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FONTSELF

CREATIVES,
MEET YOUR
NEWEST
PLAY-
GROUND:
TYPE-
MAKING

WHY WE ARE BRINGING FONT CREATION TO THE 99%

Every day, millions of creatives shoot photos, record videos, and draw illustrations. But very few make fonts. Yet, text is everywhere and typography is a ubiquitous medium. In our digital age where personalization & expressivity are key, this is a missed opportunity for many creatives to leverage such a universal canvas. Fontself was founded to fix it and turn type-making into the next creative playground for all. We call this typocracy.

At Fontself, we are passionate about helping many more people embrace type design as a natural way to express themselves. The more we collectively explore this field, the more we'll discover compelling new ways to communicate. But this can only happen if there is a dramatic shift in the adoption of the complex art of making fonts. To succeed, we decided to try something new: we would bring easy font creation features into the design software & workflows that creatives are already familiar with. No need to learn new tools: you would just quickly turn any lettering you'd already have into an actual font.

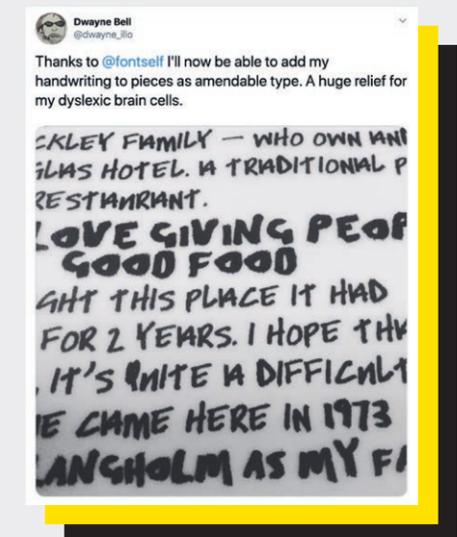
In 2015, we pitched this idea on Kickstarter, and 760 backers funded our vision to democratize type-making. 4 years later, tens of thousands of creatives have discovered the joy of making their own fonts thanks to our user friendly approach. We are very proud that this user community from over a hundred countries includes a wide range of profiles: designers, illustrators, photographers, educators, students, business owners, and also many enthusiasts. Together, they have generated over 300,000 original custom fonts, many of which have been used on clients' projects, sold for retail, or just made for fun.

Because colors and textures are key ingredients of the expressive lettering we have been observing worldwide, we dug into innovative font technologies to support such creative capabilities. We are now vocal advocates for color fonts, and the industry has witnessed a whole new generation of colorful typefaces, many of which are #MadeWithFontself.

This book is a testimony of the sheer creativity that is unleashed when a lot more people can play with such a wonderful medium: typography.

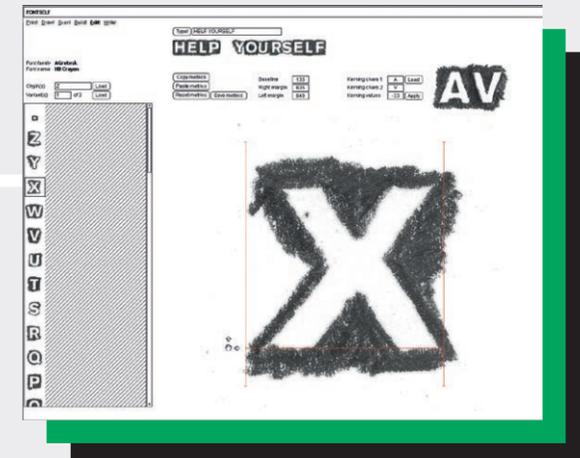
Welcome to typocracy!

Franz Hoffman & Mohamed Ghenania



THE FONTSELF JOURNEY

- 2005 IDEA IN AN ATTIC
- 2006 PROTOTYPAL BITMAP FONT CREATION TOOLS
- 2008 BOOTSTRAP #1
- 2009 ONLINE BITMAP FONT CREATION APP
- 2010 YAHOO! MAIL APP
- 2011 SHUT DOWN
- 2012 BOOTSTRAP #2
- 2013 MOBILE APP
- 2014 SHUT DOWN
- 2015 KICKSTARTER CAMPAIGN
- 2016 FONT CREATION EXTENSION FOR ILLUSTRATOR
- 2017 PHOTOSHOP, GILBERT COLORFONTWEEK #1
- 2018 WEB FONTS SERVICE & MOBILE APP
- 2019 COLORFONTWEEK #2
- 2020 1-CLICK SPACE & KERN



Hi B
Just want to say hi and try this email
type thing for fun.
Thank you for my new tooth brush My
teeth are super clean now
hehe. talk soon
L



NO VECTOR
FONT WAS
USED OR
ABUSED
DURING THIS
PROJECT



1.	EASE & SPEED	9
2.	DIVER SITY	13
3.	VEC TORS	33
4.	CO LORS	61
5.	TEX TURES	77
6.	VERSA TILITY	91
7.	UTILITY & FUN	105

7 REA SONS

WHY
YOU
WILL
LOVE

TYPO
CRACY

1. EASE & SPEED

TURNING HARD THINGS INTO TOYS

"TYPOGRAPHY IS A SERIOUS MATTER."

"MAKING FONTS IS HARD. LEAVE IT TO THE EXPERTS."

"WHO NEEDS MORE FONTS? THERE ARE ALREADY THOUSANDS!"

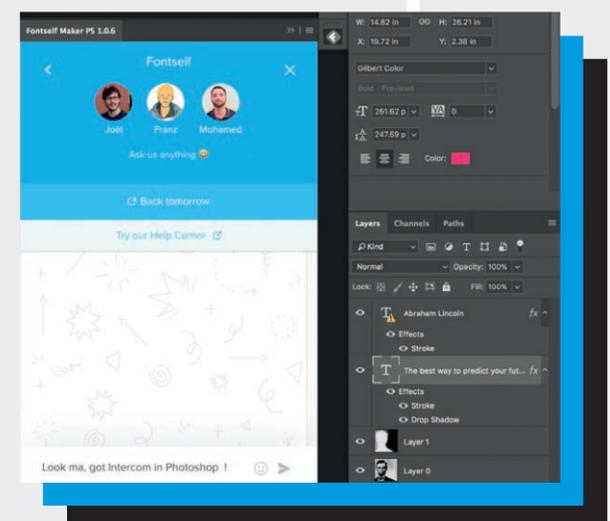
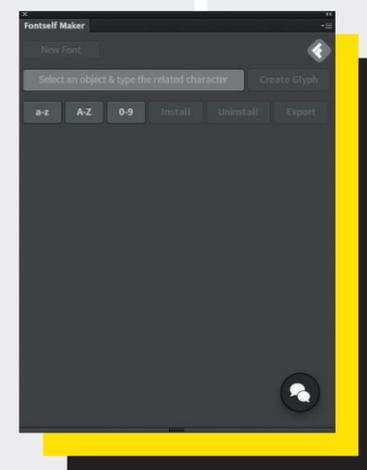
If these words sound familiar, then you might relate to what many have been told about type-making. But it should be different: when entering a new creative field, your first steps should be enlightening & empowering.

As a creative, tools should be the least of your concerns. Being able to experiment and iterate quickly are paramount to grow your skills and innovate. When we started Fontself, the tools felt overwhelmingly too complex, so we aimed to build a fun, seamless experience of type-making: you would just turn your own alphabets into actual fonts in mere seconds, and would get instantaneous gratification from the cool letters you just had designed.

Ease of use and speed of the process have since then become our obsessions, guiding key principles for the become our obsessions, guiding key principles for the development of our creation tool, Fontself Maker:

- Use the tools you already know (don't learn new software, make fonts in Illustrator & Photoshop)
- Start simple (don't get blocked by complex tools, meet a minimalistic user interface)
- Drag & drop (don't suffer from complex workflows or lots of copy/pasting, use natural gestures)
- Leverage your existing skills & tools (don't redo things, use your design app features to make type)

To democratize type-making, we have then embraced a simplified approach of creating fonts, hid the technical complexity of font technologies from the end user, and embraced what most creatives were already familiar with.



Jumping into a new creative process like font creation can be intimidating. With Fontself, you are not alone: you can chat with our team at any time via the in-app messaging feature we plugged right into Illustrator & Photoshop.

2. DIVERSITY

FROM THE VERY FIRST DAY WHEN USERS GOT A HOLD ON FONTSSELF MAKER, WE UNDERSTOOD A LOT MORE PEOPLE THAN THOSE WE EXPECTED WOULD BE INTERESTED IN SUCH A TOOL. BESIDES THE EXPECTED DESIGN CROWD, LETTERING ARTISTS, WEB DEVELOPERS, YOGA TEACHERS, AND ACCOUNTANTS WERE DRAWN INTO TYPE-MAKING.

BAYARD + MARTIN + CARPE BY TRÉ SEALS

WASHINGTON, D.C. (USA)
COMMERCIAL FONTS

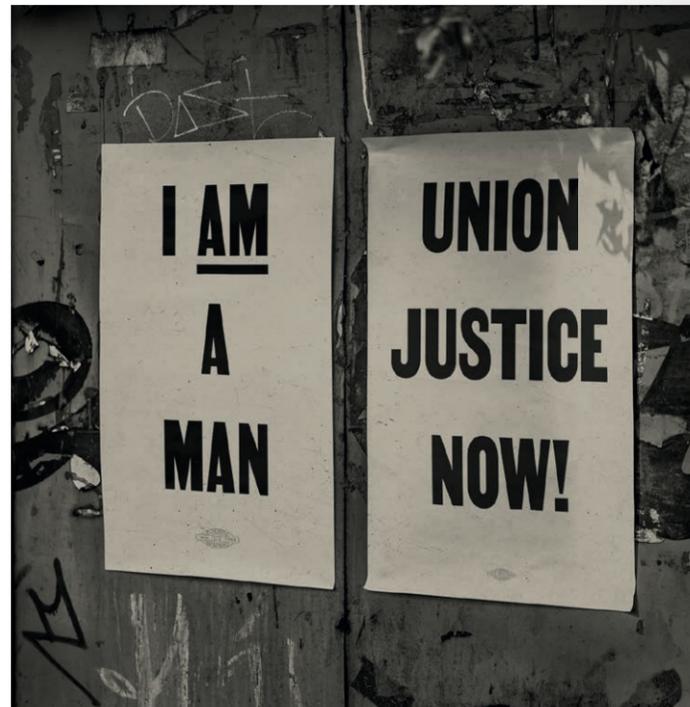
Enabling socially engaged typefaces
www.vocaltype.co

"Hi! Just wanted to let you know I'm starting a font company called Vocal Type where I'll be making fonts based on the Civil Rights Movement."

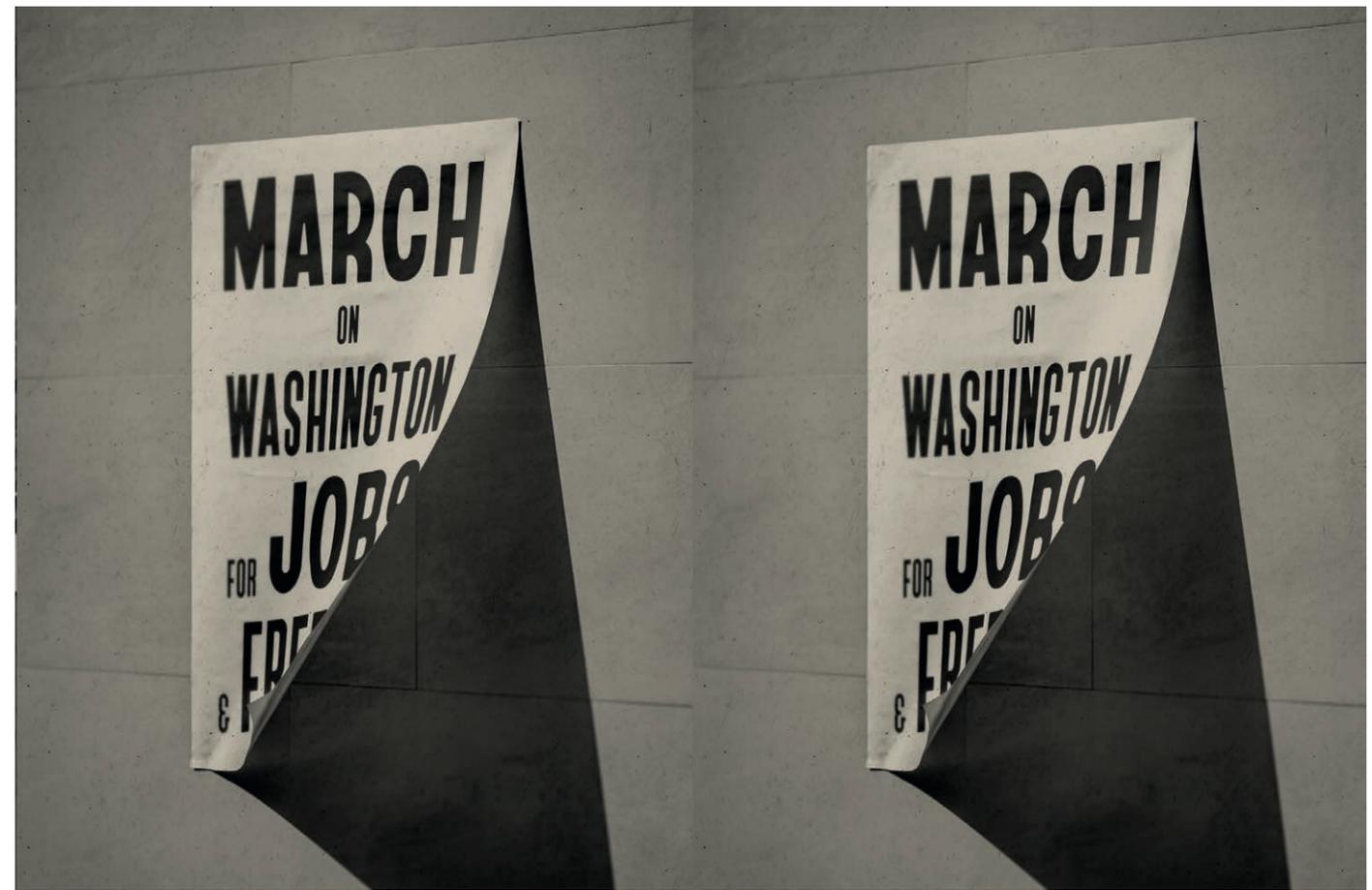
What started as a conversation with one of our earliest users turned incredibly gratifying and demonstrated proof that building a bridge between type enthusiasts and type-making workflows could have a strong positive impact on the creative community, and benefit our society at large.

Tré Seals, a young designer from Washington D.C., got hooked into drawing letters in high school but discovered font creation years later, when we shipped Fontself Maker, our add-on to make fonts right within Illustrator. Not only did he bootstrap his type business with socially meaningful typefaces, but his talent brought him numerous awards, including as the youngest Ascender by the Type Directors Club, a prestigious institution in the industry.

While he started in 5th grade graffitiing people's names on index cards and designed tattoos in high school, his design and lettering skills drove clients like Adobe, Monotype, AIGA or Whole Foods to contract him.



Martin is a non-violent typeface inspired by remnants of the Memphis Sanitation Strike of 1968. It originates from the signs carried by striking workers in Memphis in 1968. They included a poster declaring "I AM A MAN", a statement that recalled a question abolitionists posed more than 100 years earlier: "Am I Not A Man and A Brother?". Civil rights activists later used this signage for the march after Martin Luther King's assassination.



Bayard is a sans-serif typeface inspired by signs from the 1963 March On Washington For Jobs and Freedom.



**ABCDEFGHIJKLM
NOPQRSTUVWXYZ**

EVA is a font family inspired by banners carried during a 1957 women's demonstration in Buenos Aires in front of the National Congress By Law For Universal Suffrage.

GILBERT TYPE WITH PRIDE

NEW YORK (USA) — PARIS (FRANCE) — TOKYO (JAPAN)
EXPERIMENTAL PROJECT

Creating the first color font ever in Illustrator
www.typewithpride.com

On March 31, 2017, Gilbert Baker, the creator of the iconic Rainbow Flag, passed away. As a LGBTQ activist and artist, he was known for helping friends create banners for protests and marches. To honor his memory, NewFest and NYC Pride partnered with teams at Ogilvy New York and Fontself to release a free font inspired by the design language of the pride flag. The Gilbert font was launched on April 18, 2017, after 10 days of design and a week of production.

It was originally crafted for striking headlines and statements that could live on banners for rallies and protests. Robyn Makinson designed the typeface while keeping it simple, as stated in an interview for TypeThursday: *“Gilbert himself wanted to represent the LGBTQ community which is really an incredibly diverse community with a simple and beautiful design. He saw the rainbow flag as a medium in which to channel all these different aspects of sexuality/ gender in a simple way. So we did the same. The shapes are kept basic and geometric, not just representing the colors of the flag, but also the traditional shape of the rainbow ‘curved’ graphic. Also, the color overlay itself represents the intersectionality of all the diverse communities.”*

“The time restraints and quick turnaround were the biggest challenges, and of course working with colored fonts, which is such new idea in the design world.” Indeed, the mastering of the font file turned out to be quite a marathon for our team at Fontself: we basically had under a couple of weeks to improve our font creation software to support the colorful vector shapes provided by the team of Ogilvy, and to convert and process 450 glyphs (spacing & kerning all the characters and their numerous alternates took us a few more nights of adjustments). As a result, Gilbert is the very first color vector font ever created in Illustrator and generated with the OpenType-SVG font format, an innovative type technology we would later release as part of our free updates to all Fontself users.

While one team was refining the design in New York and another tweaking some code in Paris, on the other side of the world, two designers in Tokyo were

brewing a Japanese version of Gilbert. Kazunori Shiina & Hayato Yamasaki kept the original characteristics of the Latin typeface to design Gilbert in Katakana - a set of characters used to write foreign language words in Japan.

Gilbert was released under the umbrella project TypeWithPride, which was intended to celebrate a universal message of pride & tolerance. To help the creative community embrace this new typeface, we partnered with Adobe and organized a design contest, where the top contributions got featured on Times Square during Pride Week.

Over the following months and years, we renewed our commitment to spread Gilbert to the broadest audience with the release of the Katakana version.

Gilbert also inspired many other contributors who keep spreading the positive values behind such a symbolic typeface. Reinterpretations in Arabic, Chinese or Vietnamese have been initiated by individuals and teams. Jeroen Krielaars, the creative behind Animography, even made an animated version where each letter can be freely adjusted and timed in After Effects.

And while the Gilbert font earned numerous awards, including Cannes Lions, The One Show, D&AD Yellow Pencil and Webby Awards, it most importantly became an iconic typeface.

Rodrigo Moran, the creative director on TypeWithPride, summarizes it: *“Collectively, we wanted to create a font that could augment, digitally, the amazing work done by Gilbert Baker to keep changing people’s perception of the LGBTQ community on a global scale. Since then, the Gilbert font has been embraced by cities, politicians, prides, museums, universities, books, publications, brands, artists and individuals all over the world.”*

“The rainbow flag has become far more than just a flag, it gives people hope.”

