Descriptions:
Chess fonts

There are ten chess fonts on Font Pro 5, which makes it one of the largest collections of PostScript and TrueType chess fonts available. They come in range of styles.

BobsStandardChess is a design that is supposed to display a standard chess board. After I had designed several chess fonts, I decided to do some research. I looked at all the chess books in the two local libraries, and found seven or eight different chess designs. About four of those designs were very similar, and only close examination showed differences. BobsStandardChess is meant to look very much like all those very similar boards.

LastMinuteChess is a variation of BobsStandardChess which I did at a last minute. I had told Wayzata that I would send them some material to update FontPro 3 on a Monday, and I was busy working over the weekend getting it ready. I think it works better at small sizes than the original.

KnightMares is a more decorative version of the standard chess set. It was inspired by some of the distinctive pieces which appeared in some of the chess sets I saw in the books. I personally think this is the most attractive of the eight designs I have provided.

ChessNut is a modernistic chess set derived from SeederChess. It has nice clean lines. ChessNutTwo is a variation of ChessNut. The sizes of the pieces has been increased, and the black square has a finer grid. ChessNutTwo probably will work better at small sizes than ChessNut.

Chessterton (in the Bonus Folder) was the first chess font I designed. I wanted to do one based on simple shapes. Most of the pieces were put together from rounded rectangles. It is an interesting design, but probably less useful than the three previous ones. ChessstertonTwo has the same designs as Chessterton, but has put the pieces on different keys to match the locations in the other chess fonts.

With KiddyChessFont I wanted to do a chess set in the style of a child's drawings. Some of the pieces in this set were inspired by pictures my son Matthew drew. I like this one.

SeederChessSmall actually resembles a chess set. SeederChess is a variation on SeederChessSmall. The pieces are a little bigger, and there are some other subtle changes. I prefer this one to its earlier version, but I did not have the heart to throw away the earlier one. (Actually, the tendency to never throw away anything has been a key in getting enough material for three CD-ROMS of typefaces.)

PawnShop is a frivolous set where I tried to construct each piece both as a picture and a letter. Thus the pawn is both a p and a foot soldier with a back pack. It was fun to do.

All ten of these chess typefaces have a similar structure. The order of pieces is pawn, knight, bishop, rook, queen, and king. White pieces are on keys 0,1,2,3,4,5 and black pieces are on pieces 6,7,8,9,(semicolon),(colon). Sometimes an alternative set of white pieces are on the keys !"#$%&. (Pawn=!, knight=", etc.) Some typefaces have alternative knights and bishops. The alternative black pieces will be (). The alternative white knights will be ?@ and the alternative white bishops will be NO.

The empty white piece is on key B and the empty black space is on key A. To get a pawn on a black space, one must type in a C and then the key for the pawn. The black spaces for the knight through king are D through H. If one uses an alternative knight, the black background is <. If one uses an alternative bishop, the black background is K.

There are alternative shadings for the black squares in some fonts. The first alternative will be on Q (black space), R (white space), S through X (backgrounds for knight through king). Alternative knight and bishops backgrounds will be = and L. A second alternative, if it exists, will be on keys d through k, with the same structure as the keys Q through X or A through H. (There are a lot of possibilities, but they come at the cost of complexity. The benefit is that one font can hold a dozen different looks.)

Finally, to put a border around the chess board, use t for the top, l for the left, right for the right, and b for the bottom.

(If you are using a Macintosh, I have included a little program in the Bonus folder called ChesEdit which makes using these or any other chess fonts very simple..)

Dingbat fonts

IngyArrows, IngyArrowsBetween, and IngyArrowsTwo; IngyDings, IngyDingTwo, and IngyDingThree; ComputerBugs; LaserTrain (Plain, Bold); PointedDesert and SimpleHands; SchneeFlaken and SchneeFlakenTwo; StarsAndStripes, StarsAndStripesTwo, StarPieces, Galaxies, and GalaxyOne

Font Pro 5 is especially rich in dingbat fonts--almost 20% of its typefaces are non-alphabetic. Included are arrows and pointing fingers, a variety of stars, snowflakes, bugs, toy trains, and miscellaneous collections of things.

