaton a bit of a tune-up. Out went some outdated characters, in came support for fancy fractions. A few years post-launch, I whipped up an all-caps version and set it loose with a free commercial use license.

White Lake

When I unleashed White Lake on October 30th, 1997, I was clearly in a wiggly mood. Picture this: me, armed with a couple of squiggly elements and a whole lot of copy-paste energy. The result? A font that looks like it's doing the wave at a sports game, or maybe like ramen noodles having an identity crisis. It's modular, it's wiggly, it's...well, it's something. I named it after a lake near my childhood home. You know, the kind of place where you'd go for a swim and come back with a souvenir ear infection. Ah, memories. In August 2020, I set White Lake free into the public domain.

Whiterock

When I created Whiterock on September 27th, 2006, I was feeling all artsy and beachy. Picture me, sitting on the shores of White Rock, BC, sketchpad in hand, doodling what I thought was going to be the next big thing in curly cartoon fonts. Spoiler alert: it wasn't. This hand-drawn typeface was my attempt at capturing that carefree, seaside vibe. But let's be honest, it turned out about as exciting as watching seagulls steal chips. I actually tried to sell this one. Yeah, you heard that right. Turns out, the world wasn't exactly clamoring for yet another quirky cartoon font. Who knew? Fast forward to May 2021, and I decided to give Whiterock a little facelift. By November 2022, I finally admitted defeat and tossed Whiterock into the public domain. It's like releasing a fish back into the sea, except this fish was more like a boot someone left on the beach. But hey, it wasn't all for nothing! I used Whiterock to create my Stampoo typeface. So, in a way, it's like the embarrassing childhood photo that somehow leads to a glow-up.

Wild Sewerage

When I unleashed Wild Sewerage on October 12th, 1997, I was in full experimental mode. Picture this: me, armed with some special effects and a burning desire to jazz up my existing fonts. I took my Rothwell typeface, gave it a fuzzy halftone makeover, and voila! Wild Sewerage was born. The name? Well, I was jamming to Squeeze at the time, and something about "Wild Sewerage" just clicked. In August 2020, I set this fuzzy creation free into the public domain. It's out there now, ready to add a touch of halftone chaos to whatever needs it.

Windpower

When I created Windpower on June 7th, 2005, I was riding high on eco-friendly dreams and misplaced enthusiasm. Picture this: me, living near Niagara Falls, with a shed full of golf cart batteries and a grand plan to power my house with wind and solar. It didn't quite work out as planned. In a burst of misguided inspiration, I decided to surprise my wind turbine buddies with a custom font. Did they ask for it? Nope. Did they like it? Also nope. And honestly, looking back, I didn't like it either. Fast forward to 2021, and I gave Windpower a reluctant update. Out went some obsolete characters, in came support for fancy fractions. I even added some winged numerals, because...why not, I guess? By November 2022, I finally set Windpower free into the public domain. It's out there now, a typographic reminder of good intentions gone awry.

Wintermute

When I unleashed Wintermute on June 9th, 2000, I was deep in a cyberpunk phase, courtesy of William Gibson's "Neuromancer." This modular techno typeface was my digital love letter to that gritty, neon-soaked future. I built Wintermute like a high-tech Lego set, using just a couple of parts to create a whole alphabet. The beauty of modular design? Instant coherence. But sometimes, too much modularity can feel like a broken record. Luckily, Wintermute struck a nice balance. It's got some quirky characters—check out that 'K' and 'S'—that keep things interesting. Sure, it's lowercase only, which limits its use a bit, but hey, sometimes constraints breed creativity, right? In November 2022, I set Wintermute free into the public domain. It's out there now, ready to add a touch of cyberpunk to whatever needs it. So there you have it—Wintermute, the typeface that proves sometimes the best designs come

from playing with a limited set of digital building blocks. Just don't expect it to hack any AIs for you.