BE MORE HUMAN BY SIMON STRATFORD

LONDON (UNITED KINGDOM)
ADVERTISING CAMPAIGN

Optimizing workflows
to speed up type design projects
www.simonstratford.com

It is with a Chinese brush pen dipped in black ink that Simon Stratford traced the first lines of the typeface he conceived for Reebok's biggest campaign of the decade. It was early 2015, after 2 years of brand repositioning towards the fitness category and the creation of a new brand symbol (the Reebok delta), when the sportswear giant launched a corporate campaign to bring its new identity to light. Under the slogan "Be more Human", the campaign signed by the advertising agency Venables Bell + Partners encouraged self transformation and improvement through fitness. Each billboard prominently featured an empowerment message along with a famous female personality whose life achievements embodied the campaign values.

Reebok needed a strong yet humanly typeface to illustrate its message so the agency got in touch with Simon Stratford and asked him to design an upper-case hand-drawn type, slightly raw in its look with a tough edge. The typeface also needed to be versatile to adapt to all kind of formats and languages and also for other designers to be able to mould and change the letters around photographs. Simon painted hundreds of words and letters with big bold strokes, resulting in a rough and ready texture that could not be replicated digitally. The designer scanned his material into Photoshop, cleaned and separated each sketch into its own layers and then imported them into Illustrator for vectorization. Once the client validated the result, Simon then used Fontself to convert all the glyphs into a typeface.

"I had been looking for a tool to speed up my workflow and Fontself was just perfect. It eases the process of getting vector work from Illustrator into my type tool of choice called Glyphs app. Without it, I had to manually copy and paste

each glyph from Illustrator to Glyphs. I never want to go back to the days where I had to do that".

Each glyph ended up with around 6 alternates to provide a wide range of compositional options for Venables Bell & Partners designers. This allowed them to then manipulate the typeface when designing campaign headlines and quotes, making each design unique. "I created a hand-drawn typeface that could be adapted by other designers to form distinctive lettering work.", says Stratford.

The result is a powerful image, embodying movement and strength in a human way. "I'm always trying to create a typeface that doesn't look like a typeface. People concentrate on perfection in letters; I like things that are not perfect—so the line between type and handwriting are blurred".

After 20 years in the design industry as a web designer, Simon Stratford came back to his first love, type design, and started his own company "It's me Simon" in 2015. The British designer offers a wide range of design services, from custom fonts for games and apps to commercial fonts for designers. During his career, he has worked with international companies like ITV, Reebok, Three Mobile, King, Outpost Games, Warner Brothers, Fox Entertainment, and Disney as well as collaborated on some massive campaigns for The Hobbit, Lord of Rings and Paddington to name just a few.



ILLUS- TRATIVE FONTS BY YAI SALINAS

BUENOS AIRES (ARGENTINA)
COMMERCIAL FONTS

Opening new doors in the new field
of colorful digital typefaces
www.behance.net/yaisalinas

Yai Salinas began designing color fonts before the OpenType-SVG format even existed. Fascinated by the possibility of freeing herself from traditional typography aesthetic, she began experimenting with morphologies, modular systems and graphic elements looking for other ways to transmit a message through type design. "As designers we are all used to working with serifs and sans-serifs types but I wanted to get out of formal letterforms".

Yai Salinas's work is at the crossroads of graphic design, illustration and type design. She applies geometrical and color principles to her letterforms providing each type family with a narrative. "Instead of approaching illustration independently from type design, I want to mix both universes in my type projects". In Yai's work, images exist within each letter which then becomes an entire graphic universe.

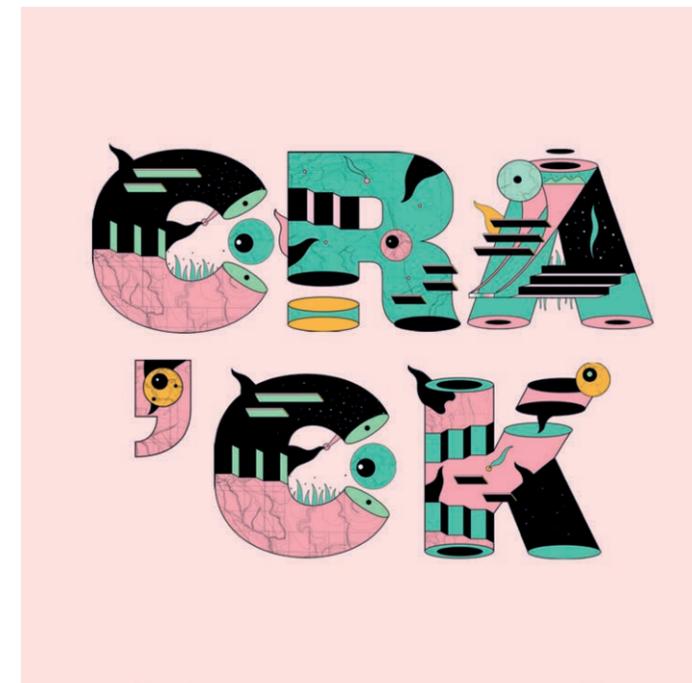
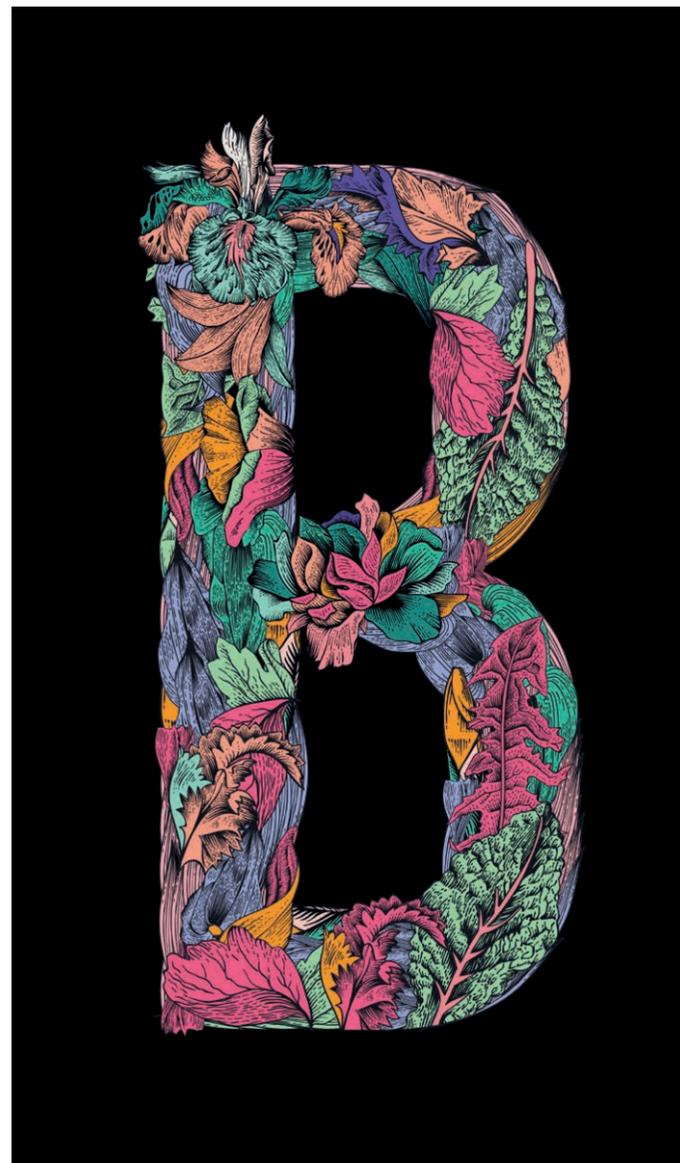
Today Yai Salinas belongs to a group of type designers who are opening new doors in the field of type creation by way of illustrative colored font design. Some of them were also celebrated during the ColorFontWeek in partnership with Adobe and Fontself.

The pictorial richness and the personal character of her work has already been featured by Google for the 2018 International Day of Women's Rights doodle. The search giant's Art Director personally contacted Yai Salinas from San Francisco and asked her to illustrate two iconic women's quotes with an exclusive font style. To embody Frida Kahlo's most famous quote "feet, what do I need them for if I have wings to fly", Salinas designed a letterform inspired by Mexican folk craft papel picado, which later went on to become a complete alphabet under the name of Itze Font.

Before the launch of Fontself Maker, Yai used to design her colored glyphs in Illustrator and would combine them individually to create type compositions. This long and

complicated process limited her ability to experiment with her letterforms easily. "With color fonts I discovered a whole universe completely different from what I was used to. Suddenly I had the possibility to create real color typefaces that I could use in any program. Even outside Photoshop and Illustrator, color fonts can be used in other programs like Keynote for example and this is incredible."

Yai Salinas is a graphic designer and type designer graduated from the Faculty of Architecture Design and Urbanism of the University of Buenos Aires, Argentina, where she also teaches Morphology. She creates compositions of various shapes and colors before transforming them into letters, which makes her one of the most prolific creators of color fonts today. Her portfolio boasts more than 35 illustrated typefaces from colorful designs to slabs, Didot and serifs.



MUTACION BY CUANTIKA STUDIO

CALI (COLOMBIA) BRANDING

Providing designers with an accessible
type tool for branding projects
www.cuantikastudio.com

As a graphic design and branding agency, Cuantika is used to building on top of existing typefaces to design posters or custom logotypes. However they had never dared to design a whole alphabet by themselves until the Cine Cortos Cali short movie festival came to them with a radical rebranding project.

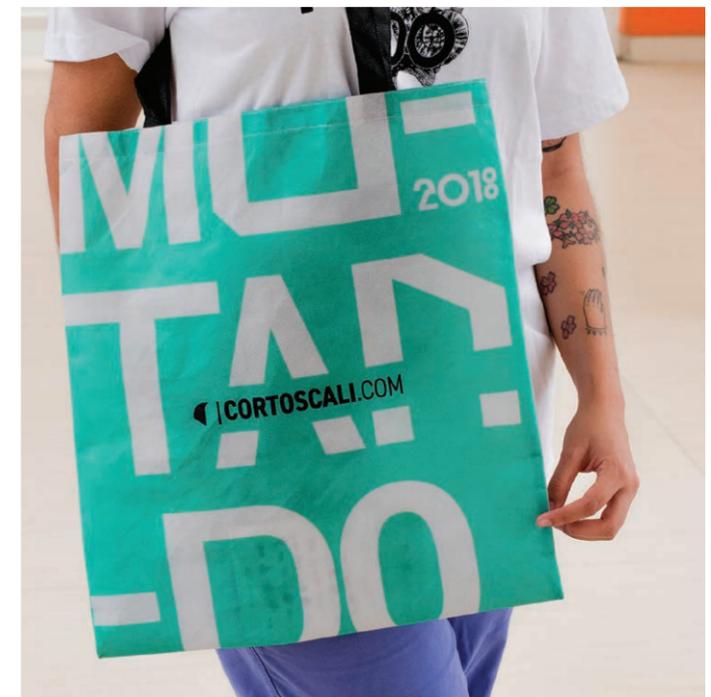
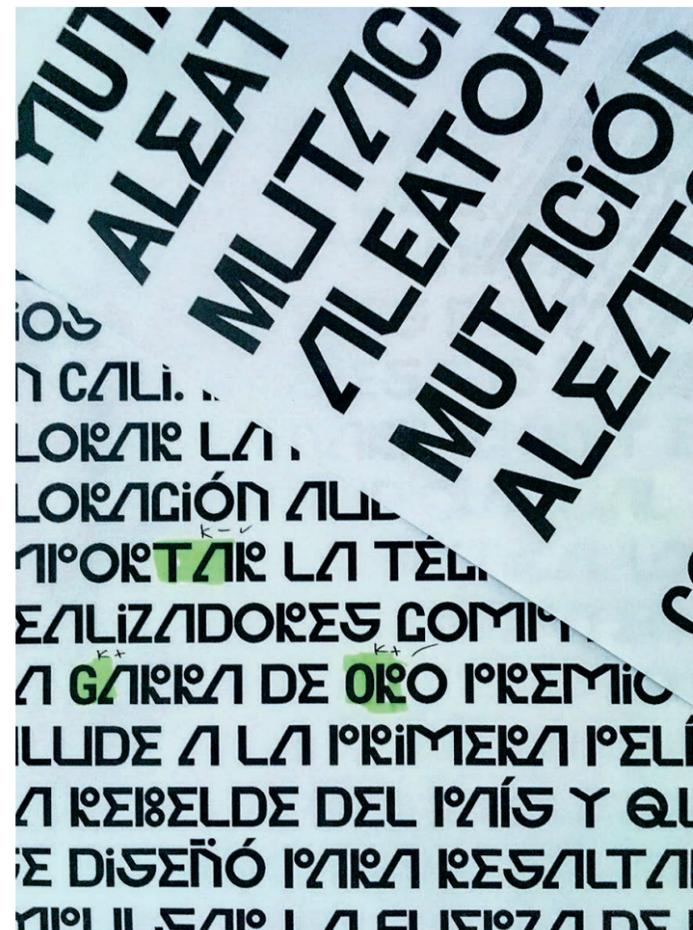
One decade after its inauguration the Colombian Festival Universitario Intravenosa was rebranded as Cine Cortos Cali in 2018. The organizers took that opportunity to make some changes in order to professionalize and internationalize the festival while reaffirming its regional focus. Cine Corto Cali's objective was to transform themselves to find a new position within the international movie festival scene and this "survival by mutation" was the narrative that Cuantika Studio tied to its new identity. "We came across Darwin's theory of aleatory mutation which explains how species randomly mutate and how those transformations remain within the species if they happen to be useful for their survival. We thought it applied perfectly to what was happening to the festival".

From the concept of aleatory mutations, Cuantika studio created a new brand identity based on a custom typeface and a series of animal illustrations. "This was our first experiment designing an entire typeface", says Martínez. Based on Google's neogrotesque font Roboto, the studio stretched, restructured and altered each letter to create quirky alternates and provoke a visual departure from the classical type variant. In coherence with Cuantika's rebranding concept, the alternative alphabet doesn't follow any system. Each glyph is built on its own variation, either using slab letters, rustic terminals or unusual diagonals, within a system characterized by vigorous and straight lines. The semi-mutant typeface provokes the eye with its unexpected new-world look and winks at both the rule-breaking origins of the student festival and the creative freedom of the short movie category. "We wanted to pull away from the solemn

identities that dominate Colombian movie festivals", remarked Martínez.

In order to break the proverbial mold, the design studio took the risk of experimenting with type and betting big on an off-beat typeface. "We had never taken the risk before but Fontself was very intuitive. We wanted to design a typeface with the tools we were already using without having to learn how to use new software all day". Their risk was worth it because today the festival is internationally recognized as Cine Cortos Cali and routinely sells out of all merchandise featuring its new identity. The 2018 edition counted 42 000 visitors according to Martínez, and the design studio has been sharing the rebranding Project in several design universities of Colombia.

Founded in 2013, Cuantika Studio offers a transversal approach between graphic design and illustration to a wide range of clientele, especially in the audio-visual industry. In 2018 the agency won "Best illustration work applied to an editorial project" at the Latin American Design Awards for their project "Precisiones sobre la incerteza", in which they visually interpret the verses of Colombian poet Alejandra Lerma. The co-owners Juliana López and Juan Sebastián Martínez belong to a generation of outstanding designers from Cali, Colombia, who are driven by the dynamism of the musical and cinematographic industry in the region.



BRAND NEW ROMAN BY HELLO- VELLO- CITY

NEW YORK (USA)
INTERNAL PROJECT

Enabling all ideas to come to fruition
www.brandnewroman.com

Designed by digital studio Hello Velocity, Brand New Roman is a playful – yet very symptomatic – font about our media-driven culture, where corporate logos have become ubiquitous signs of the triumph of capitalism.

“What’s interesting about Brand New Roman is that when you smash so many of these brands together, they start to lose their powerful brand connotations in interesting ways. The sheer density overrides all the extra brand identity connotations each symbol usually carries” says the team.

While the idea of a logotype-based font may have been a long-time fantasy for many creatives (us included), the team spent a fair amount of time to craft a typeface that remains legible, tuning it to fit as an OpenType-SVG colorful font as well as a monochromatic version.

Featuring 76 household logos, the font includes a few easter eggs in the form of custom ligatures. Just try typing “cool coool cooooo!”.



AVALLON + OPULENT BY SAM PARRETT

BRISTOL (UNITED KINGDOM)
COMMERCIAL FONTS

Driving top selling bitmap fonts
by exploring hand painted brush scripts
www.setsailstudios.com

"The majority of my fonts are brush scripts, so I'll start off by hand-painting each letter onto paper and scanning those into the computer. Before, after some tweaks in Photoshop, the letters were then vectorised in Illustrator before being and then pasted into my previous font creation software. Fontself really caught my attention because it completely took away that vectorisation process, which ends up 'filling-in' all of those lovely brush textures and converting them into solid black & white. With bitmap Opentype-SVG fonts, I can actually directly drop the scanned letters straight into the Fontself software, and work with the letters exactly as they were painted. It's great to see the reaction of other designers when they see these fonts being typed in real-time, they can't quite believe it's an actual font rather than custom typography - it's the perfect harmony of digital and analogue methods. Avallon and Opulent have both been very successful releases, and have been used across a range of customer projects. As a big football fan, I was thrilled to see that Avallon was used on the cover artwork for the official song of the 2018 World Cup in Russia - 'Live it Up' by Nicky Jam. It was also printed on a gigantic 70 foot billboard near Times Square for a campaign by PETA during New York Fashion week, it's pretty mind-blowing to consider the amount of people who would have seen that.

Opulent has been really popular in the wedding designer community, and is often used in invites & other wedding stationery because of its soft texture, loose flow, and 'custom lettered' visual appeal. It's great to know that my lettering has played a small part in many couples big day."

Having dabbled with Photoshop as a hobby for a few years, Sam Pa took the plunge into freelance graphic design back in 2009. Primarily working within the music industry, I started off designing designing logos, merchandise and websites for local bands, and eventually ended up working with some well known acts. In 2014 I created some custom typography for a band logo which unfortunately wasn't approved - so I thought rather than letting it collect dust, I'd turn it into a font just for a bit of fun. The font ended up selling much better than I expected! I quickly caught the lettering bug and went full time as a font designer in 2015, and have been creating fonts ever since.



Opulent
Avallon

CRONICAS BY VANESSA ZUNIGA

LOJA (ECUADOR) INVESTIGATION PROJECT

Enabling dingbat vocabulary
to revive the Precolombian visual heritage
www.amuki.com.ec

Vanessa Zúñiga's Visual Chronicles of the Abya Yala began in an antique shop located in the Recoleta district of Buenos Aires. The designer, while pursuing her Masters at the University of Palermo in Argentina at the time, found her thesis subject in a book dedicated to archeological pieces about the Andine and Mesoamerican era. She fell in love with the visual heritage of Precolombian cultures and the stories behind it.

