

## Overview

There are several ways to classify the typefaces in this collection. If they are classified by style, they can be fit into four groups:

1. Sans Serif (14 families, 45 total faces): AndrewAndreas(3), Concavex(1), DavidFarewell(2), Grandecort(2) JetJaneMono(9), Letrinth(1), Letuncial(3), Mushmellow(3), NewNerdish(3), PeterPierre(4), Qualettee(3), Rundigsburg(5), RundigPencil (3), Yahosch(3)
2. Serifed (17 families, 56 faces)ÄAnarckhie(4), BetterTypeRight(9), BearButteT(5), FeggoliteMono(2), FeggoliteHatched(1), HippityDippity(3), KampFriendship(4), MedievalGunslinger(1), OakParked(6), QuidicHatched(1) Tuskcandy(3), TiredOfCourier(6), WurstchenDotted(1), WyomingPastad(3), WyomingStrudel(1), WyomingSpaghetti(2), WyomingMacroni(4),
3. Script, Cursive, Calligraphic, or Medieval (13 families, 20 faces)Ä AlbertBetebuch(1), Balboat(2), EdwardEdwin(2), GretchenHello(2), Gothamburg(2), Handana(2), NewAltisch(1), Iggolite(1), PhederFrack(1), Talloween(1), Vundersburg(2), Xahosch(1), and Zumbelsburg(2).
4. Dingbat (3 families, 4 faces)Ä SternStella(2), PatCzeckers(1), PatColumRow

A family is made up of a basic or plain face and variations of it. A standard complete family for a serifed, text face consists of plain, italic, bold, and bolditalic styles. Six families in this collection are complete in this way. Most families consist of only plain and bold, with often a thin or medium added. However, some families have more esoteric members, such as inline or shadowed.

Alternatively, one can classify typefaces into the categories of text and display. A text face is one which can be easily read at small point sizes in large blocks of text. A good text face should not call attention to itself but should be transparent to the reader. BetterTypeRight or BearButteT can be used as text fonts when a serifed face is desired, AndrewAndreas works well when a sans-serifed face is appropriate, and JetJaneMono or TiredofCourier serve well when a monospaced font is needed. There are others which are readable at small point sizes, but which are suitable only for special circumstances.

In contrast, a display face should jump out at the reader. Unusual letter shapes, which ruin a text face, may be an asset to a display face because they slow the reader down and catch his/her attention. Display faces are usually used at larger sizes and are often unreadable at the small sizes most common for text faces. Most of the typefaces in this collection are display faces with limited or no use as a text face. A display face has a personality which determines when its use is appropriate. It can be elegant or casual, sleek or ornate, clumsy or graceful. An essential element of good design is to use the right personalities in the right places. All of the typefaces in this collection provide the punctuation and standard diacritical characters of Western European languages. Many

also include a few alternate characters. For example, instead of the florin, there is usually an alternate and more decorative f. On the other hand, some of the mathematical symbols and Greek letters are missing on many of the faces.

The typefaces in this collection were constructed on a Macintosh with Fontographer versions 3.5 and 4.0 from Altsys. Each face is available in both PostScript and TrueType formats for both the Macintosh and Windows 3.1 or higher. Though a great deal of effort has gone into testing, there are undoubtedly many glitches left. I apologize for any inconvenience such oversights may cause. The original Fontographer files are included on the CD for anyone who would like to customize a particular face for their own use. (Be aware that no face so constructed may be distributed to others without violating copyright laws. You may not use any element from those files, no matter how you transform it with various programs, in any typeface or picture file which you distribute.) All type designs are original, though obviously I have been influenced by a great many sources, many of which I probably am unaware.

Some typefaces in this collection are more useful than others. There are some I use and will use extensively and others I will rarely if ever use. However, I have learned that my tastes are not shared by everyone and may be unusual. Therefore I will not reveal my evaluation of where the strengths and weaknesses of this collection lie, but let you make your own judgements.