Winthorpe

When I created Winthorpe on April 29th, 2007, I was channeling my inner typographic time traveler. This project came from a multi-level marketing company with more money than they knew what to do with. Did they need a custom typeface? Probably not. But hey, who am I to argue when someone wants to fund my type design adventures? I dove deep into centuries-old typefaces, emerging with Winthorpe—a transitional style font that's like a well-tailored suit from the 18th century that somehow looks great at a modern cocktail party. It's got all the bells and whistles: small caps, italics, old-style numerals, fractions. The name? Well, I couldn't resist a nod to "Trading Places." Winthorpe just sounds delightfully snobby, doesn't it? Perfect for a font that's trying to blend old-money charm with new-money versatility. In 2021, I gave Winthorpe a bit of a tune-up. Out went some outdated characters, in came support for ridiculously long fractions. Because nothing says "sophisticated" like being able to type 199/200 in style, right? In November 2024, I made some technical refinements to Winthorpe, modernizing the name tables and reorganizing the style naming to put "Small Caps" between the weight and italics—because even traditional fonts need to follow conventions. I also fixed the Unicode values for superscript letters in ordinals like "1st" and "2nd," ensuring they behave as properly as a well-bred typeface should. Creating Winthorpe was a blast. It's like I got to play typographic dress-up. So there you have it—Winthorpe, the font that proves sometimes the best ideas come from looking backward to move forward. Just don't let it near any frozen concentrated orange juice futures.

World of Water

When I unleashed World of Water on August 8th, 1998, I was riding a wave of Art Deco nostalgia mixed with a techno fever dream. Picture me, bopping to New Musik’s “World of Water,” trying to channel that new wave energy into letterforms. Let’s be real—the first version was about as elegant as a penguin in roller skates. I wanted to shove it in a drawer and forget about it. But you know how it is with your creative offspring—even the ugly ones have a special place in your heart. So, I rolled up my sleeves and redrew the whole thing from scratch. It was like giving a makeover to a robot trying to cosplay as a 1920s flapper. The result? A typeface that’s part Great Gatsby, part Tron. Does it still make me cringe a little? Yeah, sure. But hey, it’s got character. In April 2024, I finally set World of Water free into the public domain.

Worthless

When I unleashed Worthless on January 22nd, 1998, I was deep in my grunge phase. Picture me, armed with Photoshop and a burning desire to make everything look like it had been dragged through a digital alley. The secret? I took my existing Mai Tai typeface, ran it through some funky grunge filters, and voila! Instant “new” font. Originally, I called it “Worthless Bum.” Yeah, not my finest moment in naming. Dropping the “Bum” part was probably the smartest thing I did with this font. In August 2020, I set Worthless free into the public domain. It’s out there now, ready to add a touch worthlessness to whatever needs it.

Wubble

When I created Wubble on November 7th, 2005, I was on a mission to make letters look like they’d just oozed out of a lava lamp. Picture me,

hunched over my desk, trying to channel my inner blob while keeping one eye on good old Franklin Gothic for proportions. This wasn't your typical "slap a filter on it and call it a day" job—I drew every gloopy letter from scratch. It was like trying to sculpt Jell-O with a mouse and keyboard—fun, but man, was it tricky. The goal was to make it look effortlessly blobby without sacrificing readability. In 2021, I gave Wubble a bit of a tune-up. Out went some outdated characters, in came some new tricks. Creating Wubble was like trying to wrangle a bunch of friendly amoebas into the shape of letters. It looks simple, but trust me, making something this goopy actually work took more effort than you'd think.

Wyvern

When I launched Wyvern on October 17th, 2001, it was my first rodeo as Typodermic. Picture me, wide-eyed and bushy-tailed, ready to take on the world of type design one glyph at a time. A client approached me wanting something like Letter Gothic, but with their own twist. Little did I know, I was about to get my first and only taste of client ghosting. I poured my heart into those letters, crafting seven weights and italics. Those slanted strokes on the italics? That was my pride and joy. It was like giving a typewriter font a funky haircut. But then...silence. The client vanished like a typographic Houdini. No payment, no feedback, nada. There I was, holding the font equivalent of a stood-up prom date. Fast forward to the 2010s, and I decided Wyvern needed a makeover. In November 2024, I gave Wyvern a thorough update, modernizing its name table and fixing errors in the numeric weight values. I also reorganized the weight naming system: Book became Light, Light changed to Extra-Light, Extra-Light transformed into Thin, and Ultra-Light took on the name Hairline. These changes bring better clarity and consistency to the family. Looking back, it's funny that my very first gig as Typodermic was also my only problem client.