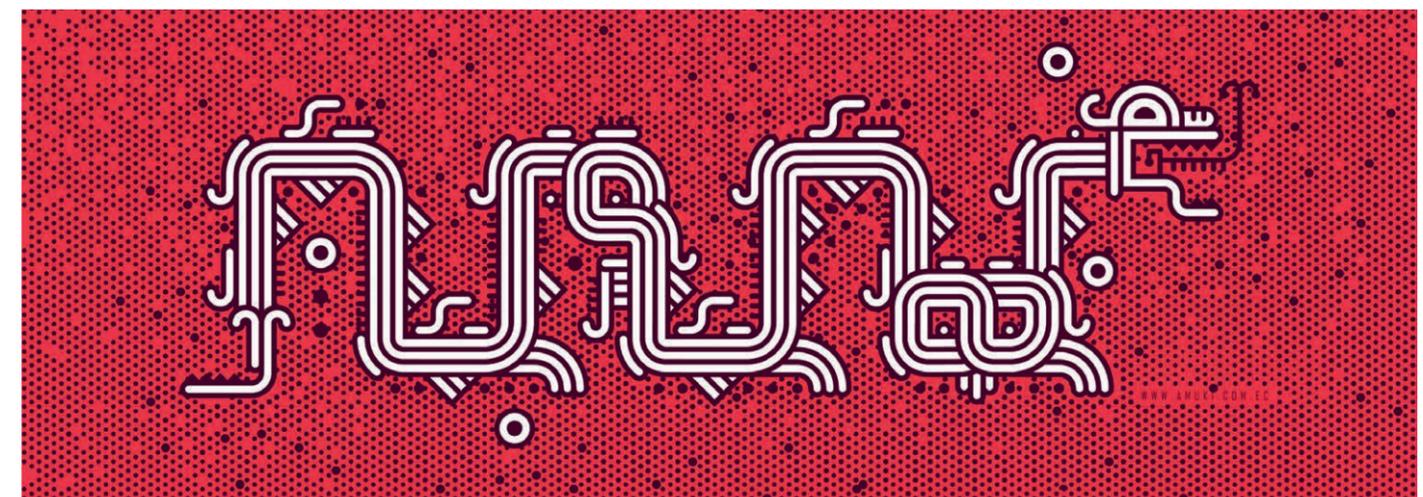
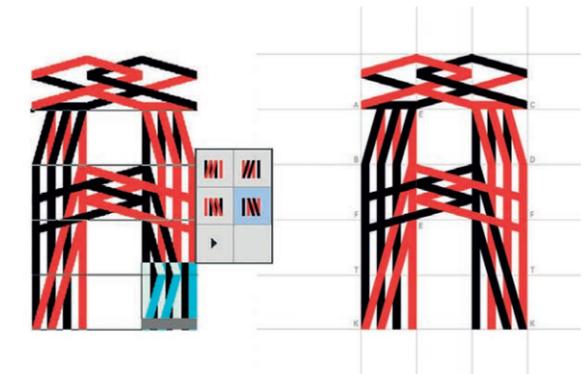
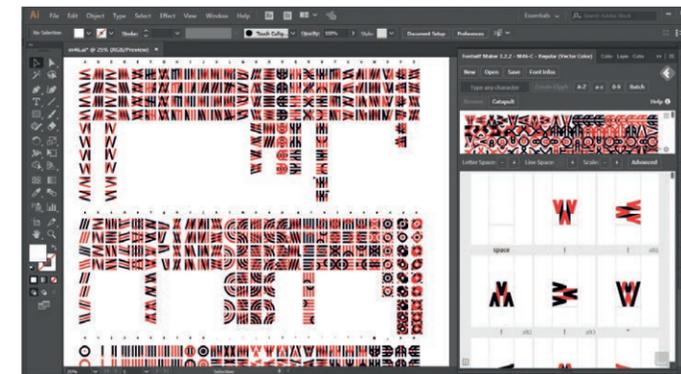
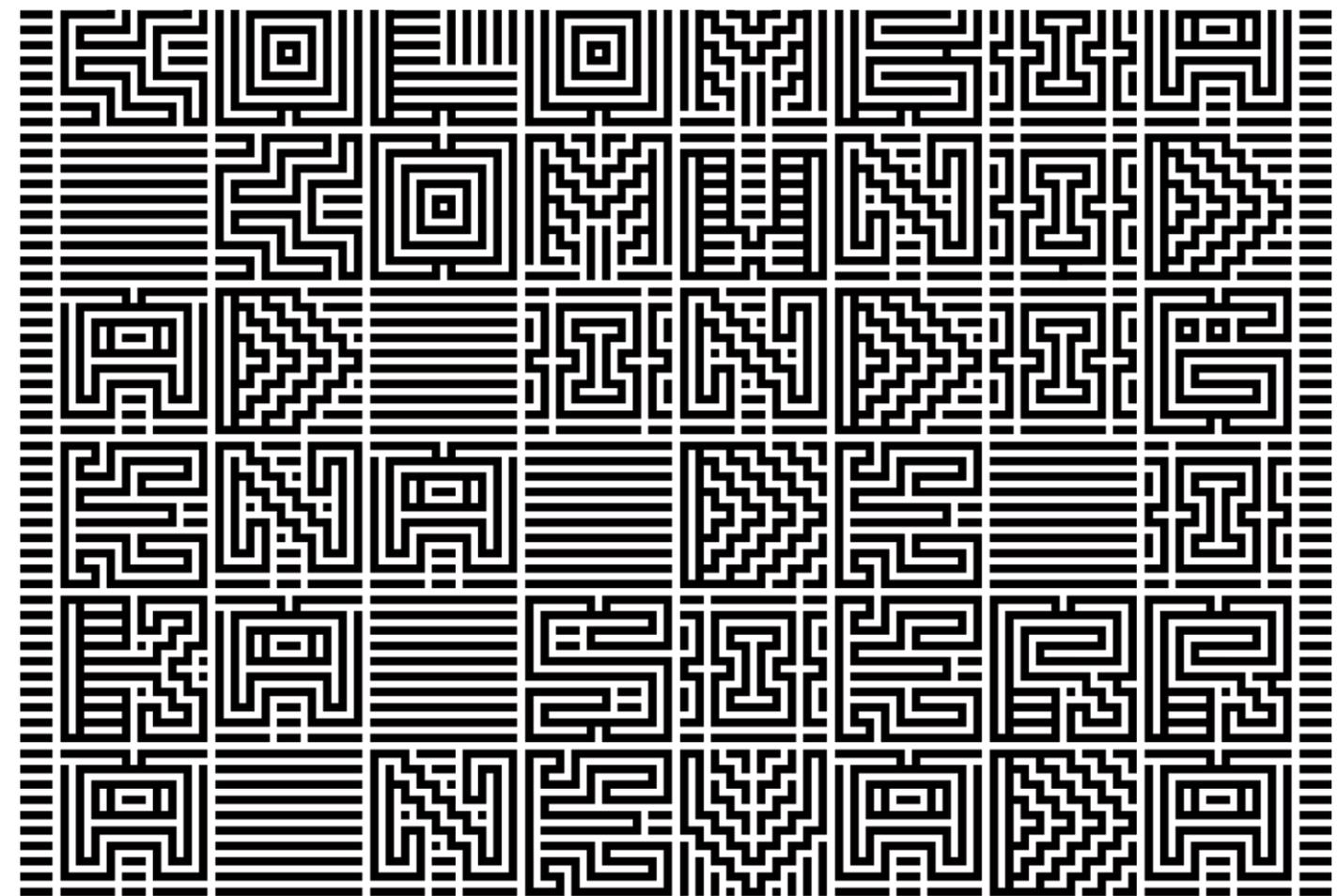
Ultimately her thesis became a lifetime design project. Vanessa Zúñiga, alias Amuki, has developed a visual repertoire compounded by thousands of geometric signs extracted from visual pieces belonging to ancient cultures in Argentina, Colombia, Mexico, Peru or Ecuador.

Each experiment begins with a Precolombian object, whether from a museum, a book or an archeological ruin. During many months of research, Amuki extracts primary signs to develop a modular system where each module includes several alternates. She then vectorizes the hundreds, sometimes thousands of generated modules in Illustrator and organize them in a table. The designer assigns each module along with its alternates to an alphabetical glyph and then import her whole repertoire into Fontself Maker.

Vanessa Zúñiga's encounter with the type tool was key in her creative journey. "With Fontself I get a direct access to my entire visual collection from my keyboard so I can easily select and visualize the modules I want to showcase and combine them to observe an infinite range of possibilities". By quickly testing and iterating with her new visual vocabulary, the designer generates patterns applicable for type design, graphic design, illustration and even derived products.

Today va Zúñiga has made more than 110 experiments and designed 40 typefaces and more than 10000 Andean patterns, illustrations, icons, posters, product brands stamps between others. This 15-years long effort has earned her international recognition, including two Type Directors Club awards. Through her experiments,

the Ecuadorian designer aims to revive a historical heritage and demonstrate a novel way for Latin American designers to contribute to the enrichment of their region's visual identity.



Vanessa A. Zúñiga Tinizaray, alias Amuki (internal silence), holds a Masters degree in Design and an MBA in Strategic Marketing. Her passion lead her to study visual signs of ancestral cultures of Latin America featured in her project "Crónicas Visuales del Abya Yala". Amuki has attended workshops and conferences all across Latin America and Europe to teach the youth about the importance of research in the creative process. In 2018 she took part in a Kinetic typography project for the typeface "Fixture" along with Argentinian type designer Ale Paul and was awarded a Certificate of Excellence from the Type Directors Club of New York.

FARAN- DOLE BY FRANCIS CHOU- QUET

PARIS (FRANCE)
COMMERCIAL FONT

Building bridges for lettering artists
towards type design
www.fran6art.com

Lettering pieces are endless sources of inspiration for new typeface concepts. By exploring letterforms, color associations and visual compositions, lettering artists create visual pieces that are both aesthetic and readable. However going from a lettering piece to a whole type system is a completely different story and French Letterer Francis Chouquet has experienced this with his first type design project, Farandole.

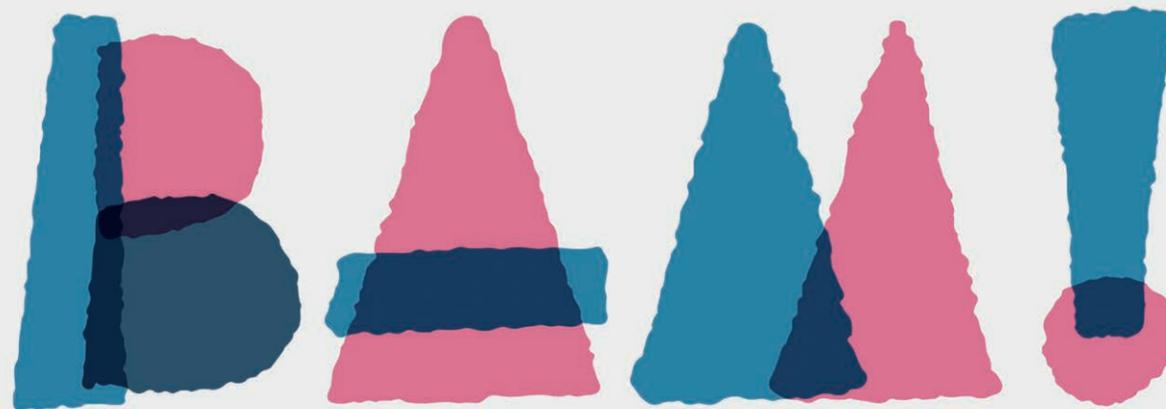
Francis Chouquet has been drawing letters as long as he can remember. Even while working as a web designer, this practice allowed him to step away from the digital screen and frequently get back to his essential tools, pencil and paper. As a lover of analog tools and techniques, Francis has an affinity for the golden age of printing, especially Mid-century Modern graphic Design and artists like Alexander Girard, Herb Lubalin, Saul Bass and Jim Flora. Indeed it was after reading a book about Alex Steinweiss and falling in love with his overlap of different color shapes that Francis Chouquet began to conceptualize what would become his first typeface. As a result, his letterforms blend bright colors, clean lines and geometric shapes that are reduced to basic visual forms.

After drawing 3 different shapes to play with, the lettering artist quickly found a type system. He then used an iPad Pro and Procreate to add colors, overlap the shapes and give them transparency with the “multiply” blending mode, which conveyed a retro screen printing style to the type design. Finally, Francis Chouquet added texture and some illustrative elements using Mid-century Modern inspired brush and patterns to generate 4 variants.

The lettering artist used Fontself Maker primarily to understand and apply spacing and kerning principles to his typeface. This step was especially challenging with

Farandole as the letters balance a little below and above the baseline, as well as on the sides. Francis Chouquet had to respect this aspect while building a balanced spacing system. “Spacing and kerning can be really intimidating because you don’t really know how to start, or which process to follow. In lettering we already have a visual piece to intervene on so it is relatively easy. Fontself really helped me understand how spacing works by giving me examples with groups of letters like “nnonn” or “oonoo””. Francis Chouquet began spacing “o” and “n” to gauge spaces for round and straight letters and apply this same method for every glyph. Then he used Fontself’s textes templates to evaluate his work and iterate until a satisfying result. By realizing its first jump into type design, the lettering artist opened up a whole new playground to deploy its letterform explorations.

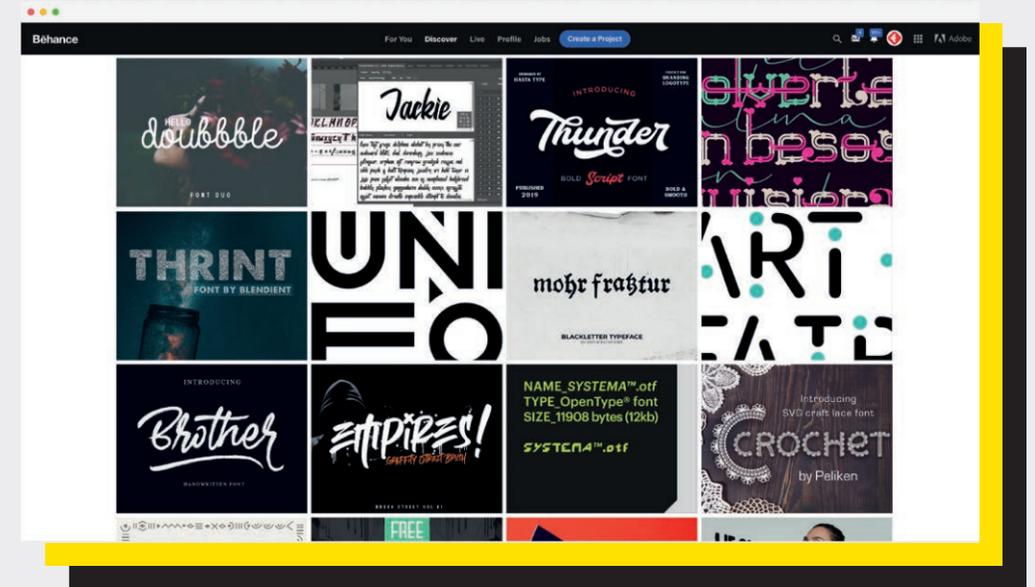
Francis Chouquet started his graphic design career as a web designer, although he has always had a strong attraction to type design. After designing its first lettering pieces and being commissioned for a few projects, he went to New York City in 2015 to attend a workshop along with one of the most renowned artists in lettering, Ken Barber. On his way back to his hometown in France, Francis decided to switch his career path and become a full-time lettering artist. He has since designed logotype projects and illustrations for a diverse range of clients including Adobe and lead workshops and conferences all across France and Switzerland. In 2018, he published “the Lettering Workshops”, a book to help creative people learn lettering.



For every minute
you are angry,
you lose sixty
seconds of
HAPPINESS

3. VECTORS

OPENING THE GATES OF THE KINGDOM



Vector shapes are a central component of digital type. You can scale them infinitely, design them in many tools, and represent any language or symbol with them. But lots of people cannot turn their vectors into usable fonts.

Digital fonts got a boon in the 90s with the advent of font creation software that eased the making and editing of vector glyphs, and the world has seen its share of typographic trends over the last decades.

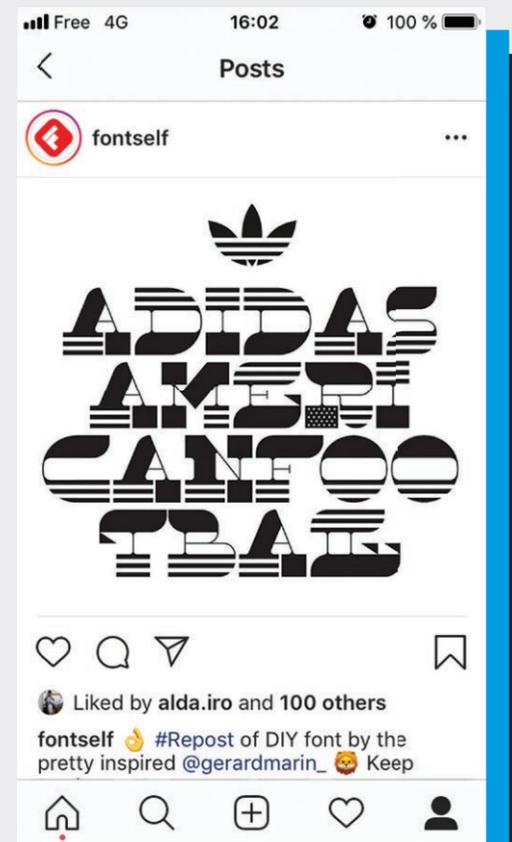
Today, by further simplifying the font creation experience and the automation of complex tasks, we believe the type world will go into a Cambrian period, with a profusion of highly personal and inventive fonts, as well as many reinterpretations of classic designs.

Vector fonts have ranged from high-precision typefaces to rough expressive designs. Many are optimized for legibility, while others are pure forms of expressivity. It is now time to welcome many other takes on what one can do with vector fonts.

Vector fonts can also feature a ton of hidden gems, like advanced OpenType font features, like multiple alternate glyphs per character, or ligatures for connected letters.

But baking such features into a font is usually a lengthy and tricky process. With Fontself, you just enter your characters and boom, you're done!