IngyArrows, IngyArrowsBetween, and IngyArrowsTwo

Arrows are a very useful dingbat, and Font Pro 5 has three arrow fonts: IngyArrows, IngyArrowsBetween, and IngyArrowsTwo. In each of them, the arrows are presented in eight positions, each rotated 45 degrees from the previous. IngyArrowsBetween contains arrows which are a 50% interpolatior of the other two arrow fonts. If you are using the Macintosh, you can find a multiple master version of these arrows in the bonus folder. (I did not have the tools to create multiple master fonts for the PC.)

IngyDings, IngyDingTwo, and IngyDingThree

When Microsoft Windows adopted Apple's TrueType font technology, it introduced a dingbat font called Wingdings. For fun I began to do my versions of some of the characters. IngyDings contains most of the same types of pictures as Wingdings has on the standard keys, though with my interpretation of how they should look. I then lost interest in the pictures on Wingdings but I continued to draw new characters, so IngyDingTwo and IngyDingThree contain an assortment of various items that I thought might be occassionally useful.

ComputerBugs

ComputerBugs could be called "Hexapods for the Summer." It is a pictorial font of insects, mostly butterflies and moths. Though a few are based on actual species, they were drawn freely and are not anatomically correct. The pictures provide an easy source of clip art when one wants a spring or summe theme.

LaserTrain (Plain, Bold)

One of the first typefaces I designed was ChooChoo, in which letters rode on train cars. I do not know where the idea for this typeface came from. It was created as a type 3 typeface with Fontographer 2.4.1, and because I relied heavily on composite characters and strokes, it did not seem worth the while to convert it to Type 1 when Fontographer got the capability to produce Type 1 faces. LaserTrain is derived from ChooChoo. It takes the train element and expands on it. A user suggested that I add smoke to the typeface, and the bold version is the result. (A PostScript printer will work best with this typeface because I put some of the design in places TrueType (and Adobe's Type Manager) do not want things to be.) Laser Train resembles a toy train more than a real train.

PointedDesert and SimpleHands

When one wants to direct attention to something, an alternative to arrows is a pointing finger. FP5 has two typefaces of pointing fingers, PointedDesert and SimpleHands. They do not have as much variety in the hands as Phyngern, which is on FP2, but they do have hands pointing in a lot more directions.

SchneeFlaken and SchneeFlakenTwo

SchneeFlaken, which might be called "hexapods for winter," is a typeface of snow flakes. Many of them are stylized, but some do follow the rules of snow flake construction. (In a true snowflake, branching takes place at 60 degree angles.) It is a ready source of clip art when a winter theme is needed.

SchneeFlakenTwo rotates the flakes by 30 degrees so one of the axis is horizontal.

StarsAndStripes, StarsAndStripesTwo, StarPieces, Galaxies, and GalaxyOne

Fontographer 4 introduced a star took, and I took up the challenge to see what one could do with it.

One thing one can do with considerable work is to construct stars which appear to have relief. After one has constructed such stars with various number of points, one can superimpose them in variety of ways for other effects. StarsAndStripes shows some of the possibilities. StarsAndStripesTwo flips them, so that the light and dark interior regions are reversed. Designs of this type were used for decorating the page in the 19th century, but StarsAndStripes has a lot more diversity than was available in the 19th century designs.

StarPieces contains a variety of other star possibilities.

Galaxies and GalaxyOne were constructed by taking a typeface of stars from FP3 and running it through Font-O-Matic several times. The results were then sorted, with most of the output pitched because it was awful, and much of the rest being cleaned up by fixing a multitude of problems. But the end result is worth it. There are lots of fascinating shapes to decorate the page.

Fonts with Holes

Not all of the effects of Font-O-Matic were equally interesting, and in fact there were some that I never could find a use for, such as the "bite" effect, which was supposed to make a letter appear as if something had taken a bite from it. Two of the effects which I tried but which I found of minor interest were one which made random holes in the font, and another, called "cow spots" which outlined the letter and then left patches of black inside the outline. I included a couple of samples of each effect (and there is still one more in the bonus folder) just in case there are people who really like this effect.

GrandecortHoly and NeuAltischWormEaten have the "shot-up" look. The first is based on Granecort for FP3 and the second from NeuAltisch from FP2.