Xenara

When I created Xenara on November 7th, 2005, I was channeling the spirit of every nerdy calculator and electric typewriter from the 1970s. Picture me, surrounded by vintage office equipment, trying to capture that perfect blend of cold precision and technical charm. The BBC came knocking, asking for something “sort of computer looking” for a children’s program. I thought, “What screams ‘computer’ more than the font on a calculator that probably helped put men on the moon?” So, I crafted these stolid letterforms with rounded ends, aiming for a vibe that says, “I’m here to calculate your taxes and maybe launch a satellite or two.” I threw in some alternate characters too—a barless “A” for the rebels and a trident “M” for the...well, I’m not sure who that’s for, but it looks cool, right? Fast forward to 2021, and I gave Xenara a tune-up. Then in 2022, I thought, “You know what Xenara needs? Italics!” Because sometimes you need to emphasize just how serious your calculations are. Creating Xenara was like trying to make a robot look approachable for kids. It’s cold and precise, but with just enough roundness to not scare the children.

Xenowort

When I unleashed Xenowort on October 6th, 1997, I was clearly in an otherworldly mood. Picture me, scribbling alien glyphs on paper like I was decoding messages from Mars. The concept? A double-vision font that’d make you feel like you’d just stepped off a UFO...it didn’t quite land. I scanned my sketches, thinking I was creating the Rosetta Stone for extraterrestrial communication. In hindsight, I should’ve put in a few more minutes of effort. The name? Credit goes to a coworker who invented “xenowort” for some alien plant in a game. I thought it was

hilarious. In August 2020, I finally beamed Xenowort into the public domain. It's out there now, ready to confuse earthlings and aliens alike.

Xenu

When I released Xenu on June 13th, 2006, I was channeling the spirit of every no-nonsense industrial designer who ever lived. Picture me, surrounded by DIN specification sheets, trying to create a font that could make even a safety manual look sleek. The name? Well, let's just say I was riding the wave of Scientology's sudden pop culture relevance, thanks to South Park. I mean, come on, Xenu? That's a villain name if I ever heard one. It's like Darth Vader met Arial and they had a typographic lovechild. I crafted Xenu with all the warmth of a steel beam in winter. Four weights, italics, and enough rigidity to make a ruler jealous. This font wasn't just designed; it was engineered. It's the kind of typeface that makes "DANGER: HIGH VOLTAGE" look like an invitation to a very exclusive, very dangerous party. In 2021, I gave Xenu a tune-up. Out went some outdated characters, in came proper quotes. Because even alien overlords need typographically correct punctuation, right? Fast forward to late 2024, and Xenu got another round of technical refinements. In November, I modernized the name table and corrected the weight values to improve compatibility - because even a font this rigid needs to play nice with others. Then in December, I tweaked the vertical metrics to keep those pesky accents from getting clipped, and fixed the non-breaking space width. Sometimes even the most disciplined typefaces need a little adjustment to keep them in line.

Xirod

When I put out Xirod on February 27th, 2004, I was deep in a sci-fi fever dream. Picture me, trying to create letters that looked like they'd been

beamed down from a UFO. Some mystery client wanted a font that was “kinda like this other one, but different.” Classic client brief, right? So I took their vague directions and ran with them...straight into the future. Xirod ended up as this square, techno typeface that shape-shifts in OpenType applications. It’s like the T-1000 of fonts—always adapting, always futuristic. The name? It’s actually pronounced “zero.” Because nothing says “I’m a cool, edgy font” like a name that’s impossible to pronounce correctly. In April 2024, I set Xirod free into the public domain. It’s out there now, ready to make everything look like it’s from the year 3000.

Xolto

When I unleashed Xolto on March 3rd, 1997, I was clearly channeling my inner Aztec...badly. Picture me, squinting at bitmap grids, thinking I was onto something revolutionary. The concept? An Aztec-inspired font that’d make your computer screen look like an ancient temple...it didn’t quite pan out. In my head, it was a masterpiece of pixelated pre-Columbian glory. In reality? Well, let’s just say it looks less “lost city of gold” and more “lost in translation.” I released it anyway because, hey, maybe someone out there needed a font that looked like it was chiseled by a nearsighted time traveler. In August 2020, I finally set Xolto free into the public domain. It’s out there now, ready to confuse archaeologists and graphic designers alike.