Look around: on social media, Instagram, Behance, Dribbble, lots of people enjoy messing with type and its characteristics. Let's give them more reasons to have fun ;)

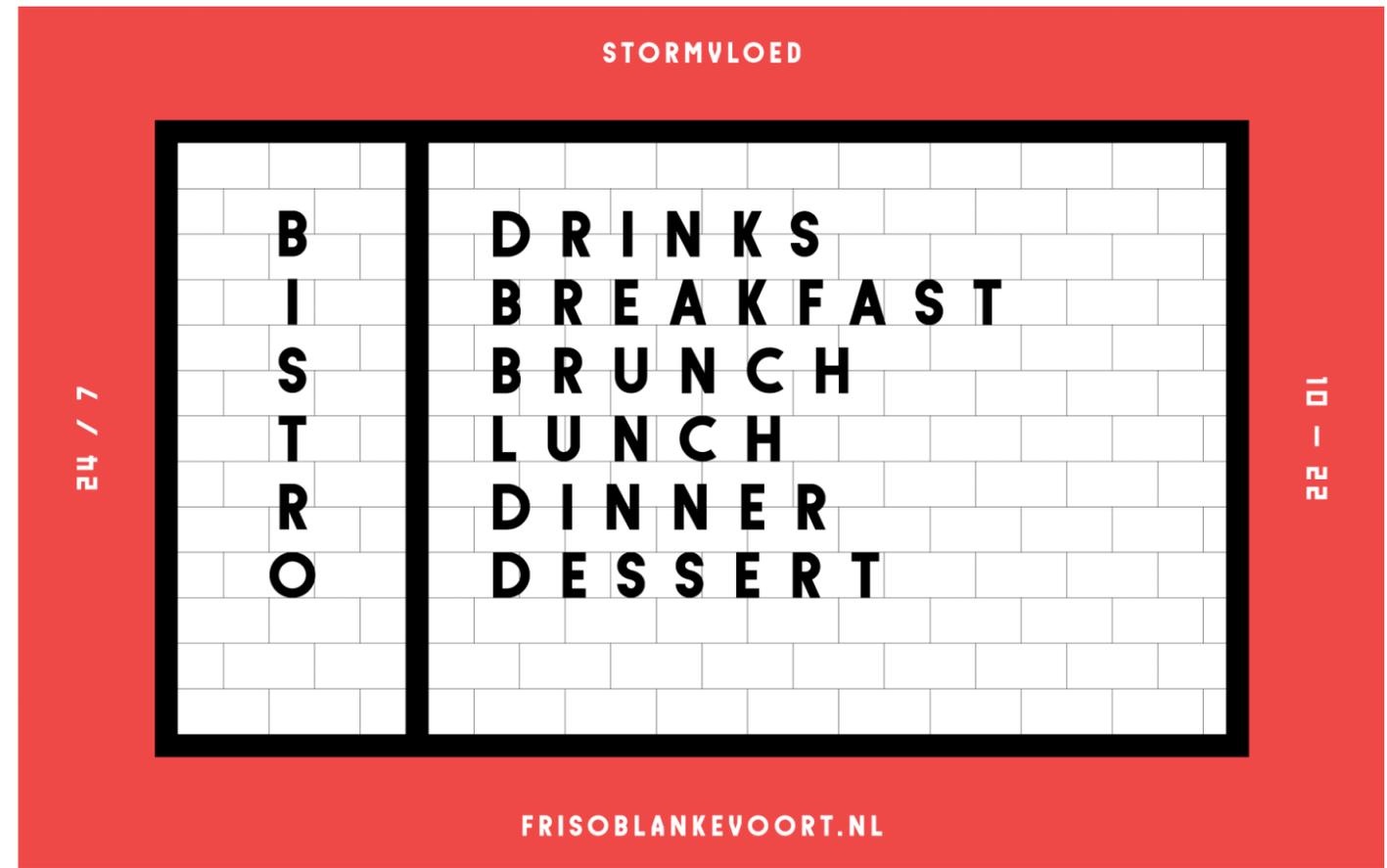
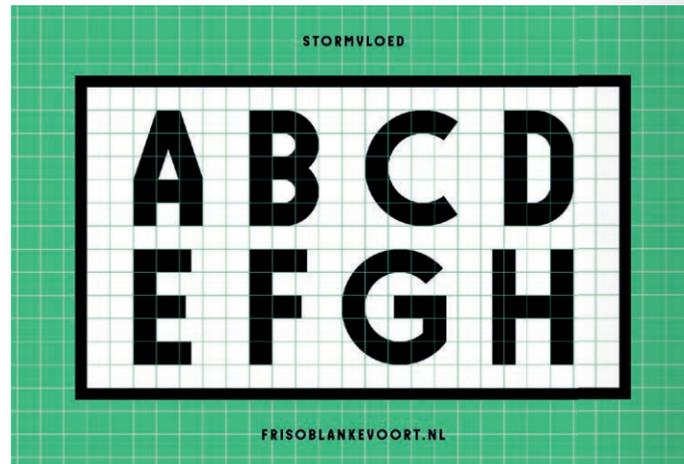


STORM- VLOED BY FRISO BLANKE- VOORT

AMSTERDAM (NETHERLANDS)
COMMERCIAL FONT

"I had been looking for quite a while to find a typeface that was strictly geometric and grid-based. A typeface with no optical adjustment. Because I feel that the optical adjustment in many kinds of designs is just a way to keep fooling our eyes, instead of training them to see real alignment. I wanted a typeface that would fit my own designs and illustrations. I also just started it as some kind of puzzle, to learn by myself how to make a typeface and to have some fun playing around with letters and strange alternates."

Stormvloed has been featured in Foam Magazine and in the identity of Fotofestival Schiedam. Friso Blankevoort is a designer based in Amsterdam, Netherlands.



NE SOV- RE MEN NY BY ALE XEY ATA PIN

SAINT-PETERSBURG (RUSSIA)

"This was at first just an exercise to create stickers in a precise way. Sorts of a rebus within a message. I was interested in showing a style that would be the product of two cultures – Asia and Europe – and their influence on our region, Russia. That's why each character looks like some kind of a hieroglyph. And while the typeface is hard to read, it is still legible if you follow the rules by which it was assembled. If you leave a message with this font, people will have to think before they can read it. It's like a graffiti or tags on a street wall."

To enable the creation of various text patterns, several alternate glyphs have been designed for each character. And while the font is monospaced, many alternates feature multiple widths for a single character, allowing greater flexibility when layout out the text composition.

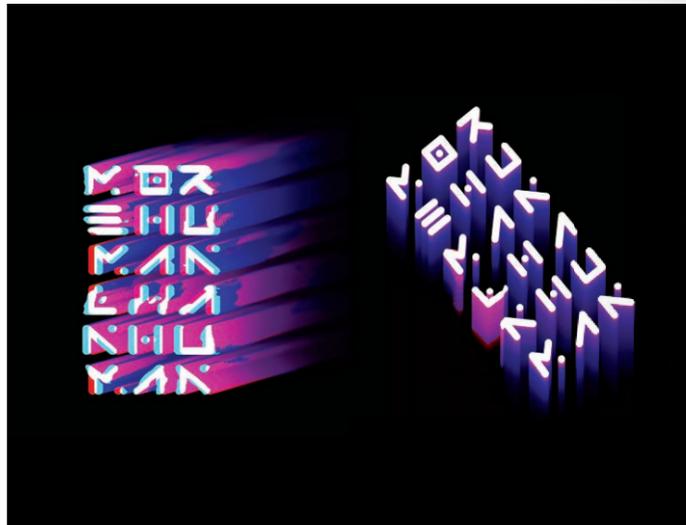
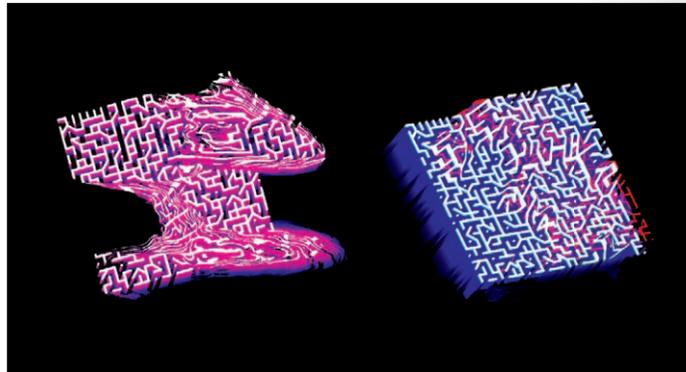


NE SOV
RE MEN NY
RE MEN NY
RE MEN NY

VEEAM PARK BY VEEAM CREATIVE

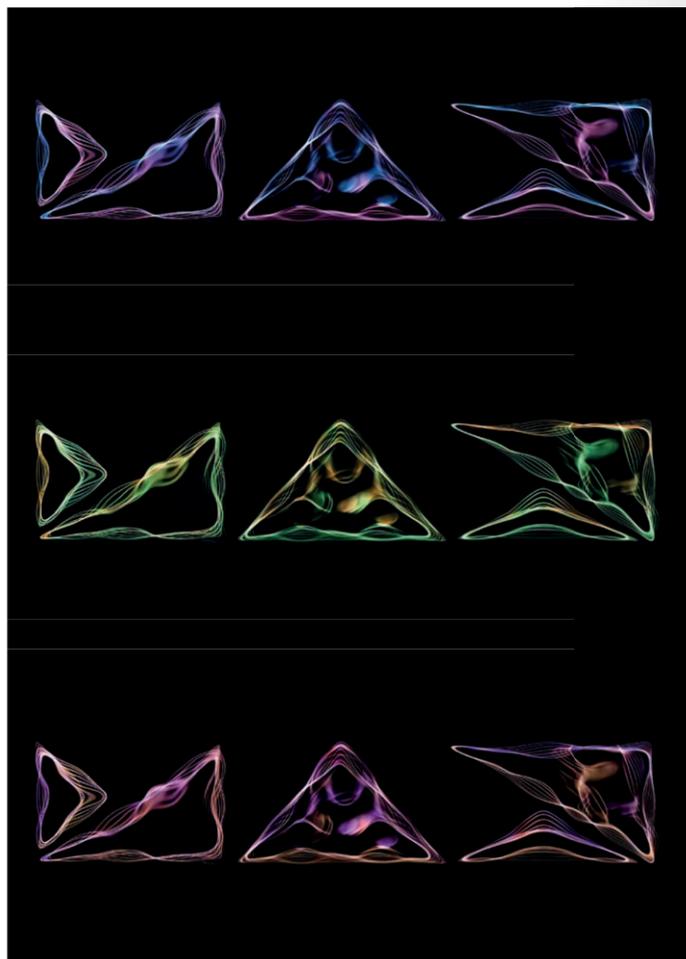
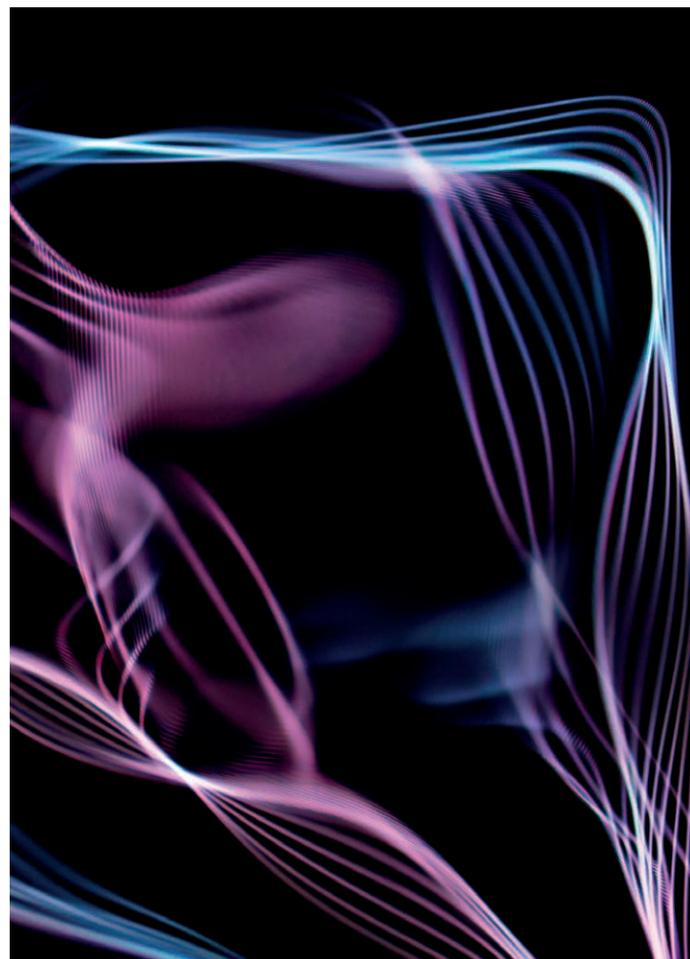
SAINT PETERSBURG (RUSSIA)
GRAPHIC DESIGN

The design agency Veeam was commissioned to design the visual environment of a private party happening in Barcelona. Based on the event theme "cyberpunk" the designers developed two typefaces to design the entire environment of the party. One was conceived as a labyrinth dingbat typeface to generate complex patterns for all media, such as printed assets, videos, web pages, mapping.



ADOBE MAX IDENT BY CRAIG WARD

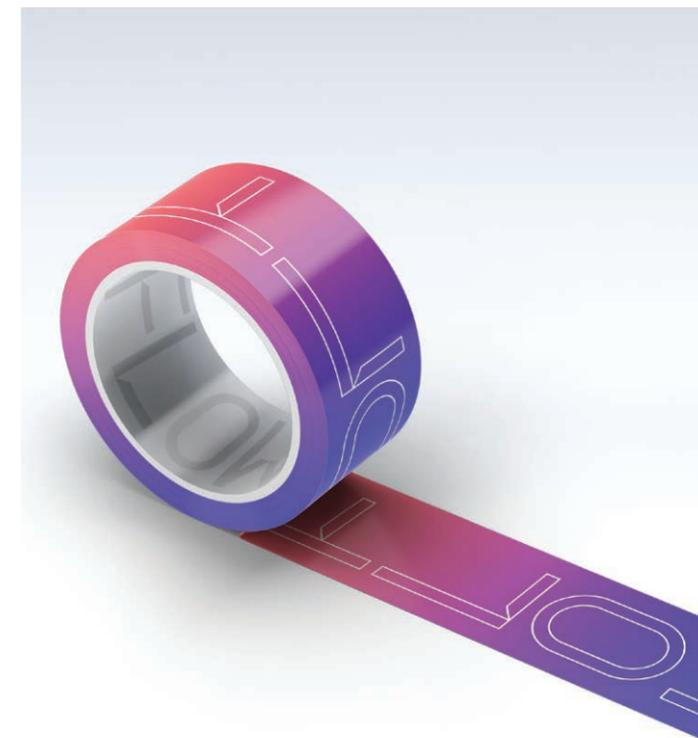
NEW YORK (USA)
BRANDING



WLOF BY MAR- GHERITA BALDI

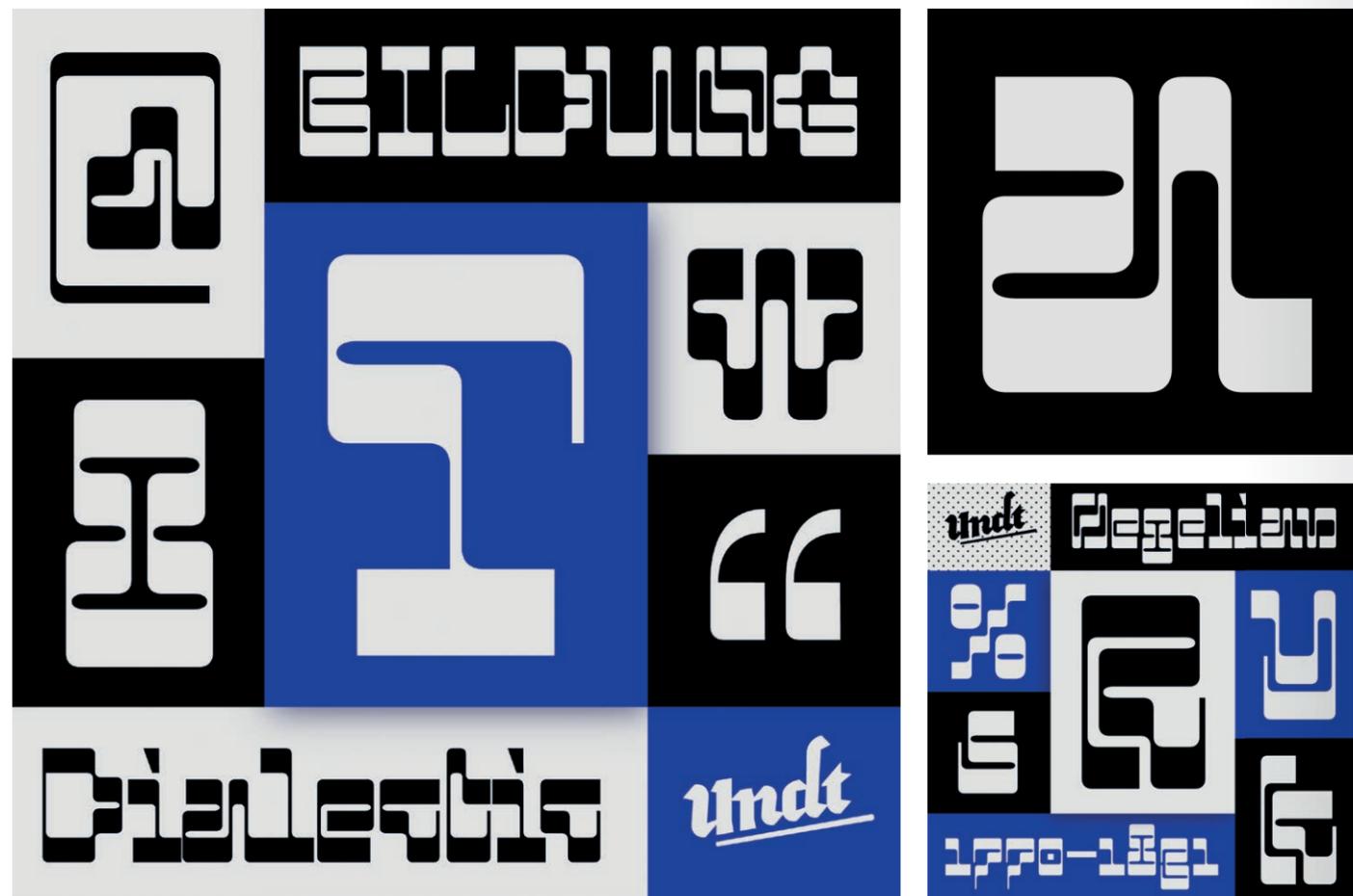
COMMERCIAL FONT

MAKE ROCK
DAZE FORM
PLAY MESS
PICK FOLD
FLOW SEEK
PLAN FIND
GROW JOIN
FACE DARE



UT PHÄ- NOMEN BY MARCUS LEIS ALLION

LONDON (UNITED KINGDOM)



3. VECTORS

NIKE ENT + WARD BY CRAIG WARD

GRAPHIC DESIGN

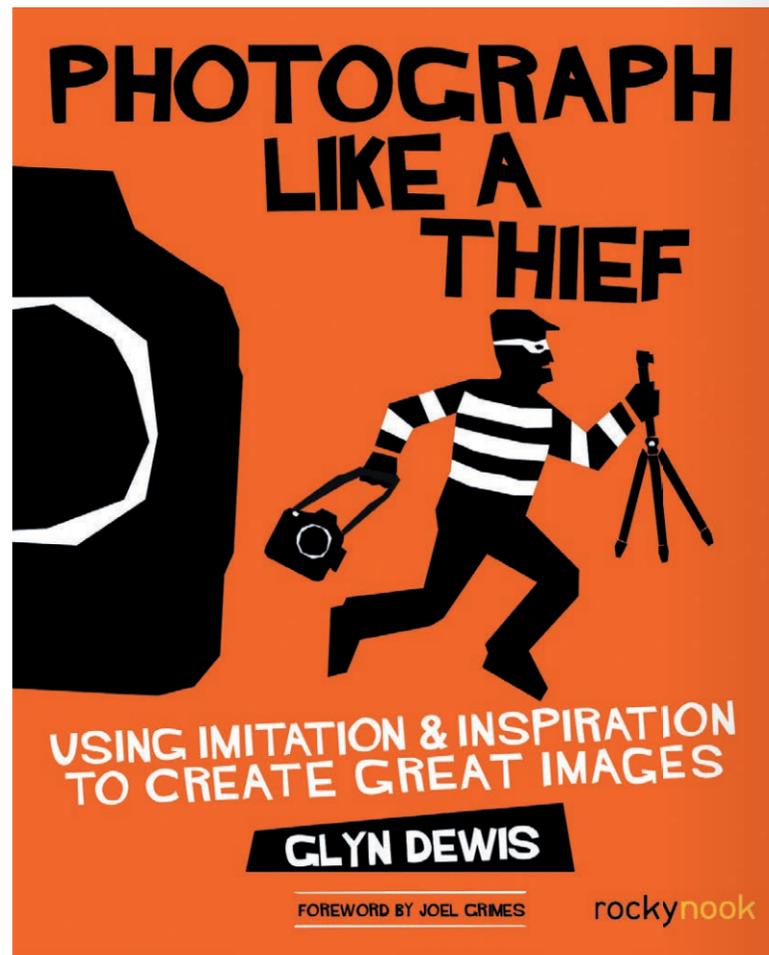


PLAT BY DAVE CLAYTON

EDITORIAL DESIGN

In the book *“Photograph Like A Thief”*, photographer & author Glyn Dewis embraces the idea of using well known photographer’s styles to find your own, by reverse-engineering their creations and then building something that simultaneously pays homage to the original work and becomes a new creation itself. Graphic designer & instructor Dave Clayton joined him and they both sketched out their ideas of a cover and pretty much came up with a similar theme, an Alfred Hitchcock style based on a Saul Bass design.