KolSpotted and WyomingDalmation have the "cow-spotted" treatment. The first is based on KolkmanBold from FP2 and the second from one of the Wyoming fonts from FP3

Spiked Fonts

(AnarckhieJiggled, AndrewAndyCactus, DavidBurry, GLitzySpiked, CourtJesterFrizzy, and PhrackCack)

These font have had an encounter with Font-O-Matic, a program mentioned in the general introduction. One of the distortions this program does is put spikes on the surfaces of letters. The fonts of FP5 which have had this treatment include:

AndrewAndyCactus, derived from AndrewAndreas, a sans-srif font from FP3;

AnarckhieJiggled, derived from Anarckhie of FP3 . This one has very small spikes which give it a wrought-iron look, which you may or may not find interesting.;

GLitzySpiked, with just a few spikes. The original is an Art Deco design from FP2;

CourtJesterFrizzy. The spiked effect seemed to work best on sans-serif faces, but I liked the results I got with CourtJester, a strange looking typeface from FP2;

DavidBurry, another sans serif face with spikes attached. The parent is DavidFarewell, from FP3;

PhrackCack, which began as an evenly stroked varient of Fractur called Phraxsle on FP2. Putting spikes on it results in a very distinctive looking face.

I found that the PostScript versions of the spiked faces are more reliable than the TrueType versions. In converting from the PS to the TT, Fontographer introduced some unwanted distortions on several letters that I have not been able to get rid of.
There are a couple of additional spiked fonts in the bonus folder.

Stenciled Fonts

AndrewAndyStencil (plain, bold) and DavidFarewellStencil

Because I have seen a lot of stenciled fonts lately, I decide to convert a few of my old designs to the stenciled look. Included on FP5 are plain and bold weights from AndrewAndreas and one weight of David Farewell. Usually only upper-case letters are stenciled, but I have also stenciled the lower-case letters. All of these are sans-serif fonts which originally come from FP3.

Striped Fonts

Perhaps the most useful of all the effects of Font-O-Matic is the stripe effect. It can cut a font into stripes, with the size and angle of the stripes (mostly) controlled by the user. After I had used this effect on several fonts, I decide that the effect would be far more pleasing if the stripes were contained in an outline of the letter. Since this is not one of the effect Font-O-Matic produces, I needed to rework its output using Fontographer. About one half of the striped fonts are fonts with an outline around the stripes, and I think you will find them a more pleasing group than the group that is just stripes.

All of the fonts that have been striped are fonts which come from either FP2 or FP3. Below are some comments on each.

GLitzyStripe is a varient of Glitzy, an Art-Deco styled face from FP2. There is no outline containing the stripes.

JetJanBoldItalicGray began as JetJaneBoldItalic on FP3. The stripes are horizontal. There is no outline around the stripes.

KolkmanDimly has lots of narrow stripes enclosed in an outline. The stripes are angled at about 30 degrees from horizontal. It is based on KolkmanBold from FP2, a typeface which I used a lot with Font-O-Matic because bold, sans-serif faces seem to give the best results with many of the distortions Font-O-Matic produces.

KolkmanGray has horizontal stripes without an outline.

MasheenConvicted has fairly coarse stripes within an outline. The effect reminded me of prison stripes, and hence the name. The original Masheen is on FP2.

MasheenFlag does not at first appear to be a striped font. It has had its stripes altered by adding a wave to them. The effect is peculiar, but because it took so much work to accomplish, I only did it once.

NeuAltischGray has lots of narrow stripes within an outline. The original typeface, which is my design of a Germanic face, is on FP2.

RataczakCandied was the first of the striped fonts I put in an outline. It has only a few, broad stripes, and the effect reminded me of a candy cane, which is the source of the name. The base font is a bold member of a family from FP2.

SalloonStriped is one of three (and there is a fourth in the bonus folder) variations with stripes of Salloon, an “Old-West” style font which I designed in 1988 or 1989 and which is on FP2. This version is fairly tame, with the same type of stripe within an outline that graces NeuAltischGray and KolkmanDimly.

SalloonStripeEnds and SalloonStripeMiddle are wilder varients of Salloon. They begin with horizontal striping, but some of it has been omitted. In SalloonStripeEnds the striping in the middle has been left out, so the center is dark and the ends are fainter, while the reverse is true for SalloonStripeMiddle. Salloon is a bold font that just invites interior decoration.