Xtraflexidisc

When I released Xtraflexidisc on October 5th, 1997, I was clearly in a “let’s see how fast I can make a font” mood. Picture me, marker in hand, scribbling letters like I was racing against the clock. The result? A hand-drawn serif typeface that’s like Minya’s slimmer, quirkier cousin. It’s as if I

took a regular serif font, put it on a diet, and then gave it a bit too much coffee. In August 2020, I set this narrow oddball free into the public domain.

Xylitol

When I launched Xylitol on May 12th, 2017, I was riding a wave of 1970s nostalgia and variable font excitement. Picture me, staring at a Kirby 25th anniversary poster, thinking, “I can make fonts do that!” The secret sauce? Strategically designed bezels that line up perfectly, creating this seamless, prismatic effect. The name Xylitol? Well, it sounds futuristic and a bit sweet, just like the font. In April 2024, I set Xylitol free into the public domain. It’s out there now, ready to add a touch of variable, prismatic 1970s flair to whatever needs it.

Xyzai

When I unleashed Xyzai on August 5th, 2021, I was on a mission to crank the Y2K nostalgia up to 11. Picture me, surrounded by old Nokia phones and defunct Tamagotchis, thinking, “How can I make LCD segments even weirder?” This wasn’t just another segmented font—it was my love letter to the era when we all thought the millennium bug would turn our toasters into sentient beings. I took those LED-inspired structures and stretched them wider than a teen’s JNCO jeans. Xyzai was my way of saying, “Remember when we thought the future would look like this?” It’s like I dipped my typography brush in a vat of liquid crystal and splattered it across the alphabet. Creating this font was my rebellion against overthinking. I’d been chasing marketing hooks like a dog after a digital squirrel, but with Xyzai, I went back to basics: making fonts that just looked cool to me. The result? A typeface that’s part retro, part future,

and all attitude. It's perfect for when you want your text to look like it's being displayed on the world's widest, weirdest digital watch.

Y2KBug

When I put out Y2KBug on April 3rd, 1998, I was riding the wave of millennium panic like a digital surfer. Picture me, surrounded by doomsday prepper guides and stockpiles of canned beans, thinking, “How can I immortalize this moment of collective hysteria in a font?” The result? A modular typeface based on the humble paper clip. Because nothing says “impending digital apocalypse” like Clippy from Microsoft Word, right? I knew this font would become a weird cultural artifact, like a typographic time capsule of our turn-of-the-millennium fears. Fast forward to July 20th, 2021, and I gave Y2KBug a complete overhaul. New spacing, new kerning, redesigned accents—it was like turning a 486 into a Pentium. Now, here we are in the mid-21st century, and Y2KBug is exactly what I planned—a funny, archaic relic of a past panic. In April 2024, I set Y2KBug free into the public domain. It's out there now, ready to add a touch of millennial panic to whatever needs it.

Yadou

When I unleashed Yadou on October 30th, 1997, I was clearly in a “more is more” mindset. Picture me, looking at my Butterbelly typeface and thinking, “You know what? Let's remix this bad boy.” The result? A modular techno typeface that's essentially Butterbelly's wide, outlined cousin. Why did I do it? Well, in the late 1990s, I was on a mission to pad out my font library faster than you could say “dial-up internet.” Quality control? Hmm. Looking back, I gotta admit—it's pretty lame. In August 2020, I finally set Yadou free into the public domain. It's out there now, a testament to my late 1990s font-making frenzy. So there you have it—

Yadou, the font that proves sometimes your worst ideas come from trying to squeeze more juice out of an already squeezed orange.

Yawnovision

When I created Yawnovision, released on October 22nd, 1997, I had a clear vision: a modular typeface that defied the techno trend. I wanted something different, something that would make people do a double take. The result? Well, it's certainly unique. Some have described it as a medieval sci-fi cowboy font, which honestly makes me chuckle. It's not exactly what I had in mind, but I can see where they're coming from. Initially, I offered Yawnovision with a free commercial use desktop license. As time went on, I experimented with adding textures, which led to the creation of Peatloaf—a typeface I personally prefer. In August 2020, I decided to place Yawnovision into the public domain.