“We wanted some subtle changes to that Hitchcock style font and specific glyphs and shapes so I hand drew each letter in Photoshop using the pen tool (I also could have done this in Illustrator). Once I’d drawn out all the letters, numbers and glyphs I simply dropped them into Fontself, adjusted them and saved them as a font we called PLAT. It was then used throughout the book as well as the cover. We’ve had lots of nice comments from designers who got what we were trying to achieve and thanks to Fontself I was able to make the typeface really easily. It’s also been used on all the supporting materials.”



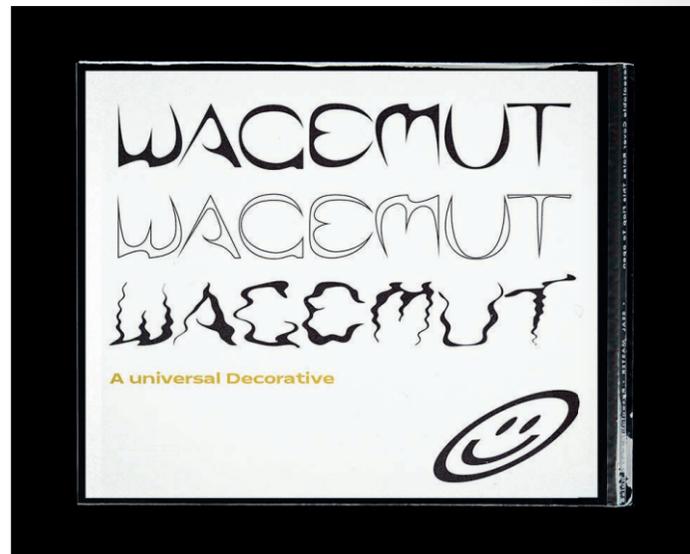
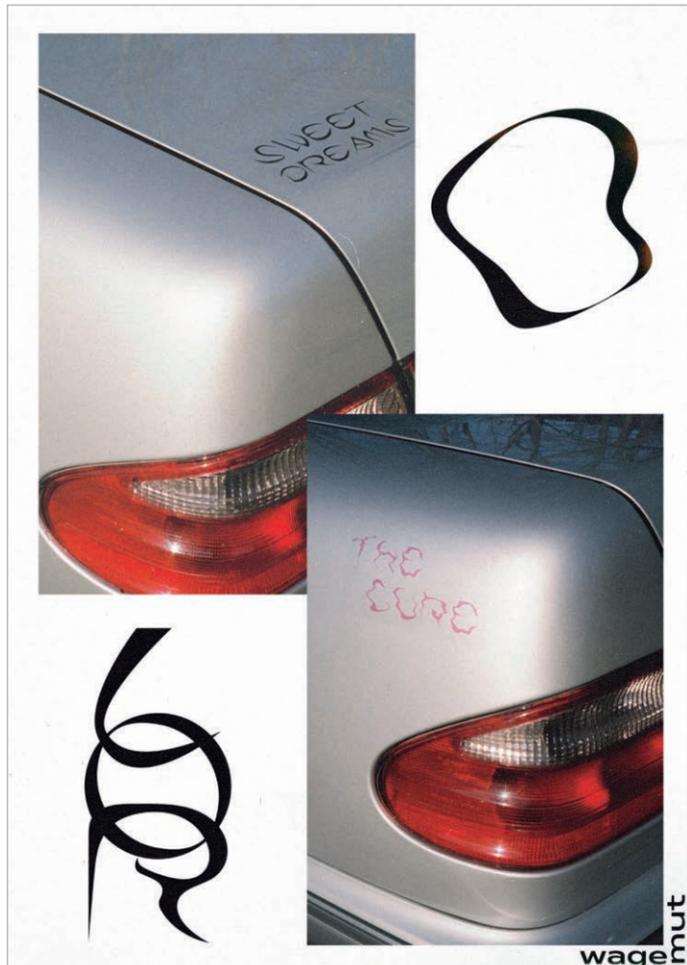
PLANK BY ANDRES HIGUEROS

MEXICO CITY (MEXICO)
PERSONAL PROJECT



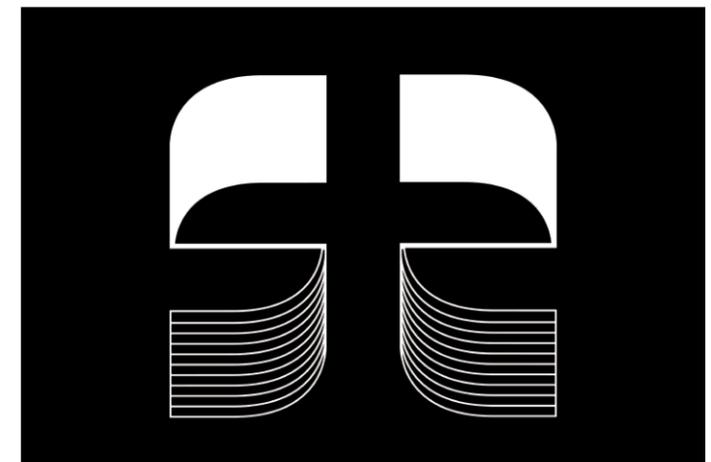
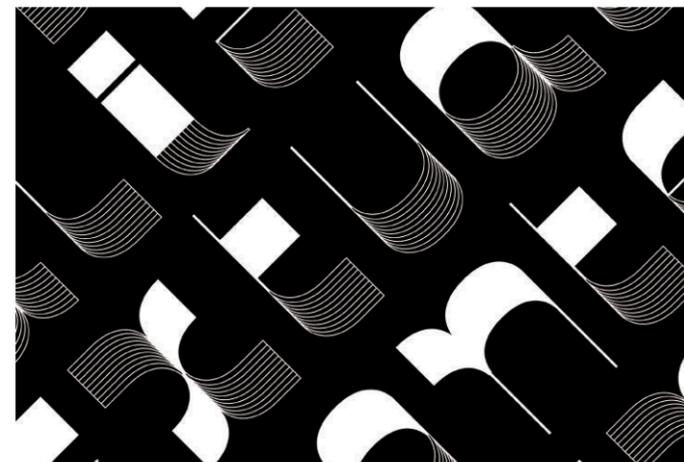
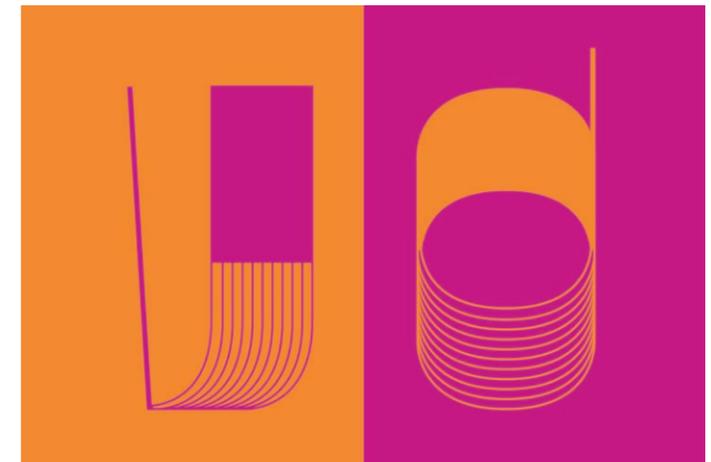
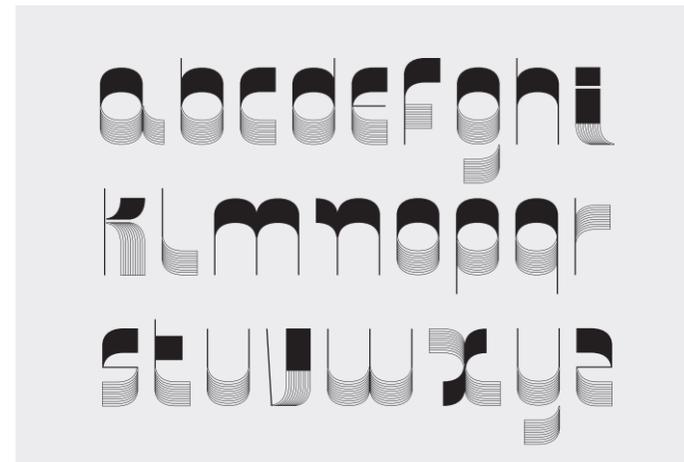
WAGEMUT BY MORITZ ESH