There are also additional typefaces in the Bonus folder or directory. These are typefaces which for one reason or another (lateness of completion, quality, limited usefulness, or whim) were not included in the main collection. Check them out. You may find some that you really like.

I appreciate any constructive criticism you may have. I can be reached electronically on the internet at [bobs@saintjoe.edu](mailto:bobs@saintjoe.edu). I can also be reached by mail at P.O. Box 404, Rensselaer, IN 47978.

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#### AlbertBetebuch (Plain)

The inspiration for AlbertBetebuch came from a typeface drawn by Albert Drer, and an interpretation of that face in Arthur Baker's *Historic Calligraphic Alphabets* (Dover, 1980). The characteristic common to AlbertBetebuch and the faces inspiring it is the decorative zig-zag with the upper-case letters.

AlbertBetebuch can be considered for use whenever an ornate calligraphic face or an elegant "Old English" or medieval style is called for.

#### Anarckhie (Plain, Italic, Bold, BoldItalic)

Anarckhie is a square-serifed typeface in which the horizontal

elements of the upper-case letters are below their midpoint, and the x-height of the lower-case letters is unusually small. There is some variation in the weights of the horizontal, vertical, and diagonal elements. The small x-height makes this typeface appear smaller than its point size would indicate, so text set in 12-point Anarckhie will appear much smaller than text set in 12-point BetterTypeRight. If you find it a little too unusual to use for straight text, consider it for text that needs a decorative touch.

The italic version of this typeface is at least as interesting as the plain version. The italics version may actually be more readable at small point sizes than the plain version, and the small x-height allows it to have long ascenders and descenders, and they give it a decorative look. It almost has the feel of a calligraphic face. Consider it when you need a very readable face but you also want something that is pretty and friendly.

#### AndrewAndreas (Thin, Plain, Bold)

AndrewAndreas is a plain, geometric sans-serif typeface in three weights. Each of those weights is uniform, that is, there is little weight variation in the horizontal, vertical, and diagonal elements. AndrewAndreas is an all-purpose typeface useful for both text and display. Though it can be used for many purposes, there are a number of similar typefaces, including the ever-popular Helvetica, which also satisfy these uses.

#### Balboat (Plain, Bold)

This informal calligraphic face was constructed for Font Pro Vol 2, but was completed too late to be included in the main collection. It is rather plain, with a very small x-height. Contrast it to Handana and GretchenHello, which are other informal calligraphic faces.

#### BearButteT (Plain, Bold, Italic, BoldItalic, Special)

BearButteT is a square-serifed typeface derived from Medieval Gunslinger. The bold version was developed first as a display typeface, and the rest of the family was developed later. Nonetheless the plain version is readable at small point sizes and can be used as a text face.

BearButteT comes as a complete family, with plain, bold, italic, and bolditalic styles. In addition, a fifth member of the family includes swash caps on the upper-case keys and small caps on the lower case keys.

About the name: Square serifs were popular in the nineteenth century and are often associated with an Old-West look. Therefore a Western name seemed appropriate. Bear Butte is a strange little mountain, sacred to some of the Plains Indians, just north of the Black Hills of South Dakota. It is one of my favorite places in the West. I could not resist adding the T.

#### BetterTypeRight (Plain, Bold, Italic, BoldItalic; Medium, SpecialPlain, SpecialBold, Thin, ThinItalic)

BetterTypeRight is an semi-formal (or semi-informal) text face with

large serifs. It has some variation between horizontal and diagonal elements, but not a great deal, and it has a very high x-height. It has the feel of a typewriter typeface, but it is not monospaced.

This face works well as a text face in informal places, that is, in places where you want something a bit more elegant than a typewriter face but not quite as formal as traditional book faces.

In addition to the standard family members of plain, bold, italic, and bolditalic, BetterTypeRight has several other members. There are thinner versions of both the book and italic styles, and a medium version of the book style. This medium version was the first completed, but was a bit too heavy for normal text use. The Plain and Bold versions were derived from it. Finally, there are special variants in plain and bold weights. The special styles have swash caps on the upper-case keys and small caps on the lower case keys.