Y-Band Tuner

When I unleashed Y-Band Tuner on October 29th, 1997, I thought I was onto something clever with my modular design. Boy, was I wrong. The idea was to create a unique typeface using repeated shapes. But looking back, I realize I made some poor choices. The result? Well, let's just say it's not my finest work. The inconsistencies are glaring, especially in letters like V, W, X, and Y. They stick out like sore thumbs, completely at odds with the rest of the typeface. It's a textbook example of a good idea gone awry. Initially, I released Y-Band Tuner with a free commercial use desktop license. In August 2020, I decided to place it into the public domain.

Yellande

When I created Yellande, released on September 27th, 2006, I was inspired by the hidden beauty of Montreal’s urban landscape. Walking through the city one day, I noticed something intriguing about the wrought-iron fences—the way you could see where the pliers had twisted the metal, leaving little straight parts at the ends of the curls. It struck me as a perfect detail to incorporate into a typeface. Yellande became my homage to Montreal’s architectural charm. I crafted elegant letterforms with fancy capitals and swash styles, aiming to capture that vintage essence. It was designed for projects needing a touch of sophistication and historical flair. On June 18th, 2021, I gave Yellande a bit of a facelift. Out went some deprecated characters like the L with dot and E with breve—relics of a bygone era. I also tackled the quirky “painter’s quotes.” While charming, they were causing headaches in certain languages, so I replaced them with proper quotes. Don’t worry, typography buffs can still access the old ones via Unicode. I trimmed down the overly wide ellipsis and tweaked the vertical metrics for better cross-browser compatibility. Yellande remains my little love letter to Montreal’s urban artistry, now with a few modern touches.

Yellow Pills

When I created Yellow Pills, released on October 29th, 1997, I was indulging my fascination with 1960s magnetic ink fonts like Westminster and Data 70. I decided to put a twist on the concept by creating a scribbly, hand-drawn version of a MICR (Magnetic Ink Character Recognition) font. The result was a playful take on those rigid, technological typefaces—imagine if someone had hastily scrawled them with a marker. It’s not meant to be perfect; it’s meant to be fun. As for the name, I borrowed it from a song by the power pop band 20/20. It seemed

to fit the slightly psychedelic vibe of the font. Initially, I released Yellow Pills with a free commercial use desktop license. In August 2020, I decided to place it into the public domain, allowing anyone to use or modify it as they see fit.

Yonder Recoil

When I created Yonder Recoil, released on October 12th, 1997, I was riding the techno wave with a wide, square typeface. The inspiration? Believe it or not, it came from an LA Gear running shoe logo. I was fascinated by the various versions of their logo, particularly one with a cool split effect. I didn't want to copy it outright, but it sparked the idea for a typeface with a horizontal split. Initially, I went all-in on the split concept, applying it consistently across all characters. But let's be honest—it didn't work for every letter. Some looked downright awkward. Fast forward to July 20th, 2021, and I decided it was time for a major overhaul. I redrew the entire typeface, getting creative with that split effect. Take the 'O', for instance. It used to be a boring square with a white line down the middle. Now? It's got this slick double-line split on one side. Little tweaks like that really elevated the design. I also did some housekeeping. The OpenType fractions feature now handles longer numbers, I flipped those pesky reversed quotes, and I trimmed the space between double quotes. Oh, and for the nostalgic among you, I tucked away the original 1997 versions of some characters as stylistic alternates. In November 2022, I decided to place Yonder Recoil into the public domain. It's out there now, free for anyone to use and tinker with.

You're Gone

When I dreamed up You're Gone, unleashed on April 12th, 2000, I was riding a wave of 1980s nostalgia. Picture this: a video store called Movie

Gallery with this killer custom typeface for their logo. That’s what lit the spark. I wanted to bottle that 1980s essence—you know, that “we’re living in the future” vibe. So I cooked up this rounded techno typeface with an industrial edge. Post-modern curves, detached letterforms—the works. It’s like what we thought the year 2000 would look like...back in 1985. Fast forward to May 12th, 2021. You’re Gone needed a little nip and tuck. I won’t bore you with the nitty-gritty, but let’s just say I made it play nicer with design software, fixed some spacing issues, and beefed up its fraction game. Oh, and I showed a few outdated characters the door. Initially, I let You’re Gone loose with a free commercial use desktop license. But come April 2024, I decided to set it truly free. Public domain, baby. It’s out there now, ready for whatever wild ideas you’ve got.