BRUNSWICK (GERMANY)
STUDENT PROJECT



SUNSET BLACKET & COLOR BY VICTORIA DAMANI

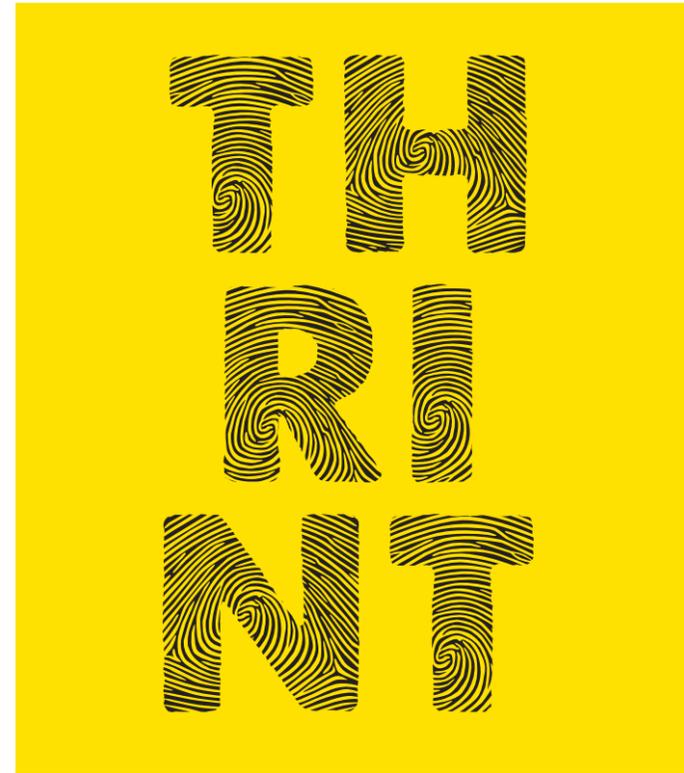
ANTWERP (BELGIUM)
STUDENT PROJECT



BRIXTON RELIANCE
BY PETER GIBBONS



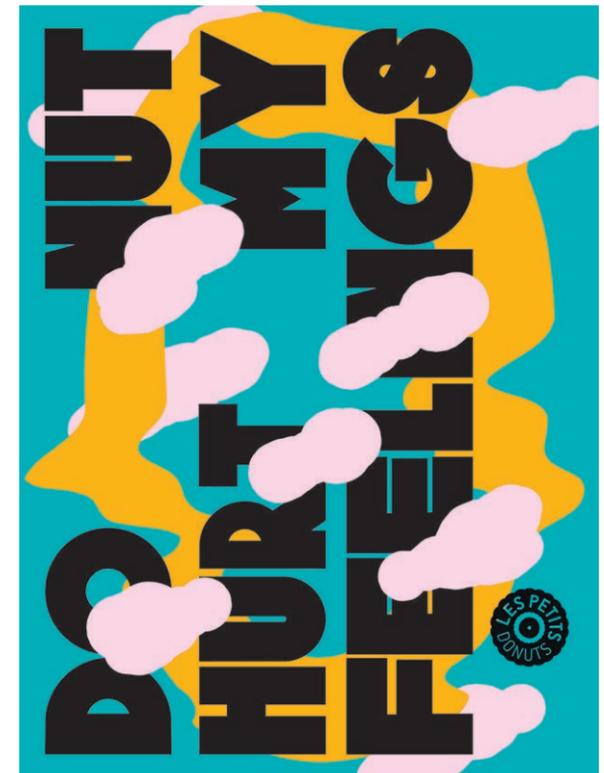
THRINT
BY FAIZAN KHALID



SAINT GEORGE
BY VEDRAN VASKOVIC



SAO PAULO
BY LOS PATOS



GNF MENU
BY GEORGE NIKOLAIDIS



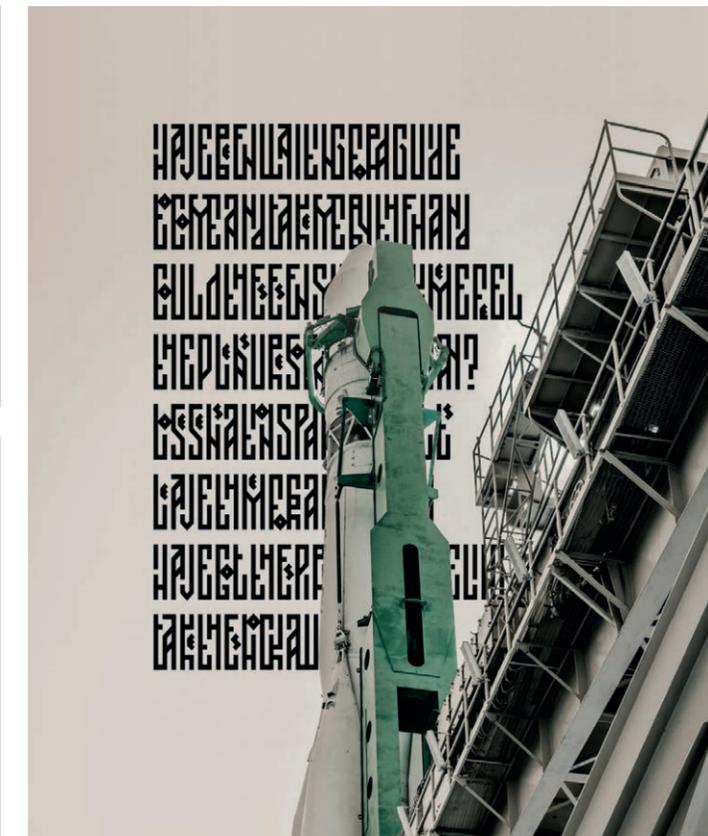
GNF BOOLEAN
BY GEORGE NIKOLAIDIS



HEARTLAND+ETHNA
BY ANDRIY DYKUN



SVYAZ
BY ALEXEY ATAPIN



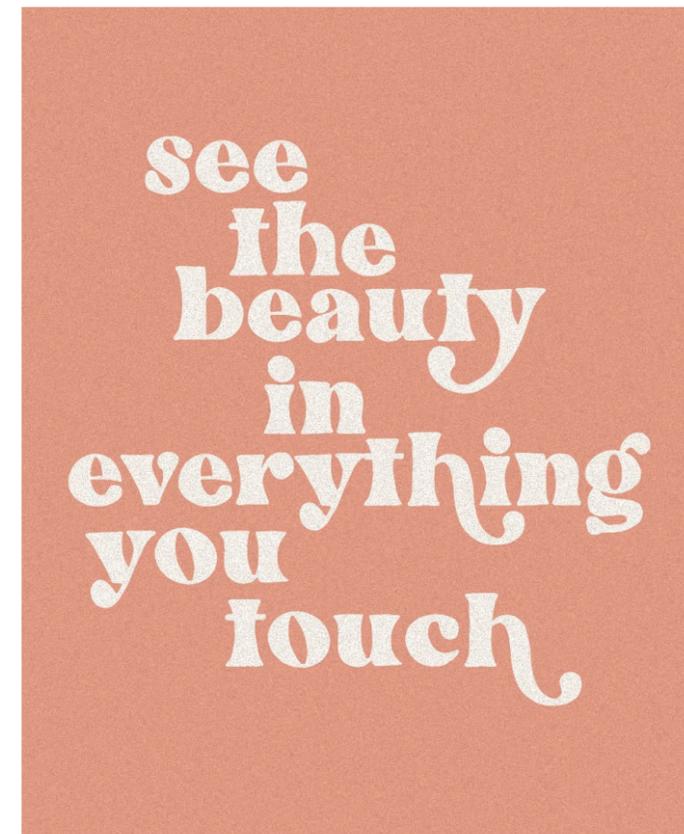
TORTOISE
BY EMMA IHAIL



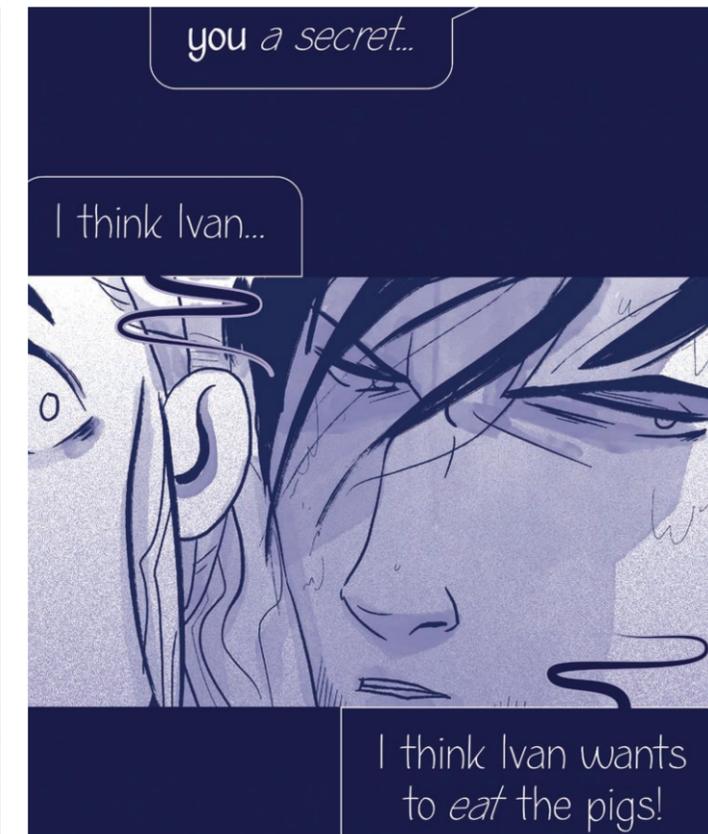
GOSTO
BY EMMA IHAIL



WISHED
BY KAITLYNN ALBANI



LES PIGGIES
BY KARI LYNCH



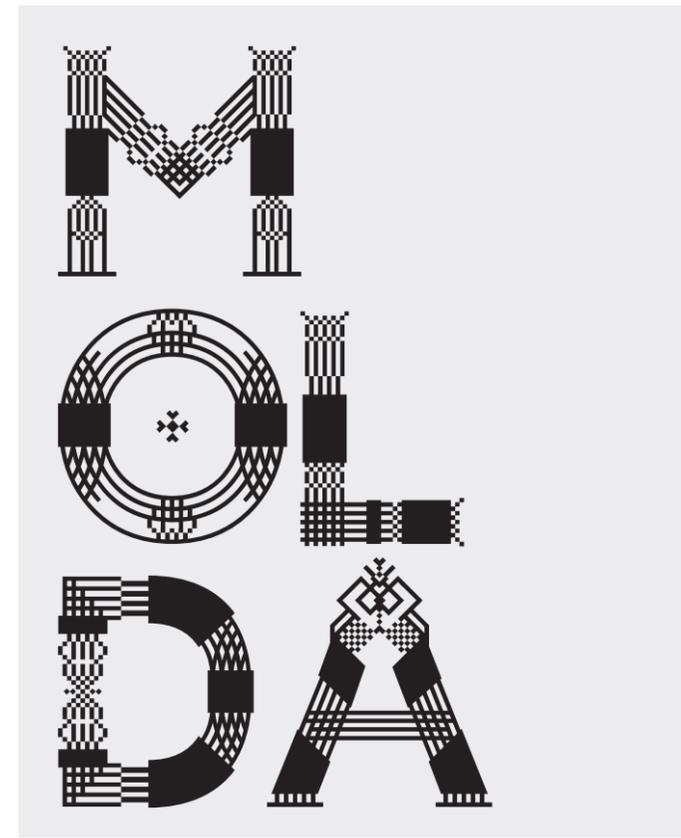
MODUMATIC
BY PABLO MORENO



STOKER
BY JOSEPH DENNIS



MOLDA
BY PAUL VIRLAN



THRIFTAGE
BY JORDAN WILSON



LUDWIG
BY ADRI VALLS



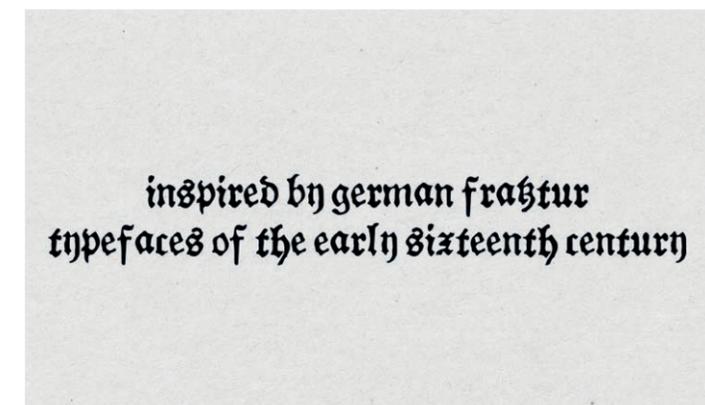
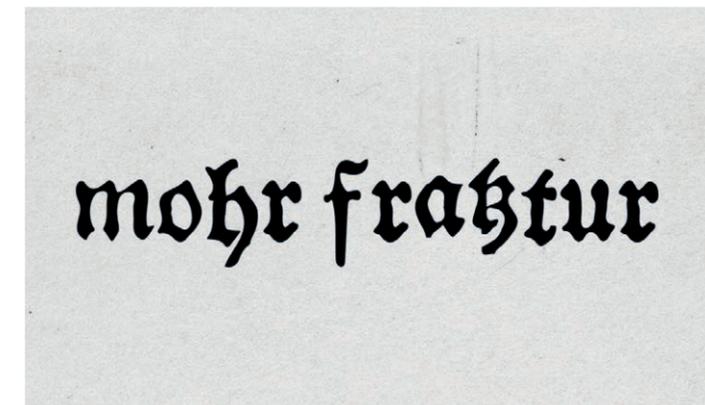
JOYOUS
BY EMMA IHAIL



PESCADERO
BY CAMILA CARDENOSA



MOHR FRAKTUR
BY ANTHONY MOORE



ANDERSON GROTESK
BY STEPHEN FRENCH

Anderson
Anderson
Anderson
Anderson
Anderson
Anderson
Anderson
Anderson
Anderson

ATLANTICA
BY PELLISCO

Atlantica

SunTime

BLACK CHURCH
BY YANN CONAN

DEAD
OR
ALIVE

HERBARIUM LATIN
BY ANNA MARKOVETS

ABCDEFGHI
JKLMNOPQ
RSTUVWXY
Z
abcdefghijkl
mnopqrs
tuvwxyz

HELLO SUNDAY
BY SILVERDAY

Hello

SUNDAY

HYBI5
BY PETER HÜBNER

Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H
Hybi5 Peter H

KERNL BY CHRISTIAN
BOGDAN ROSU

Kernl Type
Kernl Type
Kernl Type
Kernl Type
Kernl Type
Kernl Type

OLEAN
BY ANDRII SHEVCHYK

Olean
Type
ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

4. COLORS

A MEANS TO AN END: CREATIVE FREEDOM

On our quest to democratize type-making, we felt early on like there was another blocker that prevented creatives to adopt fonts as a truly versatile canvas: digital fonts historically didn't support colors.

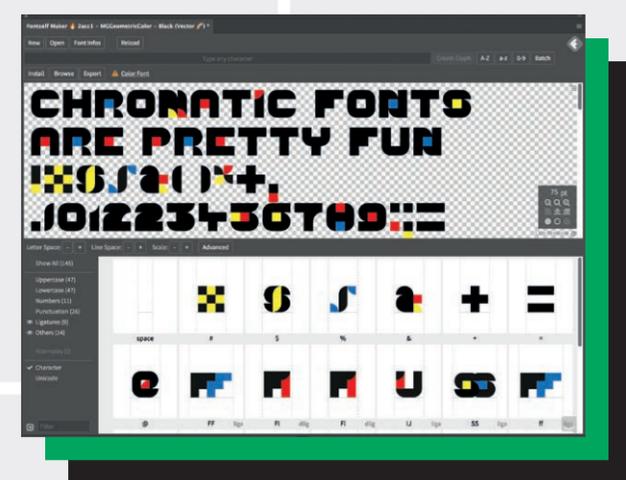
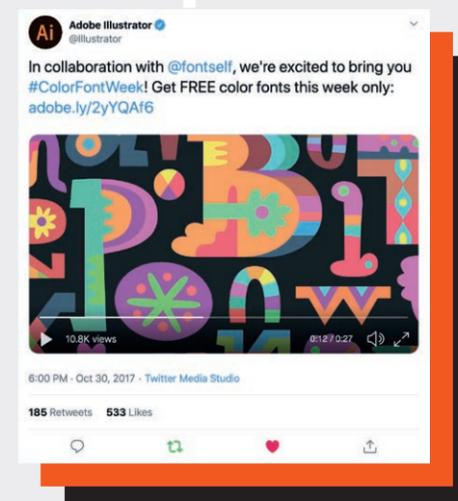
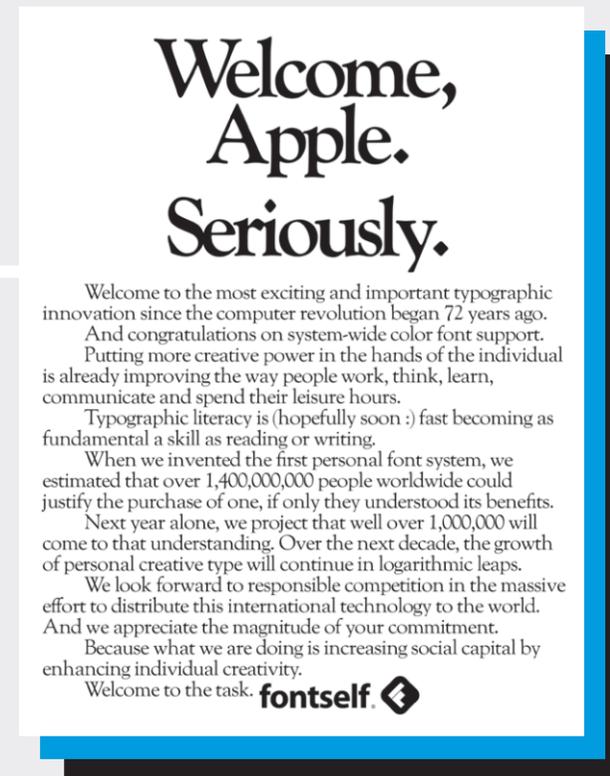
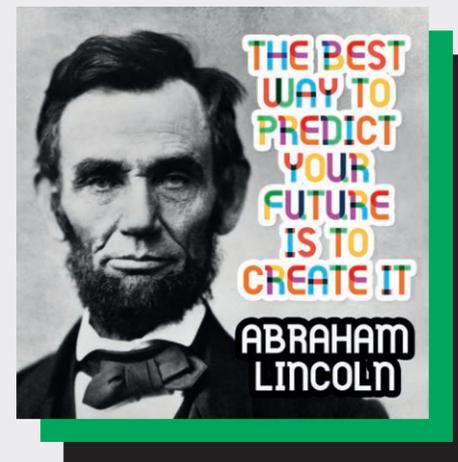
Because digital text is usually colored when laying it out in any software, designers got used to think about fonts as a color-agnostic medium.

But we live in a colorful world, and you can communicate a lot when adding extra shades, opacity or gradients to letters. So, just like photography and video got their colorful treatment decades after their invention, we felt like typography was ripe for a chromatic revolution.

While Fontself team had dabbled with proprietary color font technologies as early as 2006, industry players like Adobe, Mozilla, Apple, Microsoft and Google later all came up with their own color font formats, with a principal goal in mind: to display emojis across all devices.

As we foresaw the OpenType-SVG format become an industry standard, we jumped on it, spread light on its capabilities via an online resource – www.colorfonts.wtf – and ignited large-scale color vector font creation. By 2019, Adobe supported such fonts into its flagship creative apps, Apple did the same to macOS, and most of the color fonts available on the market had been created with Fontself Maker.

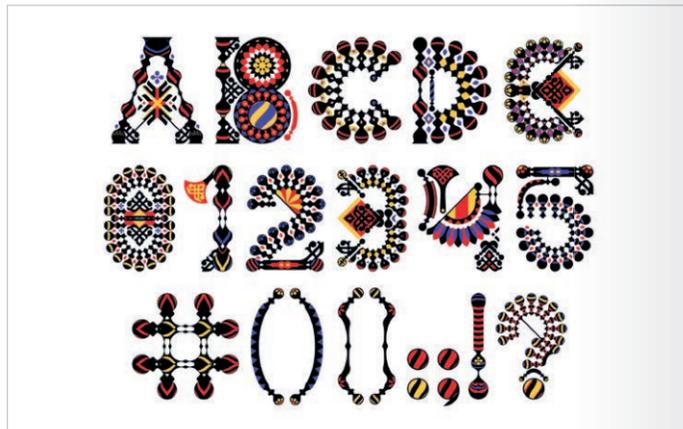
In 2017 and 2019, Adobe partnered with Fontself to spread the word about color fonts. As part of the #ColorFontWeek, 5 awesome chromatic fonts designed by top talents were released to the world.



MAD TYPE BY ADHEMAS BATISTA

LOS ANGELES (USA)
COMMERCIAL FONT
FOR COLOR FONT WEEK #2

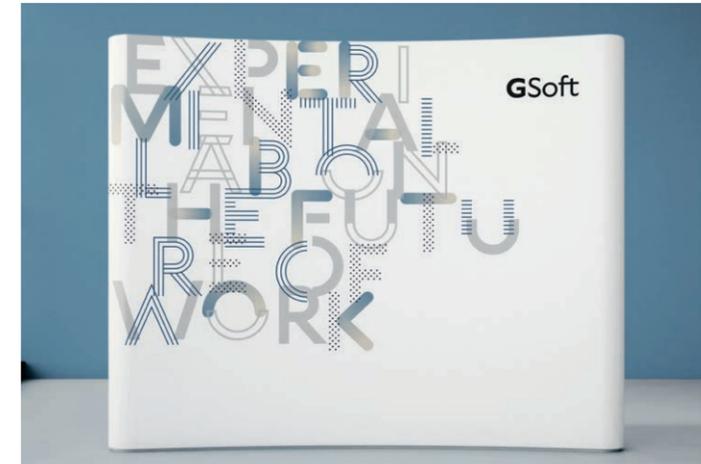
Designed for the #ColorFontWeek edition in partnership with Adobe & Fontself, Mad Type showcases how far a designer can go with the color font technology. Inspired by the psychedelic tale of Alice in Wonderland, Mad Type is an eccentric ballet of organic forms, ornamented symbols and vibrant colors all of which form part of Batista's signature. The native Brazilian designer, now leading the design department at Deutsch Advertising in Los Angeles, calls himself a "type hobbyist". He uses Illustrator as his primary tool to design artistic fonts with lots of personality. Each character displays its own unique system even while Adhemas masterfully gives his typeface a noticeable coherence. "I didn't want the colors to feel repetitive when the letters came together as words. Colors are tricky if you don't want to end up with an unbalanced font. I spent a lot of time testing the characters against each other to see how the font behaves with different words, and then adapted the colors as needed. Mad Type is my most insane font project."



GFONT BY ETHOS

MONTREAL (CANADA)
BRANDING

Ethos was commissioned by the Montreal-based software company GSoft to design an identity that will embody their new positioning: encouraging employees to test the most innovative approaches in the field. The studio designed whole identity system based on the concept of experimentation which leads them to design a complex modular font system. Gfont is inspired by uppercases of Tobias Frere Jones' typeface Mallory, which is used for the new company's logo. The typeface exists in the brands' 4 different color tones and it is built around a combination of two modules of 6 different texture styles which means that each letter exists in 36 alternates. To push forward the abstract character of Gfont ethos decided to break the rules of word and letters construction to create organic and techno-abstraction type composition that ultimately became the new trademark of the brand identity.



THREE- SIXTY BY NAJI EL MIR

PARIS (FRANCE) BRANDING

Designed for the 360 Paris Music Factory visual identity, Three-sixty is a display typeface built around the circular shape of music disc and record. By connecting the circles with a bold and colored stroke the designer drew shapes and letters.



POLKA BY MATT LYON

LONDON (UNITED KINGDOM)
COMMERCIAL FONT



GRAVITY BY YANIS BERRERE- WAERTS

ANTWERP (BELGIUM)
STUDENT PROJECT

Yanis Berrewaerts designed Gravity color font, during its third year of graphic design at the Royal Academy of Fine Arts in Antwerp. The font was inspired by a mix of avant-pop music, and sci-fi imaginary and contemporary artist Jeff Koons' Grazing Balls.

SANS- TERDAM COLOR R BY ANDRIY DYKUN

MAKIVKA (UKRAINE)
COMMERCIAL PROJECT

GRAVITY

GRAVITY

TYPE

FACE

THAT'S JUST THE
WAY YOU MAKE
ME FEEL

A B C

ABCDEFGHIJKLMN OPQRSTU V
АБВГДЕЖЗИЙКЛМНОПРСТ
abcdefghijklmnopqrstuv
0123456789\$%&@!?

D E F G

ABELONE
BY MARIA GRONLUND

THE FUN
FONTS
WAX ALL
FJORDS

CANDY
BY DANIEL HOSOYA

Thank you
for
watching

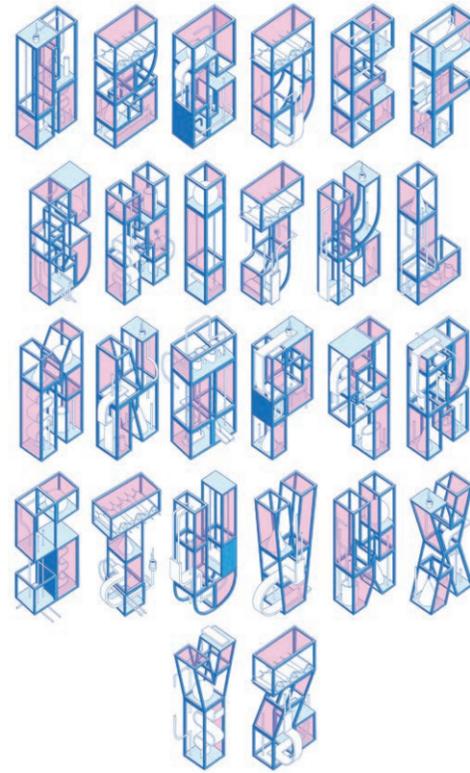
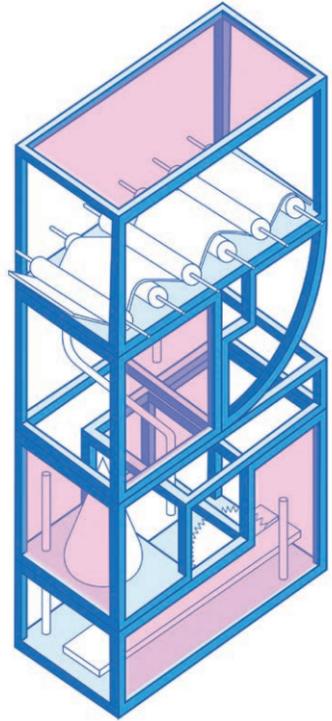
KENYA BY BIRGIT PALMA
& DANIEL TRIENDL