YngreEBStripe has a vertical stripe that is not enclosed. The base font is the bold member of a serifed font from FP3.

Warped Fonts

ConcavWarp, LetunicalWarp, TwiggleeWarped, UUeirdieWarp, ZirkStressed

Warping is one of the more interesting effects which Font-O-Matic can produce. Unfotunately, it does not usually give very pleasant reults because this distortion changes the weights of the letters, so that some letters seem too light and some too heavy. To get results that look decent, one must go back and clean up the output, and often the extra work is not worth it. Though I tried the effect on many typefaces, I kept only a few. The end results that I found interesting are:

ConcavWarp based on an already warped typeface from FP3. What this warping does is partially undo the original distortion which was designed into Concavex.

LetunicalWarp based on Letuncial also from FP3.

TwiggleeWarped, which is an all-caps typeface. I thought the end result in this case was more attractive than the original which is from FP2.

UUeirdieWarp, based on UUeirdie, in FP5.

ZirkStressed which is based on Zirkle (in the Bonus Folder), one of the first typefaces I designed. In Zirkle all the upper-case characters are based on circles, and what the warping has done is to square the circle to a large extent.

Wavy Fonts

The wave effect in Font-O-Matic gave interesting results on several of the typefaces I fed it. I found the results I liked best were those with a wave that gave lots of bumps and almost met in the middle of the letter. Some of the results looked pretty good directly from Font-O-Matic, but others required a considerable amount of hand tuning to look respectable. Included in FP5 are the following:

BeneCryptineDistorted, based on BeneCriptine, an offbeat medieval or perhaps calligraphic font from FP2., has a gnarly, distorted look;

KampRipple, based on KampFriendship, and informal serif font on FP3;

KneeblsRuffled based on Kneebls, a modernistic , all-caps, sans-serif font on FP2;

KnewFontJagged, a spikey rendition of KnewFont, an informal, handwritten font from FP2;

LettergicalWave, an example of a loose wave pattern on a medieval-looking font from FP2;

YahoschWormy, a tight wave pattern on a bold, informal san-serif font from FP3;

WurstchenSplatted, based on a font made of dots from FP3, this font has an eroded, eaten-away look.

Fonts Made of Dots

Dottie, HeartMatrixed, and SkwareDots; IrritationOne and IrritationTwo

These font are among several which are based on a matrix of dots. Dottie has round dots, and HeartMatixed has dots in the shape of little hearts, and SkwareDots has, naturally, squares for dots.

Have you ever had to read text from a cheap dot-matrix printer which is not aligned quite right, so that the tops of the letters is either darker or lighter than the bottoms? Now with IrritationOne and IrritationTwo you can relive that experience even though you no longer use a dot-matrixed printer. IrritationOne has nice dark tops and fading bottoms, while IrritationTwo has the opposite. Naturally both are mono-spaced.

Letters on Things
FeggoliteKeyed, JetJaneButton, TOCinRings, MedicineShelf, QwatickPlacard, and Stamper

Included in the collection are several fonts which have the letters on some background design or object.

FeggoliteKeyed has letters on rounded rectangles with shadows. The letter shapes are from a decorative, monospaced font (really) called Feggolite on FP3.

JetJaneButton has letters on a design that looks like a computer button. Its letters are from JetJane, a sans-serif monospaced font from FP3.

TOCinRings has letters in circles. The letters are from a typewriter font called TiredofCourier that is on both FP2 and FP3.

MedicineShelf has old-fashioned looking letters on old-fashioned looking bottles. The letters are an altered version of NeuAltisch-Bold from FP2.

QwatickPlacard has letters on shadowed rectangles. The letters are from Qwatick from FP2.

In Stamper all the letters are on little stamps. This was one of my early stamp designs.

MasheenIIID

One of the effects promised in Font-O-Matic is a three dimensional distortion. I found it did not work at all well when letters had lots of curves, but it did work acceptably well for characters which only had straight lines. Masheen, from FP2, has only straight lines, so it produced an acceptable transformed font, but it still required a lot ot time to get rid of all the problems, which is why it is the only representative of this effect from Font-O-Matic in this collection.