#### ConcavexCaps (Plain)

ConcavexCaps is a bold display face. Though it does not have true serifs, the ends of the vertical stems fatten out and give it a semi-serif look (if there is such a classification). As the name suggests, it does not have a true lower case, though some of the letters on the lower-case keys differ from those on the upper-case keys. This typeface is close to unreadable at small point sizes; use it only at larger sizes.

#### DavidFarewell (Medium, Bold)

DavidFarewell is a medium-weight, sans-serif typeface that was derived from Tuskcandy. There is a substantial amount of variation in the weights of the diagonals and vertical, and it has a fairly large x-height. It is an attractive face that you can try as a text face at small sizes, though some may find it a bit too bold for extensive use at small sizes.

#### EdwardEdwin (Plain, Bold)

When a formal script is drawn by hand, the calligrapher must make the downstroke heavy and the upstroke light and must give the letters a pronounced rightward slant. EdwardEdwin-Plain is a fairly simple version of this style, with little ornamentation.

I found this a challenging typeface to draw because many of the letter shapes are not intuitive and look strange in isolation. I relied heavily on the guidelines in several books which explain how to draw this style with a pen. The bold style is not only heavier than the plain style, but has less variation between the thin and thick elements.

There are a large number of formal scripts available in PostScript format. Every major type foundry has several. Some are better drawn than EdwardEdwin, but none will match the output of a truly skilled calligrapher because a calligrapher can adjust the connections between letters in ways a typeface cannot.

Formal scripts are used for documents such as invitations and for a variety of display situations. At small point sizes this style of type is difficult to read.

The other decorative script face (in which the letters join) in this collection is VunderScript.

## FeggoliteHatched

This typeface is derived from FeggoliteMono using a program called Incubator Pro 2.0 (published by Type Solutions). The hatched version has a higher x-height than the original which means the ascenders (on letters such as b, h, and k) and descenders (on letters such as j, p and q) are shorter. There is also contrast between the vertical and horizontal elements. Also, several of the letters have been redesigned. The typeface is still monospaced, but the letters are now skewed or slanted to the left. (This typeface is the only one on Font Pro Vol 3 with this characteristic.) If you would like to have this typeface in an upright version, try italicizing it in your word-processors Style Menu.

Incubator Pro takes an existing typeface and lets the user change some of its characteristics. Unfortunately, to get the altered typeface into useable form usually requires that one use another typeface program to get into the typeface and fix up some of the characters. This cleaning up of the letters is not trivial, but takes hours of work. If Incubator Pro produced cleaner results, you would undoubtedly see a great many "hatched" versions of typefaces in this collection. (The only other one is QuidicHatched.)

## FeggoliteMono (Plain, Bold)

It is easy to dislike monospaced typefaces. Because they force all letters to have the same width, they are inevitably ugly (though we have gotten so used to them we usually do not notice this ugliness.) However, they pose an interesting challenge to the type designer. How does one design a face so that the m and w are no wider than the i? With FeggoliteMono, I set out to design a monospaced font with had a very small x-height and long descenders. I know of no typewriter with such a face, but if there were one, perhaps it might resemble this unusual construction. Consider it when you want an unusual but decorative touch.

## Gothamburg (Regular, Bold)

Gothamburg is a blackletter or square gothic face. The shapes of many of the letters were inspired by sets of letters in Oscar Ogg's *The 26 Letters* (Thomas Y. Crowell Company, 1963, 1948) illustrating the gothic style of the middle ages.

The Plain and Thin versions differ not just in pen width, but also in pen angle. The Thin version has less contrast between the thin and thick strokes.

Today medieval styles are used only for display. Their fall from favor is unfortunate because these styles have tremendous character and there are so many interesting variations that are possible.