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

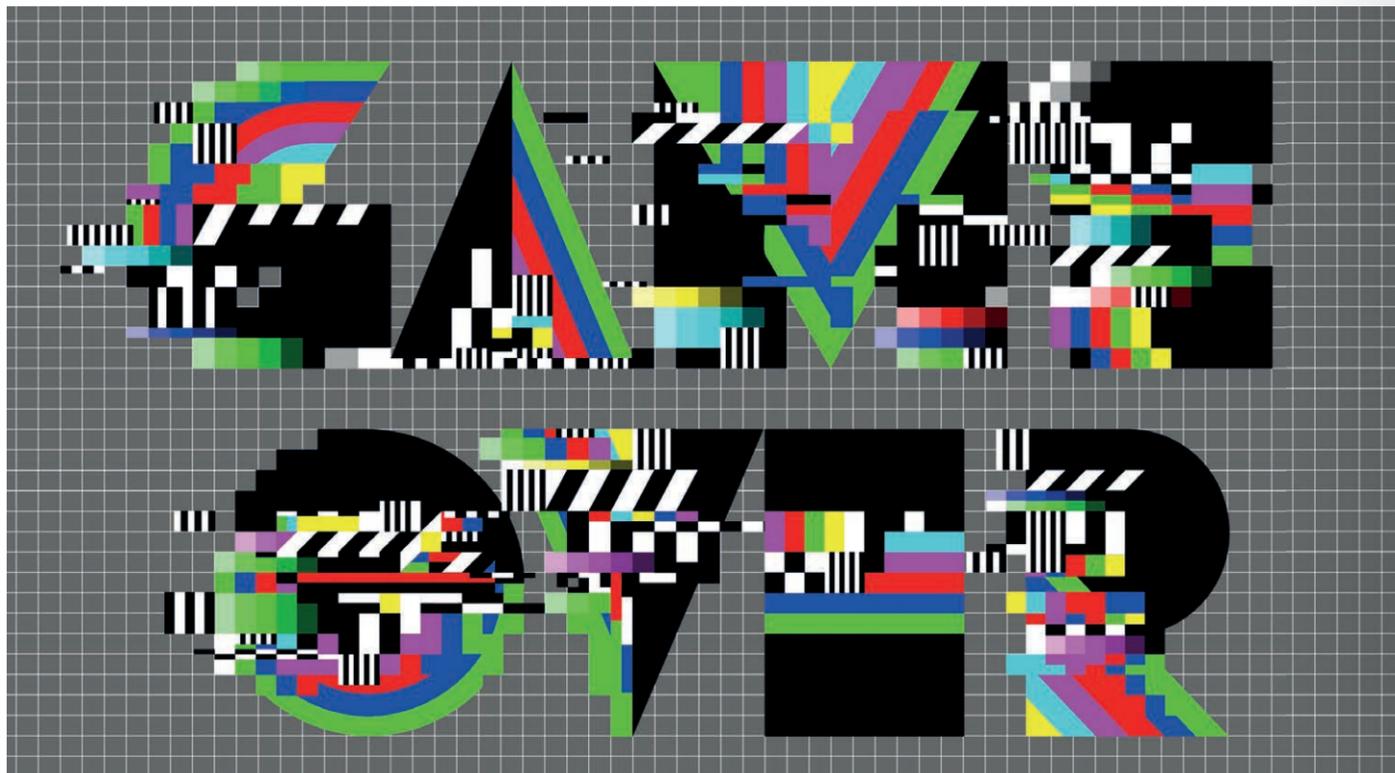
MGGEOMETRIC COLOR
BY MONIKA GAUSE

FANCY
ALPHABET
REGULAR
ALPHABET

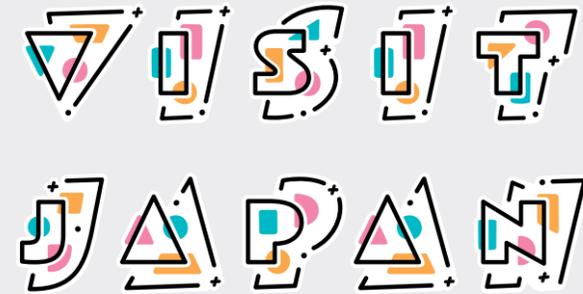
GLASSBOX
BY TOM ROULEAU



MEGAZERO
BY ALEX TROCHUT



OLCINO MULTICOLOR
BY IGOR PETROVIC



POPSKY
BY IGOR PETROVIC



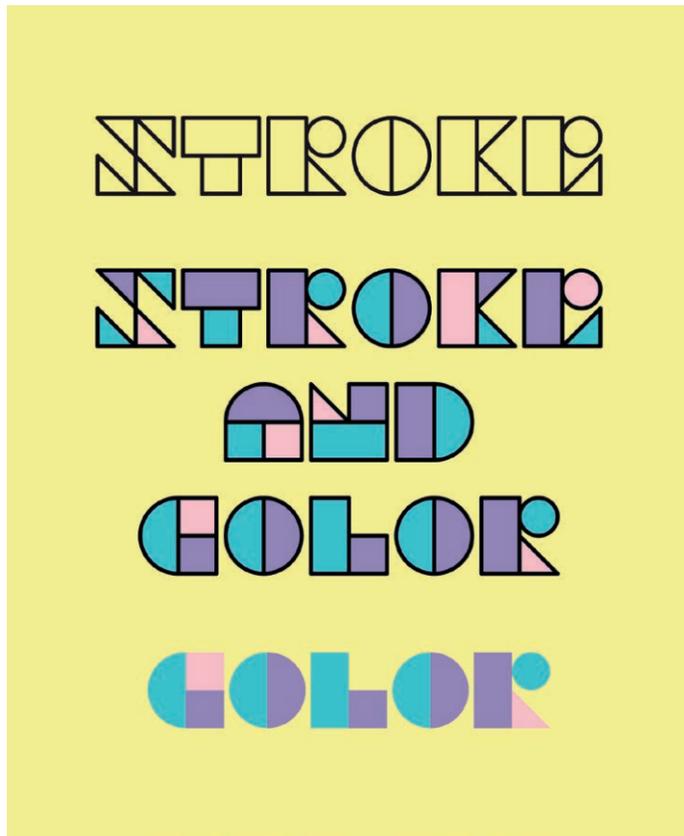
CRIOLLA NUEVA
BY VANESSA ZUNIGA



COBA
BY JOSHUA KRECIOCH



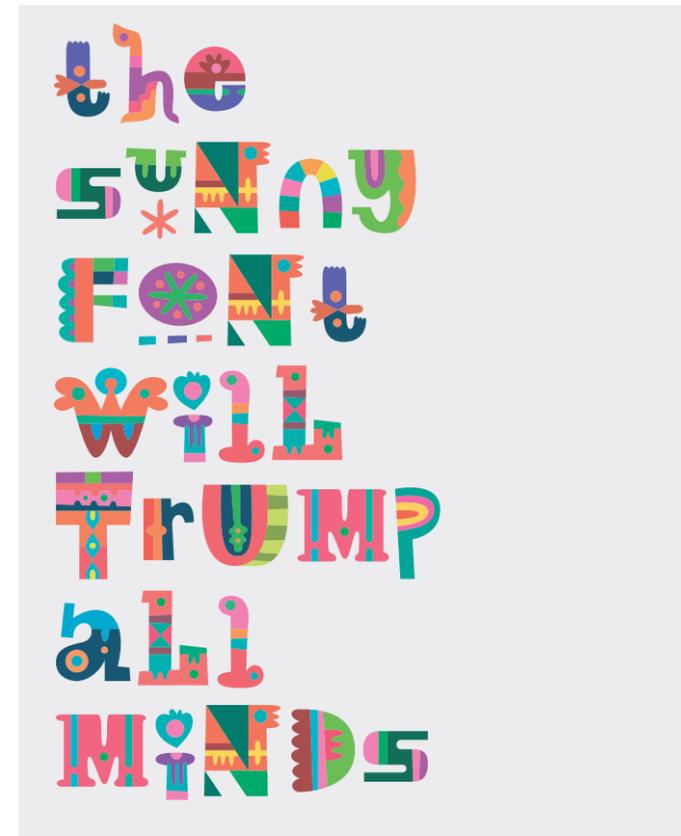
GLAM TYPE
BY IAN ALVES



MONSTER
BY ADHAV KAUSTUBH



PLAYBOX
BY MATT LYON



AMPUTYPE
BY DAVE SAVAGE



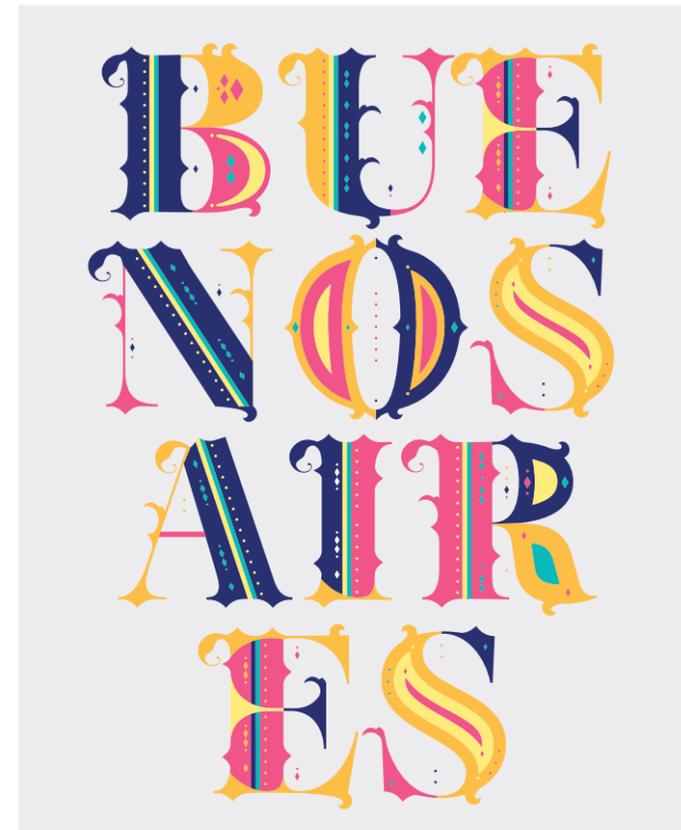
LAMPISTERIA
BY SORIN TRAISTARU



PLANESHIFT
BY VON GLITSCHKA

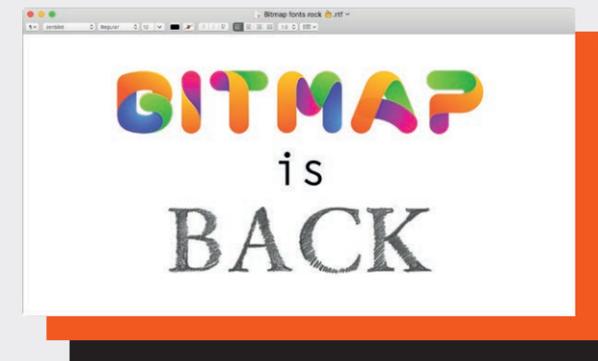
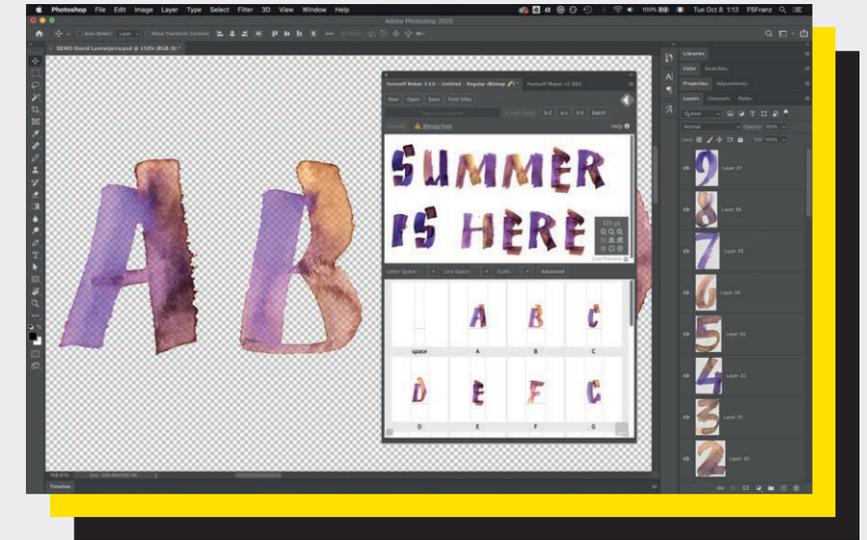


AIRES
BY YAI SALINAS



5. TEXTURES

A HUMAN TOUCH IN A DIGITAL WORLD



Vectors are great but they cannot always render faithfully the subtleties of your handcrafted lettering. Plus vector fonts do little justice to photographic, scanned or painted alphabets.

Because we wanted to free you from using any drawing device when making your own typefaces, we decided to bypass the vectorization process and capture the raw images of textured lettering. Then, we shoehorned these high resolution images into font files. And guess what? It just works! ;)

While “bitmap fonts” are traditionally referring to low resolution pixelated vector fonts, they can now also be considered as a closer definition of a raster image. This was possible by embedding images into the recent OpenType-SVG font format.

Fontself Maker for Photoshop has been the very first tool on the market to embrace high-resolution bitmap font creation at a time when the technology started to spread. This led to a frenzy of handmade, brush, and expressive fonts, all featuring rich textured glyphs.

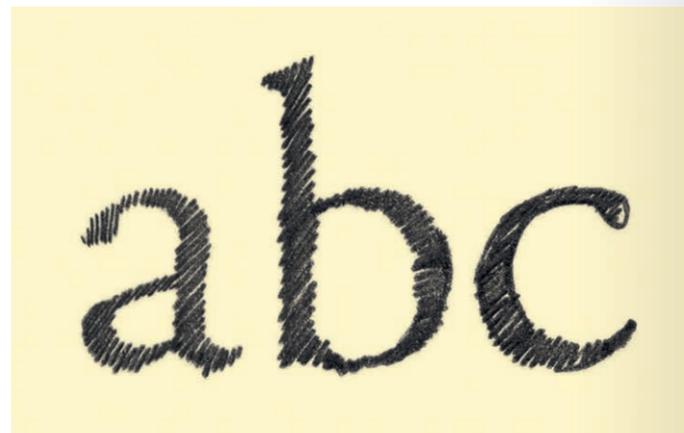
Hundreds of such typefaces popped up all over the place and many became instant best sellers, including on online font marketplaces like Creative Market.

When technology bends to support the imagination of artistic minds, awesome new things can happen!



GARABIG BY PIERRE TERRIER

Designed in 2006 as part of the research project that ultimately led to Fontself Maker for Photoshop, GaraBig is one of the very first high-resolution bitmap fonts ever made. Traced on paper from an Adobe Garamond original, it was first scanned and encoded in a proprietary raster font format to be used on our original printed manifesto book. At this time, bringing HD textured fonts to any computer felt like a no-brainer for the future. And a decade later, the custom font was converted into the new OpenType-SVG format and could finally be used for any other book, thanks to InDesign's recent support of color fonts. Therefore, GaraBig is an emblematic typeface for the Fontself team, as it ultimately symbolises how much dedication and patience can sometimes be required to go from personal dreams to actual realities.



HAPPY PENCIL BY ALENA MORGU- NOVA



BOLD BY JEREMY YOUNG



SLIME BY MATT JEACOCK



ARRIVAL BY MATT JEACOCK



NEON BY INK DROP



WATER-
COLOR BY
ANNA KOVO,
ZLENKOVO.