GothicBlock and TwoTonedStoned

To do novelty fonts with any speed, one constructs templates, which one can then alter as the need arises. The templates which gave rise to AntsyPantsy and related fonts can be seen in a simplest form in GothicBlock. It is a typeface with no curves, and it has a gothic or medieval look to it. TwoTonedStoned puts a simple design in the blocks, and yields a font that looks like it is made of bricks with relief.

Cracked Fonts

SalloonCracked, ValenteenaBroken, and KolkmanShatter

The Shattered effect from Font-O-Matic seemed best for bold fonts. It is an interesting effect, but as with most of the effects, it is not something one wants a lot of. I found three fonts which gave results I like.

SalloonCracked is based on Salloon, font which invites interior designs. ValenteenaBroken is another Victorian-styled font that I liked the effect on. It is based on Valenteena. Finally the very flexible KolkmanBold gave rise to KolkmanShatter. All three of the originals were from FP2.

Kwesity and Kin

Kwersity (Plain, Bold)

Kwersity is a geometric, serifed typeface with strokes of uniform weight. It has a very high x-height and small serifs. Its circular elements are almost rectangular. This type of style has been popular recently for display purposes, perhaps because its simplicity suggests modernity.

KwersityWider (Plain, Bold)

A great many of my typefaces come from playing with previous designs. One way I often do this is to make a typeface more readable, more like a text face. Looking at Kwersity, I wondered what it would look like if it were a bit wider, with a somewhat smaller x-height. KwersityWider is the result. Though it is more text-like than Kwersity, it still is basically a display face.

Kwodsity

This is another typeface which is descended from Kwersity. It has heavy feet, and makes an interesting display face.

LastBigFling (Plain, Bold)

LastBigFling was going to by my last attempt to design something for Font-Pro Vol 3, but it was omitted from that CD-ROM. Here it is in all its glory and fussiness to grace Font Pro 5. It is a calligraphic typeface with lots of curves and wiggles. It turned out to not be the last fling, because after I designed it, I modified it to produce Swirlity.

Swirlity (Plain, Bold)

Script fonts are an area which I have found frustrating; I have been largely unhappy with my efforts. Swirlity is an exception—it is one of the few scripts I have done that I like. It took an old (16th or 17th century) calligraphic script style and combined it with the caps for LastBigFling. The result is a distinctive and decorative script. It is not the most readable typeface, but if one want readability, one avoids scripts.

MyhotaHatched (Plain, Bold)

MyhotaHatched is a variation of Myhota produced with a font manipulation program called Incubator Pro 2 (by Type Solutions, Inc) Though the program showed a lot of promise, it had rough edges, and apparently is not being developed further. To get a useable typeface, one almost always must clean up the output from Incubator, which, though time consuming, can still be considerably easier than designing from scratch.

MyhotaHatched is wider and has longer ascenders and descenders (which means it has a lower x-height) than Myhota. Unlike Myhota, it can be used for text purposes if one wants a sans-serif text font.

NeedALilly

In NeedALilly the characters are made up of threaded needles. I think it is one of the more attractive novelty fonts in the collection.

NeedALilly was one of the last novelty fonts I did for this collection. By the time I finished it, I found I was losing interest in doing more, even though I had no shortage of ideas. I am not sure my loss of interest was good or bad the collection.

NewNerdShadowed

I thought that I might use the Three-D effect of Font-O-Matic to help make shadowed fonts. Though it does not create this effect directly, I saw a way to do it that I thought would be easy. I chose NewNerdish, a simple font from FP3 as my first subject. I found that though I could get the shadowed effect, it was easier, in fact much easier, to get the this effect working directly in Fontographer. As a result, there are no other shadowed fonts in this collection. (If you like the effect, I did several the old-fashioned way in FP3.)

RummageSaleOne

A couple of years ago I was asked to do a sign for a rummage sale. To print the words RUMMAGE SALE I took letters from some of the ornate fonts I was working on at the time. I really liked the results, so here in one font are all the letters one needs to make Rummage-Sale types of signs.

In a way the typeface is reminiscent of San Francisco, one of the typefaces bundled with the Macintosh in the mid 1980s which lead to lots of bad typography. Use it sparingly.