## Grandecort (Plain, Bold)

This typeface is derived from the OakPark family. It has lost the serifs, and has moved to a more traditional look. The upper case letters are a bit heavier than the lower case letters, but overall the letter shapes are fairly conventional for a bold, display face. For a further development of this theme, see the Qualettee family.

### GretchenHello (Plain, Bold)

GretchenHello is an informal cursive face which looks as if it were written with a calligraphic pen. Some calligraphic faces are elegant, meant to be used in formal places such as invitations. GretchenHello is not elegant but rather pedestrian. It seems to work best at point sizes from about 15 to 32.

### Handana (Plain, Bold)

Handana is an informal calligraphic face which was designed for Font Pro Vol 2 but which completed too late to be included in the main collection. It is a cursive face, in which the letters look hand drawn, but in which they do not connect. It has a slight slant to the left, and it is stiffer and less rounded than GretchenHello, which is another informal calligraphic face.

### HippityDippity (Plain, Bold, Inline)

HippityDippity has squiggly serifs and no straight lines or smooth circles. Looking like it has smoked something strange, it comes in two weights and an inline variation

The inline style is usable only at larger (at least 36) point sizes, but the plain and bold are fairly easy to read at small point sizes.

However, the most likely uses for this odd typeface are for display at larger sizes.

### IggoliteMono (Plain)

IggoliteMono is a monospaced script face. It was designed more for the challenge than for any particular use, but if you ever need a monospaced script, here it is.

### JetJaneMono (Thin, ThinItalic, Plain, PlainItalic, Bold, BoldItalic, Caps-Thin, Caps-Plain, Caps-Bold)

JetJaneMono is a very large family of sans-serif faces which are mono-spaced, as are typefaces used in typewriters and cheap computer printers. There are three weights in the extended family: Thin, Plain, and Bold. In addition there is an italics version in the same weights which is close to the "book" version, with some differences in lower-case letters and symbols. Finally, there is an all-caps version in which the lower-case letters have been replaced with scaled versions of the upper-case letters.

JetJane is meant to give the look and feel of the typefaces used in dot-matrix printers, though it is not modeled on any particular one. It is best used at lower point sizes, such as 10, 11, or 12.

### KampFriendship (Plain, Bold, Italic, BoldItalic)

KampFriendship is a casual, informal, fairly relaxed serified typeface which almost looks handwritten. Yahosch is similar in many ways, but without the serifs. Use KampFriendship for letters to friends, or anywhere a very readable but definitely informal serified typeface is needed.

This name of this typeface recalls a place I was employed in the '60s, a casual, informal, and very enjoyable place to work.

#### Letrinth (Plain)

Letrinth is a bold, informal sans-serif face. Its lower case is unusual in design; some of the characters are scaled versions of the upper-case letters.

Letrinth had an unusual origin. I have spent considerable time during the past several years developing a maze construction set, which consists of a program to generate mazes and a set of specialized typefaces to print the mazes. (Dover is planning publication of a maze book which I wrote with the aid of this construction set. It will be called Fascinating Mazes, and was due out by the end of 1993 but delays have pushed back the date. If you like mazes, buy it.) One design for constructing a maze involved making the paths from the interior of letters. Letrinth (LETters for a labyRINTH) comes from the letters I used for this purpose. Letrinth should be used at large point sizes for display purposes.

#### Letuncial (Plain, Bold, Inline)

Letuncial is a display typeface that, despite its modernistic look, was inspired by ancient letter forms. In the early medieval period a style of writing known as uncial developed. At this time there was no distinction between upper and lower case, and in fact the uncial style was part of the evolution which led to the lower-case letters.

Letuncial is a sans serif typeface which has been heavily influenced by the uncial style. Like it, it has no true upper-case letters. Rather it has two sets of letters which are somewhat interchangeable.

Letuncial is one of three typefaces in this collection which includes an inline style. The other two are HippyDippity and Tuskcandy.

#### MedievalGunslinger (Plain)

What would happen if one merged a squared-serifed, plain typeface with a gothic face such as Fraktur? Maybe the result would be MedievalGunslinger. This unique and distinctive typeface comes in only one weight, and is meant for larger point sizes.