Yttrium Dioxide

When I unleashed Yttrium Dioxide on December 5th, 1997, I thought I was onto something cool—nope. Inspired by some intricate graffiti I saw in Toronto, I tried to capture that urban vibe. The result? Let’s just say it’s not exactly street art material. It’s more like a bad caricature of graffiti. And yes, I misspelled the name. Yttrium has two T’s, not two Y’s. Oops. Initially, I released it with just an outline and drop shadow version. Later, I added some layers for color options, thinking it might help. In August 2020, I placed it into the public domain. Why? Well, maybe someone out there can see potential in it that I can’t. Or maybe they’ll get a good laugh.

Zalderdash

When I created Zalderdash, released on December 21st, 2004, I was riding high on the excitement of going full-time as a type designer. This wasn’t just another font—it was my statement piece, my “look what I can do” moment. I wanted to make something fun, something that would

make people smile. So, I dove headfirst into the world of slab-serifs, playing around with Clarendon shapes and pushing them to cartoonish extremes. The result? A typeface with thick, bouncy letterforms that practically jump off the page. To keep things interesting, I added automatic character substitution. It's like the letters are doing a little dance every time you type. Fast forward to June 18th, 2021, and Zalderdash needed a bit of a tune-up. I won't bore you with all the technical details, but let's just say I fixed some spacing issues, beefed up the accents, and gave it a general polish. Looking back, Zalderdash represents a pivotal moment in my career. It's not just a font; it's a time capsule of my enthusiasm and ambition when I first went all-in on type design. Is it over-the-top? Maybe. But it's exactly what I set out to create—a typeface that's bold, cartoonish, and above all, fun.

Zamora

When I created Zamora, released on July 29th, 2005, I was obsessed with the lettering on Tom Petty's "Hard Promises" album. That typography was something else—a mystery wrapped in an enigma, with a side of awesome. I couldn't figure out if they'd used dry transfer lettering and deliberately distressed it, or if it was a custom typeface. Whatever it was, I'd never seen anything quite like it. So, I decided to create my own homage. Zamora became my love letter to that album art. I crafted each letter with sharp Latin serifs and then went to town on them, adding cracks, cuts, and scratches. The goal? To capture that sense of rugged authenticity that made the original so captivating. To keep things interesting, I threw in a bunch of ligatures. I wanted the text to feel natural and unpredictable, like each word had its own unique personality. On June 18th, 2021, I gave Zamora a bit of a tune-up. Nothing major—just smoothing out some inconsistencies, trimming the fat (bye-bye, obsolete

characters), and making sure it plays nice with modern browsers and software.

Zanipolo

When I unleashed Zanipolo on May 2nd, 2024, I was riding a wave of obsession with narrow slab serifs, particularly those with Italian and French flair. There's just something about that style that gets my creative juices flowing, you know? I'd stumbled across this obscure gem called *Italienne* from Fonderie Typographique Française, and it set my mind racing. I thought, "What if I could capture that Italian elegance, but give it a twist of 1960s psychedelia?" So, I dove in headfirst. I decided to make Zanipolo an all-caps, inverse-slab serif unicase typeface. Sounds like a mouthful, right? But trust me, it works. I wanted clean, austere lines that screamed Italian chic, but with just enough of that groovy 1960s vibe to keep things interesting. The unicase look—where uppercase and lowercase letters share the same height—really adds to that retro feel.

Zekton

When I created Zekton, launched on October 18th, 2002, I was riding the wave of my earlier success with Neuropol. I wanted to push that 1970s sci-fi vibe even further, you know? Picture this: I'm sitting there, surrounded by old consumer electronics, thinking, "How can I capture this tech aesthetic in a typeface?" That's when Zekton started to take shape in my mind. I went for square letterforms—very modular, very 1970s—but with a twist. I added these cool little gaps that give it a unique flavor. It's like Neuropol's cooler, slightly edgier cousin. Initially, I just released a regular style with a free desktop commercial use license. It was my way of saying, "Here, have fun with this!" But as Zekton gained traction, I realized it had more potential. So, I went a bit crazy and

expanded it to seven weights, two widths, and threw in some italics for good measure. Suddenly, we're talking 42 styles. In November 2024, I gave Zekton a significant organizational update. I standardized the naming format, switching from "Condensed Bold" to "Bold Condensed" for a more intuitive structure across applications. The weight naming system got a refresh too: Book became Light, Light transformed into Extra-Light, and Ultra-Light changed to Thin. These changes bring more clarity and consistency to the family while keeping that retro-future vibe intact.