Genetic Experiments

BetterKampHybrid. (Plain, Bold); QuatsityPupa, QwatsityAdult, and QwatsityLarva

In typography cross breeding can be done with interpolation between or among fonts. Interpolation is the key to Adobe's multiple master technology, and in preparing some fonts in this format, I have spun out a few for this collection.

BetterKampHybrid. (Plain, Bold);

In this case the interpolation is between BetterTypeWrite, a mildly informal serifed typeface, and KampFriendship, a moderately informal serifed face. This typeface is half way between the two parents. It comes in plain and bold.

I have also constructed a multiple master font using these two typefaces. It is in the Mac Bonus folder. I do not have the means to create multiple master fonts for the PC, only for the Macintosh.

QuatsityPupa, QwatsityAdult, and QwatsityLarva

These three fonts are the result of playing with multiple master technology, a way of expanding the possibilities of PostScript developed by Adobe. To create a multiple master font, one must perfectly align the Bezier points that make up a PostScript font, that is, there must be a point-for-point correspondence between the base typefaces the define the multiple master font. The multiple master technology then allows the user to interpolate between (or among) the base fonts.

Much of the work in constructing a multiple master font is very tedious, but one of the most interesting aspects is that it allows one to metamorphose one type design into another. One of my most interesting metamorphoses was beginning with a typeface very similar to Kwersity (which is included in FP5) and ending with a typeface similar to one called Quatic on FP2. These three typefaces are the 10%, 50% and 90% stages along that metamorphosis.

See also the notes with the IngyArrow fonts, and also look in the Bonus folder for a couple of other blends of fonts.

Outlined Fonts

(AndrewAndyCollege LineDriveOutline, and MasheenCollege)

One of the effects Font-O-Matic promises is the ability to outline a letter. I tried it a couple of times, and found that it took so long to clean up the results into a form that I found acceptable that it would be easier to do it directly in Fontographer. Hence there are only a few outlined fonts in the collection, and two of them only have stright lines, which present the least amount of cleanup work. The first comes from AndrewAndreas of FP3, the second from LineDrive in this collection, and the third from Masheen of FP2.

AntsyPantsy, BuggyFont, and MousyFont

In the first two of these novelty fonts, the characters are composed of ants and a bug that looks a lot like a cockroach, and in the third the characters are made of a stylized mouse. They must be printed at a large point size if the vermin inside are to be seen by the reader. Unlike most of the novelty fonts on FP5, these fonts have true lower case letters. (See also Gothic Block.)

Barefoot, ForTheBirds, HandmadeFont, PutMyFootDown

If you grew up in the north, you may have stomped out letters in the fresh snow during the winter. Memories of such winter fun helped inspire these typefaces. If one can do the typeface with shoes or boots, one can also do it with barefeet and hands. Non-human variants are possible, such as bird tracks There were a lot of possibilities that I did not explore because other things looked like more fun, but maybe I will someday come back and play with these strange typefaces again.

Miscellaneous Novelty Fonts

BumberShoot

This is a typeface for a rainy day. All the letters are made up of umbrellas. All the letters are caps, but most of them have two different versions.

ChainLetterOne and ChainLetterTwo

These two typefaces have letters and characters made up of chains. In ChainLetterOne the chain is larger, and in ChainLetterTwo the chain is finer.

CoughingNails

This is a novelty font made up of cigarettes and an occasional match.

CrippledFont

Its name might lead you to think that this font was missing important characters. It is not. Rather it is a novelty font made up from pictures of crutches and canes.

Hammered

In this novelty font all the letters are made up of hammers. For related typefaces, see Screwged, NailsNStaples and WrenchedLetters.

KlipJoint

KlipJoint is a novelty font in which all the characters are formed from paper clips. It does not have a true set of lower case letters, but where they should be is a second, and often different set of upper-case letters.

NailsNStaples

In NailsNStaples the letters are made up of nails and staples. (Big surprise, right?) The staples are not the staples one uses join paper, but the kind one hammers into wood. Unlike most of the novelty fonts on FP5, this one does have a true set of lower case letters.

PencilIn, PencilObese, and PencilOut

Imagine that you had a bunch of pencils of various sizes and you wanted to make a set of letters with them. You would probably come up with something similar to one of these are three novelty fonts in which the characters are made up of pencils.