MedievalGunslinger is a display typeface guaranteed to attract attention.

(BearButteT is a less decorative and more mainstream descendant of this typeface.)

#### Mushmellow (Plain, Bold, Outline)

An informal typeface without serifs, Mushmellow has few straight lines. Its ends are rounded, and it looks like it might have been written by hand. In addition to the plain and bold weights, it also has an outlined version.

Mushmellow is readable at small point sizes, but is probably more useful for display purposes at larger sizes.

#### NeuAltischShadowed

NeuAltisch is a typeface I designed for Font Pro Vol 2, Types of

Distinction. It was one of the designs which I liked a great deal, and I have embellished it with a shadow for this collection. It is derived from the Fraktur style, which is a medieval style developed in Germany. The detail in this typeface is only apparent at larger point sizes.

#### NewNerdish (Thin, Plain, Bold)

A sans-serif face in which the circular elements have become almost square, NewNerdish resembles a number of typefaces which have become associated with a modernistic, computer look. NewNerdish comes in three weights: Thin, Plain, and Bold. There is little or no variation in the weight of horizontals, diagonals, and verticals. Though NewNerdish can be read at small point sizes, it is too unusual to be used for anything other than display.

OakParkAve  
OakParkBlvd  
OakParkSpeckled  
OakParkZiggy  
OakParkSquaRe  
OakParkSTripes

In the 19th century a popular style was one in which the serifs where were very fat and the horizontal strokes where very thin. In the early 20th century the opposite style of very thin horizontal strokes and very fat verticals became fashionable. Many of these were sans serif, and some had interior decoration, which becomes very inviting because there are big spaces that can be filled. Most of these styles are associated with the Art Deco movement. OakParkAve and OakParkBlvd are closely related, but Blvd has a true set of lower-case letters and Ave does not. The Speckled, SquaRe, STripes, and Ziggy versions have decorated interiors, and none has true lower-case letters. Instead, the lower-case slots have been used to house a second set of filled capitals, but with a different interior design.

All of the OakParks are attractive display faces with a bold Art Deco look. The adventurous might try mixing filled characters from several of these typefaces; the results can be quite interesting. In addition to use on signs, posters, etc., these letters can make eye-catching initial caps.

(The Grandecort family has some closely related type, but in a sans-serif format.)

#### PatColumRow

PatColumRow is a dingbat font of pattern parts. As the name suggests, the parts are meant to be formed in columns or rows. Thus to get a pattern which makes sense, one could type in AAAA for the first line, then aaaa for the second line, and they repeat this sequence as many times as desired. Most of the patterns are row patterns, as in the above example. All the letter keys have the sequences on the upper and lower case keys, and all are row patterns. The column patterns are on the number keys and on the ` , - , + , [ , and ] keys. To see them, a sequence such as !!!!!, repeated for as many lines as one likes, is needed. Note that this is very different



from the checkerboard patterns on PatCzeckers. In PatCzeckers, the second line would be !!!!!.

One cannot see what the effects will be unless one tries out the patterns. Some are quite geometrical because many of the patterns were taken from the literature on tiling, which is a subtopic of mathematics.

### PatCzeckers

PatCzeckers contains pictures, not letters. The pictures make little sense in themselves because they are meant to be used to create patterns. In PatCzeckers the characters are meant to be combined in a checkerboard pattern, as the name suggests. The layout of the characters is simple; the parts of the pattern are on the same key, one on the lower-case selection and one on the upper-case selection. To form a pattern, one must type in a sequence such as AaAaAa on the first line, then aAaAaA on the second line. This pattern can be repeated as many times as one wants. It is not as confusing as it sounds, and the effect is very interesting.

The characters on the number keys are more complex, because they are in an enhanced checkerboard pattern. The complete pattern is made up of four pieces, two of which are in the character set above 127.