Zelega Zenega

When I conjured up Zelega Zenega, released on April 24th, 2018, I was on a wild creative trip. The name? Snagged it from a spell in "Rogue Galaxy," this PlayStation 2 game I was obsessed with. But the real kicker? The inspiration came from the GO train in Toronto. Yeah, you heard that right—a commuter train. I was thinking about these train cars that I rode daily, three decades earlier, one day, thinking, "Man, those shapes could make some funky letters." And boom! Zelega Zenega was born. I went all out with these broad, dramatic letterforms. Each character is like a little block of futuristic wonderment. I mean, who needs legibility when you've got style, right? (Okay, maybe that's why it didn't catch on...) Initially, I let it loose with a free commercial use desktop license. Come April 2024, I decided to toss it into the public domain. Now, here's the kicker—Zelega Zenega became the second least popular font I ever made. Ouch. It's hanging out at the bottom of the download charts, keeping my other unloved creations company.

Zerbydoo

When I unveiled Zerbydoo on September 19th, 2012, I was riding high on my newfound pixel font obsession. You see, I'd just cracked the code on this system for making pixel fonts with all sorts of funky shapes—circles, squares, stars, you name it. It was like playing with digital Lego, only instead of bricks, I was stacking pixels. And let me tell you, once I started, I couldn't stop. Zerbydoo was just one of the little pixel babies born from this creative binge.

Zero Hour

When I unleashed Zero Hour on September 12th, 1997, I was channeling pure techno-optimism. Named after an Elvis Costello tune, this typeface is all about broad, boxlike letters that scream “future!” Looking back, I think it's one of my better techno fonts. But man, did I drop the ball on versatility. It's crying out for a light version, a heavy version—you know, to make it actually useful for designers. Fast forward to July 20th, 2021, and I gave it a little tune-up. Beefed up the fraction game, showed some outdated characters the door, and fixed those pesky reversed quotes. Initially, I let it loose with a free commercial use license. Come April 2024, I decided to toss it into the public domain. It's out there now, free for all you futuristic headline enthusiasts.

Zeroes

When I dropped Zeroes on December 21st, 1999, I was cutting it close to the millennium wire. Talk about a Y2K-ready font! The inspiration? The logo of the now-defunct Liz Claiborne fashion house. Back in Canada, Claiborne was huge—I've still got my old raincoat with that iconic logo. Their emblem was this cool mix of squares and circles that just clicked

with me. I went to town with it, creating a geometric sans-serif that mixes sharp angles with smooth curves. Couldn't stop at just one version, though—I made a bunch of variations because I was so jazzed about the look. Initially, I let it loose with a free commercial use license. In November 2022, I decided to set it truly free and tossed it into the public domain.

Zingende

When I put out Zingende on November 19th, 2009, I was channeling pure Art Deco glamour. Picture this: razor-sharp points, elegant waistlines, and a dash of vintage sophistication. It's like the Great Gatsby decided to become a font. I went all out with six weights and even threw in a solid, counterless design option for those feeling extra bold. Fast forward to June 18th, 2021, and Zingende needed a little nip and tuck. I trimmed some fat (bye-bye, obsolete characters), fixed a few quirks (looking at you, Æ), and made it play nice with modern browsers. In November 2024, I gave Zingende a comprehensive style update to align with contemporary naming conventions: Book became Light, Light transformed into Extra-Light, Extra-Light changed to Thin, and Ultra-Light took on the name Hairline. I also expanded the family with new Oblique styles, giving designers more options to play with while maintaining that Art Deco sophistication.

Zodillin

When I unleashed Zodillin on October 21st, 1997, I thought I was onto something. Umm. Originally named Zodillinstrisstirust, I mercifully shortened it to Zodillin. Not that it helped much. Ladies and gentlemen, meet my least popular font. In 15 years, it's been downloaded just over 7,000 times. For a free font, that's like playing to an empty stadium.

What's it like? It's blurry, it's boring, and it's about as appealing as a wet blanket. I can't even claim it's "so bad it's good." It's just...there. In August 2020, I tossed it into the public domain. Maybe someone out there can find a use for it. Zodillin: proof that not every creative idea is a winner. But hey, at least it makes all my other fonts look better by comparison!