Rumpled, TapedUp, and Tinkerer

These three fonts were based on the template used to construct many of the novelty fonts on FP5. TapedUp is what the template looks like with generic elements. One could think of it as being made up of stripes of tape. In Rumpled the stripes of TapedUp have been distorted with a slight wave. In Tinkerer the elements have been replaced with a shape that looks like part of a Tinker-Toy set.

SafetyPinned

This novelty font is composed of interlocked safety pins. It looks a bit like KlipJoint, the novelty font made up of paper clips. This is no surprise since they were based on the same template.

Screwged

In this novelty font the characters are constructed from screw drivers and screws. Though it has limited usefulness (it is a novelty font, after all), it is one of the more attractive of the fonts in the collection.

Teethee, ToothBrush

Teethee and ToothBrush are dental fonts, in which all the letters are made up of things related to teeth and the brushing of teeth.

WaterWorksCaps (Plain, Bold)

WaterWorks is a novelty font in which the letters are formed from pipes. It comes in several variations.

WrenchedLetters

This novelty font has the letters built of wrenches and bolts. It works surprisingly well. Like many of the novelty fonts on FP5, it does not have true lower-case letters, but puts a somewhat different set of upper-case letters where they should be.

YearInYearOutYoureInUrine

This is the perfect font for a wedding invitations. Well, maybe not. I have a crippled font in the collection, and a buggy font, so I could have called this one CrappyFont, but I already had a name I wanted to use.

I am not sure how useful a font make up of toilet related objects will be, but if you need it, this may be the only place you will find it.

Something Old

Auldroon, Bouncer, CompassOne, Jester and JesterTwo, Laudens and NewLaudens, LineDrive (Plain, Bold), SlimpiSquare, UUeirdie (Plain, Bold), Zcript (Plain, Bold) ZimpleBlack

As mentioned in the introduction, a number of the typefaces in this collection are actually fairly old designs (I began type design in 1988) but which did not appear in the main collections of either FP2 or FP3. Here are some notes on each.

Auldroon

Late 19th century type design was influenced by medieval styles, and many designs from that period show that influence. The design of Auldroon has been influenced by the medieval vision as reflected in 19th century styles. It is decorative and distinctive, and I really like it even though I do not know exactly which display purpose it best satisfies.

Bouncer

The letters in this typeface are round because they all begin as a ball and then have parts of the ball cut away. Bouncer was one of the early typefaces I designed. I licensed it to a distributor for a couple of years, but recently all rights reverted to me, so I cleaned it up, added a bunch of missing characters, and included it in this collection.

CompassOne

CompassOne was a design I did several years ago, but left uncompleted. Here it has been filled out. Its name comes from the fact that all the letters could have been drawn with a compass (which draws circles) and a straight edge.

Jester and JesterTwo

These two fonts have a wild, semi-Victorian look to them. Neither has a set of true lower-case letters. Jester just repeats the caps on the lower-case keys, but JesterTwo substitutes a small caps.

Laudens and NewLaudens

These two typefaces were early attempts to construct a medieval-looking typeface. Some of my later attempts seem to me to be more successful, but someone may find these of use.

LineDrive (Plain, Bold)

This typeface is based on a typeface which I saw illustrated in a book about 19th century type design. I did not attempt to do an exact reproduction, but rather used the general design of letters. I added the bold version because it was easy to do. The original never caught on, but I still like the design.

SlimpiSquare

This is one development of a simple sans-serif typeface which was included at the last minute on the original version of FP2. Part of that original typefaces was developed for FP3 as PeterPierre. The other part is developed here. It is a very condensed font, and the interior counters are squared off.
It is useful for display at large point sizes.

UUeirdie (Plain, Bold)

This typeface was derived from Asterx (on FP2) by expanding it and altering the serifs. I wanted to see what would happen if I made Asterx more text-like.
I had no special use in mind for it, but it is interesting in its weirdness.

Zcript (Plain, Bold)

This typeface is supposed to look like handwriting. It is closely related to PlainPensle-Italic (FP2) in the shapes of the letters and overall design, but the shape of the writing pen is very different.

ZimpleBlack

This is a very simple blackletter typeface.