PeterPierre (Thin, Plain, Bold)  
PeterPierreCondensed (Plain)

PeterPierre is a sans serif face in which the vertical elements dominate even though there is little or no variation in stroke width. The plain version is readable at small point sizes, and could be used where a condensed typeface is appropriate. However, it is more likely to be useful for display purposes.

The condensed version was the first of this group to be developed and the rest were derived from it. It is useful only at larger point sizes.

### PhederFrack-Shadowed

PhederFrack-Shadowed is an elaboration of a typeface designed for Font Pro Vol 2. It is in the Germanic, Fraktur tradition, and it features a decorative line-shadow placed to the right and above the characters. (The other face shadowed in a similar manner, NeuAltisch, is also a Germanic, Fraktur face, but it has the line-shadow to the right and below the characters.) Typefaces in this medieval, semi-calligraphic style often are decorated with additional detail; it is part of the history of the style. To see the detail in the letters of PhederFrack-Shadowed, it must be used at larger sizes, in excess of 36 point.

Qualettee (Plain, Bold, Xbold)

The Qualettee family is derived from the Grandecort family. The letters have been regularized a bit more, and the weight of the upper case now matches the lower case. In addition, the family has much thinner members, and the Plain style can be used as a sans serif text

face.

Qualettee is an attractive, sans-serif face in which the strokes have some variation of weight. This variation is much more pronounced in the heavier members than in the Plain style.

#### QuidicHatched

This typeface is derived from Quidic, a typeface I designed for Font Pro Vol 2, using Incubator Pro 2 (published by Type Solutions). It is an extended version of the original, which means that each letter is wider. After the transformation was done with Incubator Pro, the typeface was cleaned up in Fontographer 4.0. (See the remarks with FeggoliteHatched.)

QuidicHatched has an unusual set of upper case letters which make it useful for display purposes.

#### Rundigsburg (Plain, Medium, Bold, ShadowRight, ShadowLeft)

One of the sources of the very popular sans-serif faces which so dominate the Twentieth century was the old gothic faces from the middle ages. In fact the term "gothic" has often been used instead of "sans serif." Rundigsburg is a medieval face on the way to becoming sans serif. The letters are still a bit angular and a few retain definite traces of older letter forms, but the ornamentation is gone.

Rundigsburg-Plain is moderately readable at smaller point sizes and can also be used at larger point sizes for display. One possible way to use it is to combine it with more ornamental medieval faces, with the more ornate faces used for the larger print and Rundigsburg used for the smaller.

Rundigsburg is one of three families which features shadowed members of the family. (The other two are in the Wyoming cluster.) The Shadowed versions are only readable at large point sizes.

#### RundigPencil (Thin, Plain, Bold)

RundigPencil has a semi-informal, but very neat and rigidly upright handwritten look. It has a hint of the Germanic in some of the letters. It was derived from Rundigsburg, but most of the sharp angles of that face have been smoothed in RundigPencil. It is very readable at small point sizes.

#### SternStella (Bright, Night)

SternStella is a dingbat or picture font of stars and star-like objects constructed using the star tool of Fontographer 4. The Bright style features asterisms with white interiors, while the Night style has filled or solid characters. The characters are decorative and many can be used as dividers or as bullets.

#### Talloween (Plain)

Talloween is a bizarre typeface in which the letters have a gothic form, but looks as if they had been made of wax which has partially melted.

#### TiredOfCourier (Thin, Plain, Bold, ThinItalic, Italic, BoldItalic)

TiredOfCourier is a typeface I constructed for Font Pro Vol 2, Types of Distinction. Because it emulates a typewriter, it is monospaced, which means that all the characters have the same width. Courier is by the far the most popular typewriter face. It was developed for the electric typewriters in the 1950s and is built into most laser printers. TiredOfCourier was meant as an alternative, with a look which is reminiscent of the older, manual typewriters.