Zolasixx

When I released Zolasixx on December 12th, 2012, I was on a nostalgia trip, fueled by my love for Zaxxon. Remember that game? Those impossible axonometric angles? I wanted to capture that in a typeface. Let me tell you, this was no walk in the park. Those weird angles were a nightmare to figure out. I felt like I was playing typographic Tetris, trying to make all these characters and ligatures fit together without breaking. It was like solving a puzzle where every piece was diagonal. But man, was it worth it. Zolasixx turned out to be this angular techno beast, all sharp edges and interlocking letters. Is it practical for your grocery list? Probably not. But if you're looking to add some aggressive tech vibes with a side of retro gaming aesthetics to your design, Zolasixx has got you covered. In November 2024, I gave Zolasixx some technical attention, modernizing its name table and fixing some tiny overlaps on accents for letters with pointy tops. These might seem like small details, but in a font where precision is everything, getting those sharp angles just right makes all the difference.

Zorque

When I revealed Zorque on February 22nd, 2004, I was riding a wave of 80s nostalgia, specifically for those mind-bending Infocom text adventures. Remember Zork? That's where the name comes from.

Zorque is basically You're Gone's cooler, nerdier cousin. I tweaked it to channel that classic Infocom logo vibe—thick strokes, rounded ends, all that retro gaming goodness. Fast forward to July 20th, 2021, and I gave Zorque a tune-up. Beefed up its fraction game, flipped some quotes, and showed a few obsolete characters the door. Initially free for commercial use, I decided to toss Zorque into the public domain in April 2024. It's out there now, ready to add some vintage tech flavor to your designs.

Zosma

When I unleashed Zosma on May 26th, 2005, I was riding the PlayStation 3 hype train. Everyone was buzzing about how Sony was using the Spiderman font, but I thought, "Why stop there?" So, I did what any normal person would do—I took a photo of the PS3, traced its sexy curves, and birthed a font. Zosma is literally shaped by the PS3's body. In 2021, Zosma got a little nip and tuck. I won't bore you with the techy details, but let's just say it got a bit taller and learned some new fraction tricks. Oh, and I showed a few obsolete characters the door.

Zrnic

When I released Zrnic on December 19th, 1999, I was riding the PlayStation wave right into the new millennium. Inspired by that iconic Sony PlayStation logo, I wanted to put my own spin on it. You know, make it a bit more techno, a bit more...me. The result? Boxy, plastic letterforms with these strategic gaps that scream "I'm from the future, and I've brought fonts!" I whipped up six weights and italics because, hey, the future needs options, right? Fast forward to the 2010s, and I decided Zrnic needed a glow-up. I expanded it, redrew it, made it ready for the age of smartphones and hoverboards. Oh, and the name? That's a nod to my old pal Milan Zrnic, world-famous fashion photographer. In November

2021, I had to do a quick fix for Zrnic Bold. It was playing hide-and-seek in older apps, but I sorted that out. If you could see Bold before, no need to update. It's just Zrnic being its dramatic self. Then in November 2024, I tackled several technical issues: fixed up the italic and bold style flags that were causing problems in some applications, renamed Ultra-Light to Thin for consistency, and adjusted the numerical weight values. While I was at it, I fixed a vector glitch in the breve accent for Bold and Bold Italic styles, plus an overlap issue on the "A" in Semi-Bold Italic. Just keeping the future looking sharp, you know? Zrnic is my little time capsule of that Y2K tech optimism, with a dash of runway glamour.

Zupiter

When I put out Zupiter on June 1st, 2003, I was riding the tail end of that Y2K aesthetic wave. Picture this: a semi-serif typeface with letterforms inspired by TV screens, but with pointy corners. Now, the uppercase set? It looks pretty slick if I do say so myself. But the lowercase...oh boy. Let's just say it's not my proudest moment. I got some advice from a buddy on those lowercase letters, and in hindsight, I should've trusted my gut. Those suggested characters are like the party crashers that ruined the whole shindig. Fast forward to June 18th, 2021, and I decided Zupiter needed a tune-up. I won't bore you with the nitty-gritty, but let's just say I fixed some wonky curves, beefed up its fraction game, and showed a few obsolete characters the door. Zupiter was never a free font originally, but it sold poorly. So, I figured, "Why not place it into the public domain?"