While preparing this collection of typefaces, I read selections from Burnham's Celestial Handbook, the Bible of amateur astronomers. This book is typeset in a monospaced, typewriter-looking typeface, but it uses a true italics. Because I found this effect appealing, I decided to add italics to TiredOfCourier.

The addition of the italics significantly increases the usefulness and attractiveness of this typeface family. It may even give people a reason to use it instead of Courier, which does not have a true italics in the versions I have seen.

(While preparing the italics versions of TiredOfCourier, I altered the other members of this family. In particular, I completed the character sets and corrected a few minor mistakes.)

Tuskcandy (Plain, Bold, Inline)

If a font has slit serifs, it is a Tuscan. This type style was wildly popular in the 19th century, when scores of them were produced and heavily used. They have dropped out of style in the 20th century, so that the style now evokes images of the 19th century.

Tuskcandy-Plain is a Tuscan of medium weight with serifs which split and form little balls. In addition to a bold version, the family contains an inline member in which each letter is surrounded by a "halo". The inline version only works at large point sizes (at least 36 pt.), and is very much in the spirit of the Nineteenth Century.

VunderScript (Plain, Bold)

This script typeface is based on an established style in which the lower-case letters connect but have little slant, and the upper case is related to the German Fraktur style. VunderScript is a calligraphic exploration of the style. Consider it when you need a decorative and rather formal script face.

WurstchenDotted

WurstchenDotted is made up of sausage segments. It does not have true lower-case letters, but rather variants of the upper-case letters instead. As all novelty fonts, it is useful in small doses for display.

WyomingSpagetti (Plain, Bold)

Typefaces with very thin verticals and fat, square serifs were popular in the 19th century for display. Hollywood helped associate this style with the Old West, but reference books identify some of it as Italian style. WyomingSpaghetti, which was the first of a series of faces, has a name which combines these two associations. Wyoming Spaghetti comes in two flavors, Plain and Bold. Both are

square-serifed typefaces in which the verticals are thin relative to the serifs. Most typefaces of this type are very condensed, but these are not. The letter o is nearly circular, which is rather unusual in this style.

Obviously these are for display purposes and should be used at larger point sizes.

The theme in these typeface was further developed in the other Wyoming families

WyomingMacroni (Plain, Pegged, Shadowed, ShadLeft)

WyomingMacroni develops WyomingSpagetti by splitting the serifs, which was popular in the Nineteenth century. (See the discussion of Tuskcandy.) The Pegged version adds a horizontal spike through the middle of the stems, which has been a popular variation of this style. Finally, there are two versions which are shadowed. In them the letter is white on a black outline and shadow.

WyomingPastad (Plain, Shadowed, ShadRight)

WyomingPastad simplifies the WyomingSpaghetti style. The round letter shapes of WyomingSpagetti have moved toward squareness. The overall effect is that WyomingPastad no longer looks much like an "Old West" face. Rather it looks quite modern. There are two shadowed versions of this face. As with all shadowed variations, they are useable only at larger point sizes.

WyomingStrudel

WyomingStrudel piles Victorianism on Victorianism. Typefaces which have thick serifs are associated with an "Old West" or nineteenth century look and feel. Another popular style of the period was Tuscan, in which the serifs were split. In WyomingStrudel Tuscan split serif has been placed inside the fat square serif as interior decoration. It is an interesting typeface when you do not want to be subtle.

Xahosch (Plain)

Xahosch is an informal calligraphic face based on the letter forms of Yahosch.

Yahosch(Plain, Bold, Medium)

This informal typeface is based on egg-shaped circular elements, with the larger part of the oval on the bottom. It comes in three weights: regular, medium, and bold. The thin is very readable even at smaller point sizes where it appears very much like neat hand printing.

Zumbelsburg (Plain, Thin)

Zumbelsburg is an exuberant, calligraphic typeface. Its lower-case letters are fairly standard blackletter characters, but the upper-case letters are not. They are very ornamental and some are quite wide

with large flourishes. Zumbelsburg is a possible choice when a decorative calligraphic typeface is desired.