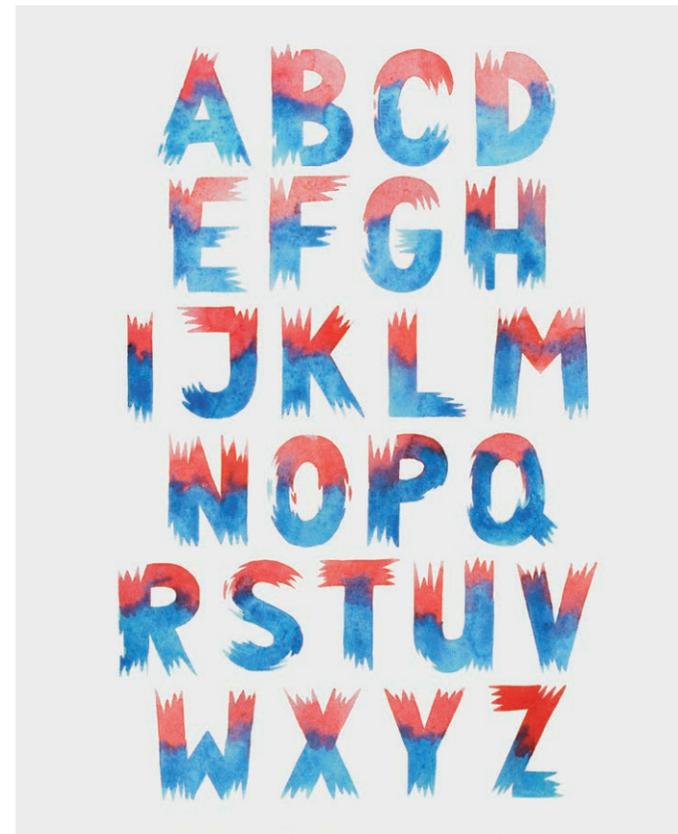
SAINNE
MARKER
BY SYN,
THETIX
SAINNEE



CHARLIE BY ALEX- ANDRA SNOWDEN



WATERCOLOR
BY ANDREI ZARIPOV



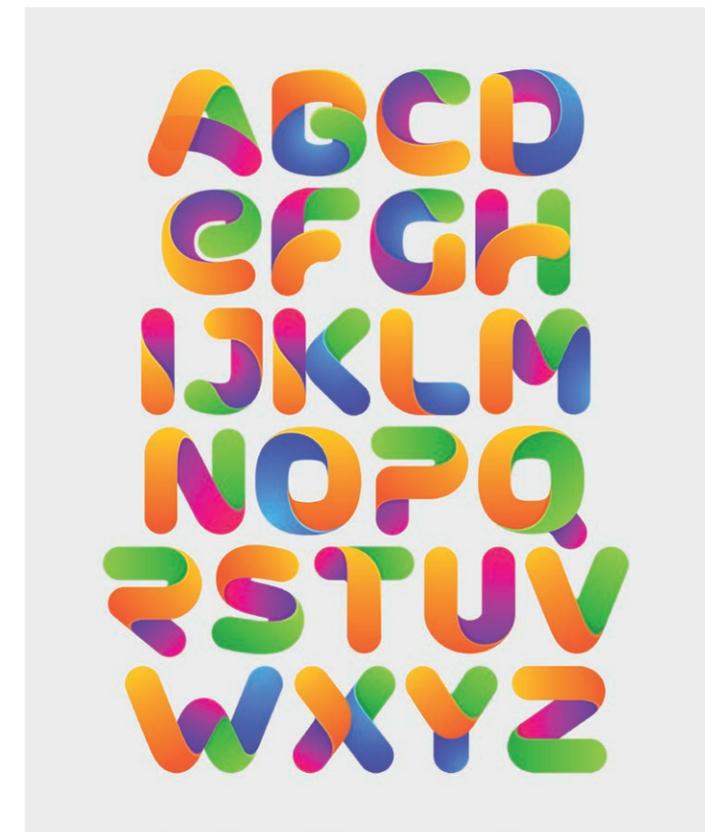
SUMMERTIME
BY ALENA MORGUNOVA



LATINIDAD
BY STUDIO CAO



ONELINEBOLD
BY ROMAN KOROLEV



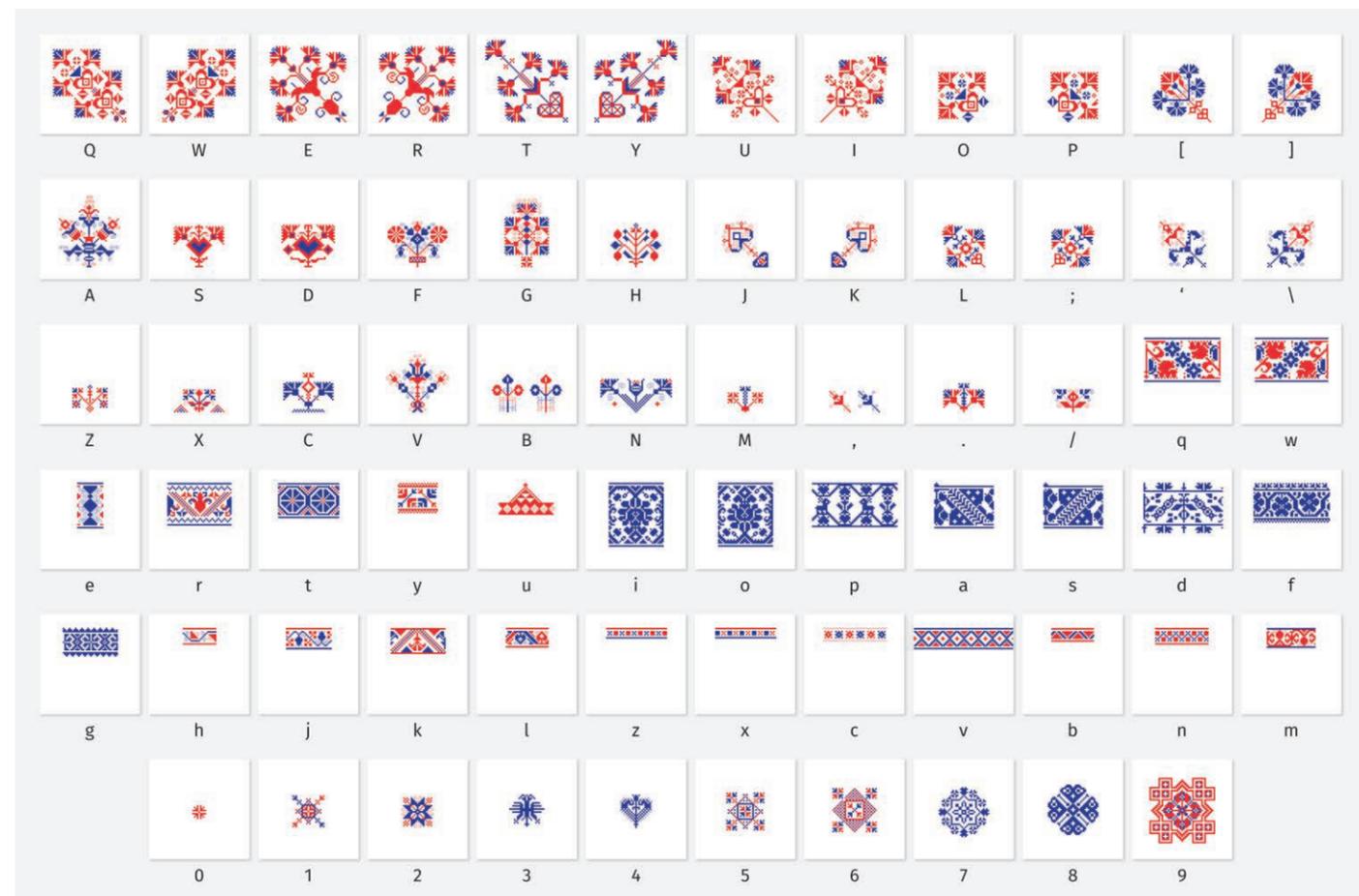
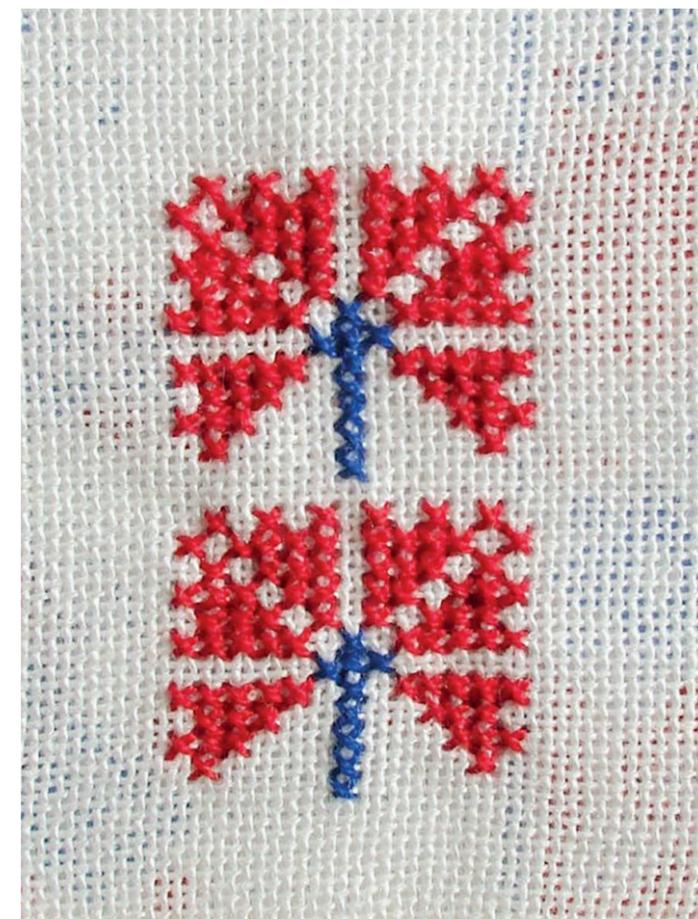
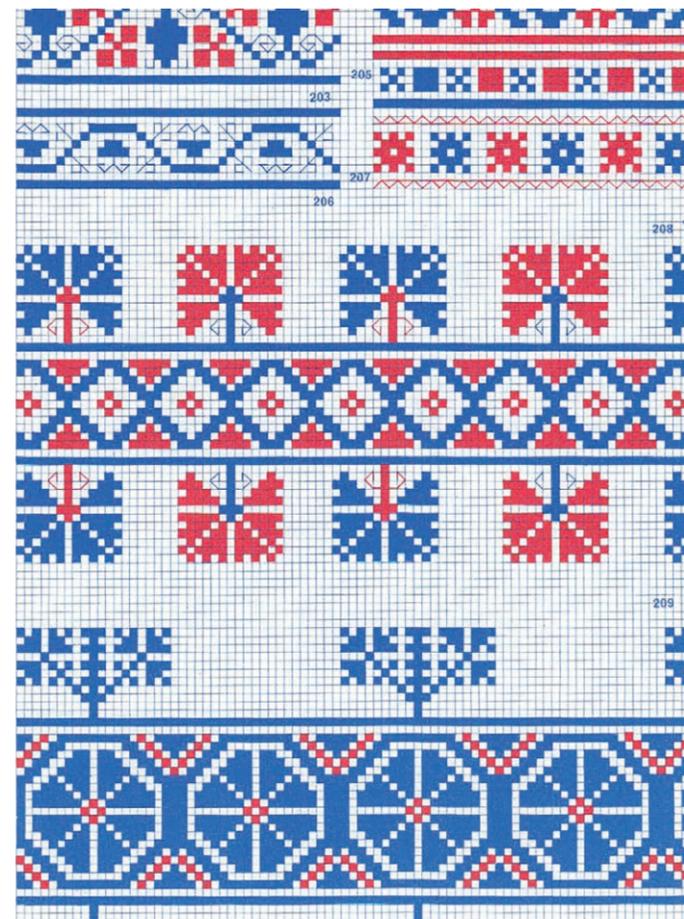
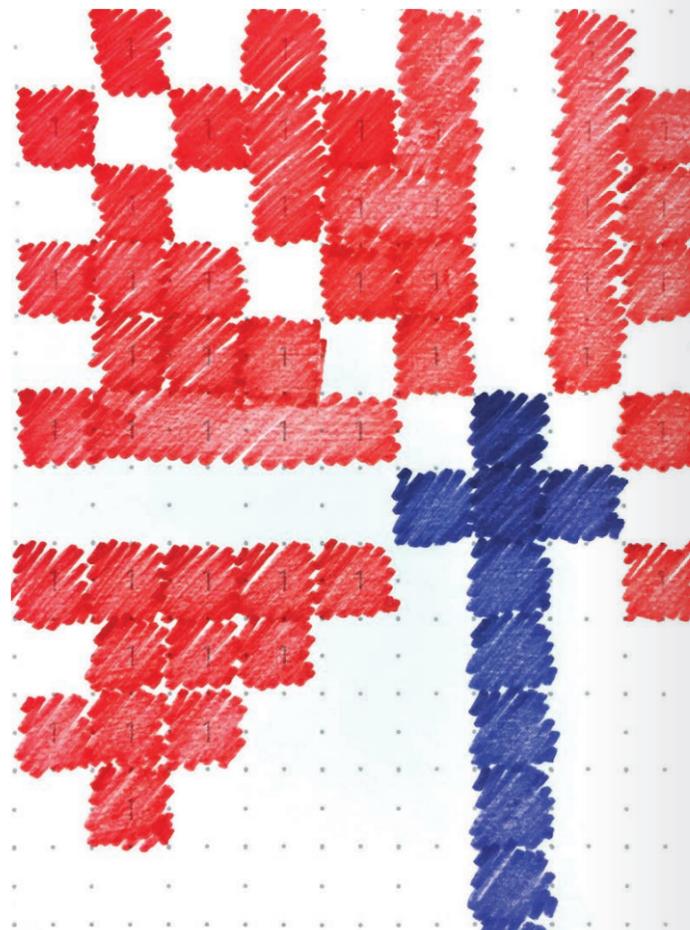
6. VERSA TILITY

IN TYPOCRACY, TYPOGRAPHY IS JUST ANOTHER TOOL TO SUPPORT YOUR CREATIVITY. NO NEED TO MAKE ALPHABETS, A FONT FILE CAN BRING YOUR WILDEST IDEAS TO LIFE: CUSTOM ICONS, PATTERNS, FICTIONAL LANGUAGES OR SPIRITUAL SYMBOLS.

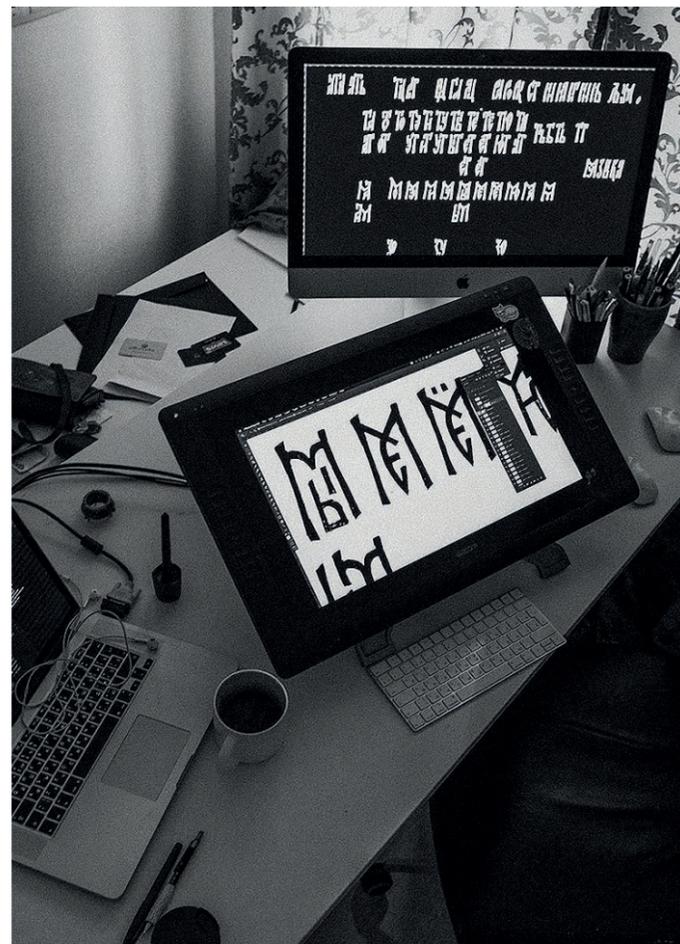
BORDURA BY GURROS & GUIL- HERME MAGLIO

LUBLJANA (SLOVENIA) — BARCELONA (SPAIN)
PERSONAL PROJECT

Bordura is a color dingbat font inspired by traditional Slovenian embroidery patterns showcased in a book published by Neli Niklsbacher-Bregar in 1967. Design studio Mystiped digitally translated the embroidery grid system into a pixel unit grid in order to create intricate dingbat characters representing Slavic folk symbols. Uppercase characters become ornaments while lowercase ones contain decorative stripes, with numbers and special characters used as centerpieces. The type includes the red carnation, one of the main Slovenian national symbols. The project's objective is to build a bridge between traditional textile tradition/ folk art and the modern digital tools. By combining these characters, the user can recreate traditional Slovenian aesthetic. In May 2019, the project was chosen to participate in the Biennial of Textile Art hosted in Kranj Slovenia.



HOLGAST BY VIKTOR PUSH- KAREV



THING WITH FONTS FOR PHOTOSHOP & ILLUSTRATOR. BUT THE MORE PEOPLE START EXPERIMENTING AND CHANGING AROUND THEM, AND APPRECIATE THE EXCEPTIONAL, THIS WILL ALSO HAVE UNEXPECTED RESULTS AS IT WILL BE THINGS WE GET WILD AT FIRST, BUT HEY, THAT'S OK, ISN'T IT? DOES THIS DEMOCRATIZATION OF TYPE DESIGN AND OTHER TECH INNOVATIONS WE'RE SUPPOSED TO BE WORRYING ABOUT, AND MAYBE MORE ARE STILL THROUING TODAY... BOTH OF WHICH OPENED A WHOLE NEW CHAPTER IN THE HISTORY OF THEIR CREATIVE LETTING US TO THEIR OWN PEACE AND SHARE THEIR OWN FONTS, WHETHER IT'S WITH THEIR COLLEAGUES OR EXACTLY WHY I STARTED THINKING ABOUT NEW WAYS TO SHARE THEM OR ACROSS SOCIAL NETWORKS. BECAUSE CREATING FONTS ISN'T THE ONLY ONE, PEOPLE SHOULD HAVE THE SAME FREEDOM TO DO IT. SPENDING A LOT OF TIME DISCUSSING WITH MY KICKSTARTER CONTACTS THAT MY FONT CREATION EXTENSIONS FOR PHOTOSHOP

THE FUTURE OF
TYPOGRAPHY IS
IN OUR HANDS!



COLORFUL DREAM BY SHAHAB SIAVASH

کلاغ فرزند چایبگ
ظلمت روزبیا مادی
فخیم و عذاب آورش
بیا جستجوی بیک
منقال کنج پنهان در
حیات رزده می رفت

FORM- PATTERN BY DON TARALLO

FASHION DESIGN

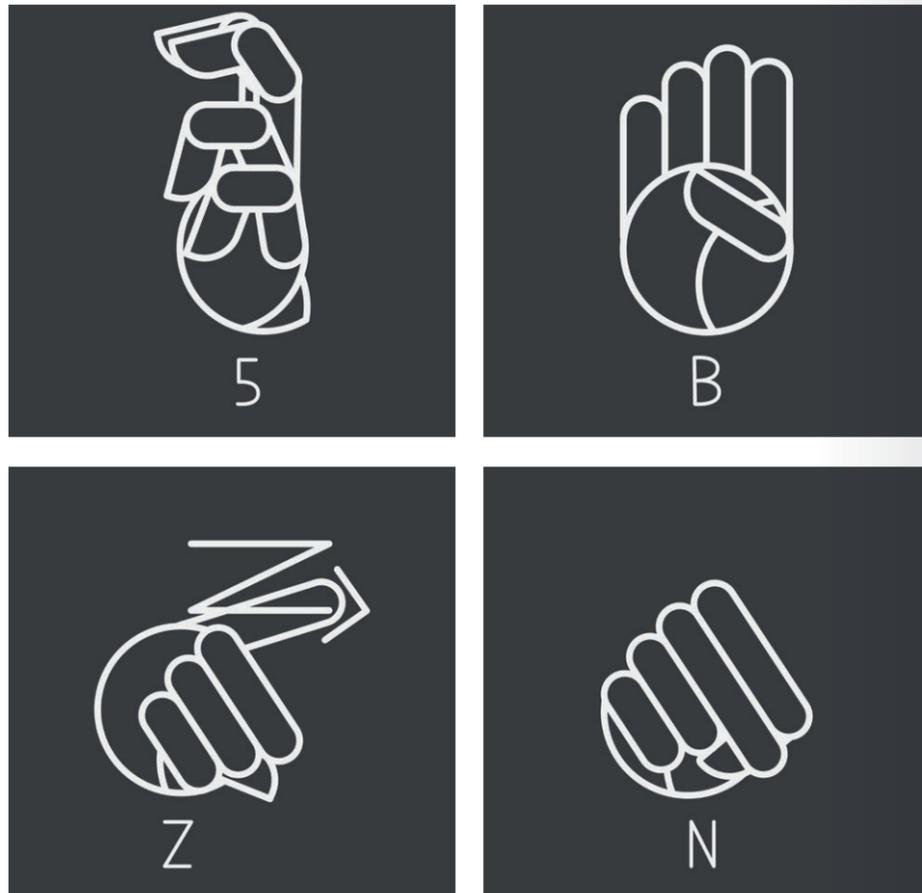
This ornamental font is made up of a set of interconnectable shapes that can flow together to make lines, borders and – as appropriately named – patterns. As a designer and educator, Don might have been influenced by his research area in Italian typography to apply his font on stylish tote bags and paper cups.



LIBRAS NILO BY DANILO MIGUEL

MARILIA (BRASIL) COMERCIAL FONT

With Libras, Danilo Miguel made his contribution to make sign language more accessible to the public. This typeface illustrated in Libras, the acronym for Brazilian Sign Language, represents the signs used by deafs and hard of hearing people to communicate. With a reduced and clean visual style, each letter is illustrated by its corresponding hand movement.

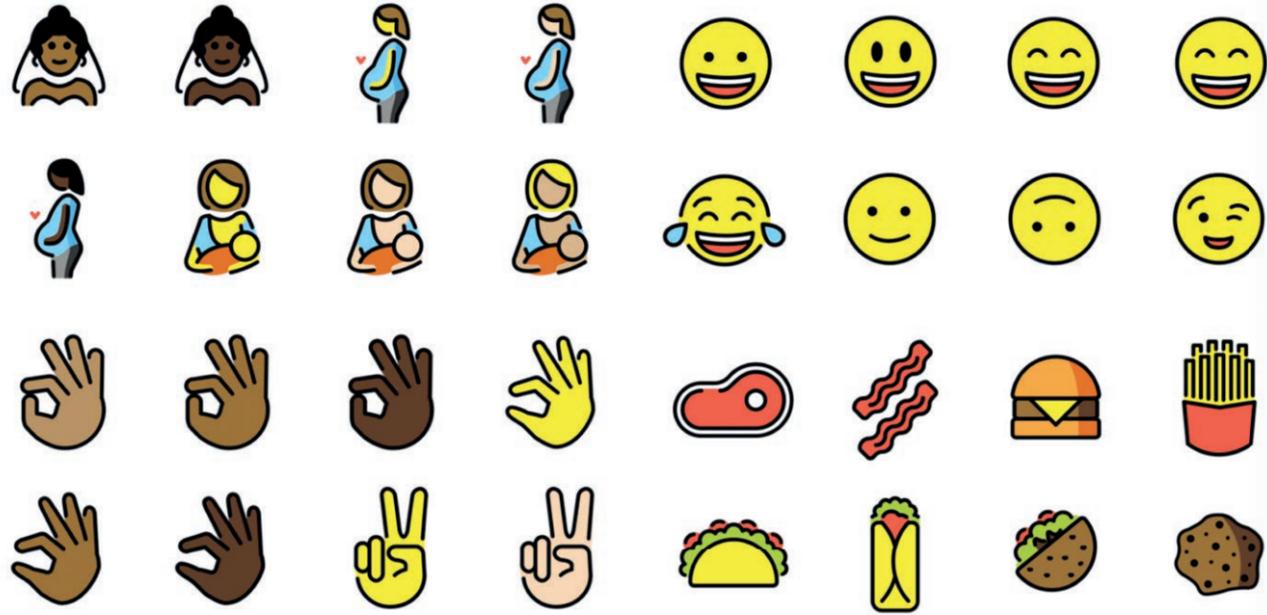


PACIFIKA BY CASPIAN IEVERS

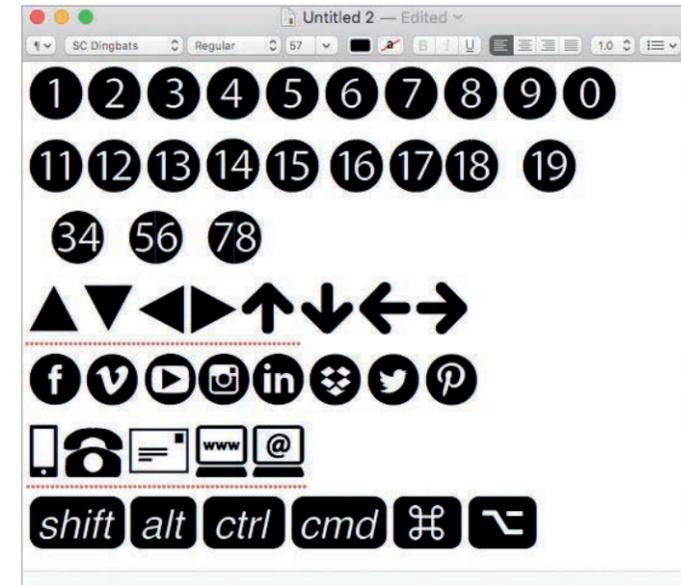
WELLINGTON (NEW ZEALAND)



OPENMOJI BY OPENMOJI TEAM & HFG SCHWÄBISCH GMÜND



SCDINGBATS BY STEVE CAPLIN



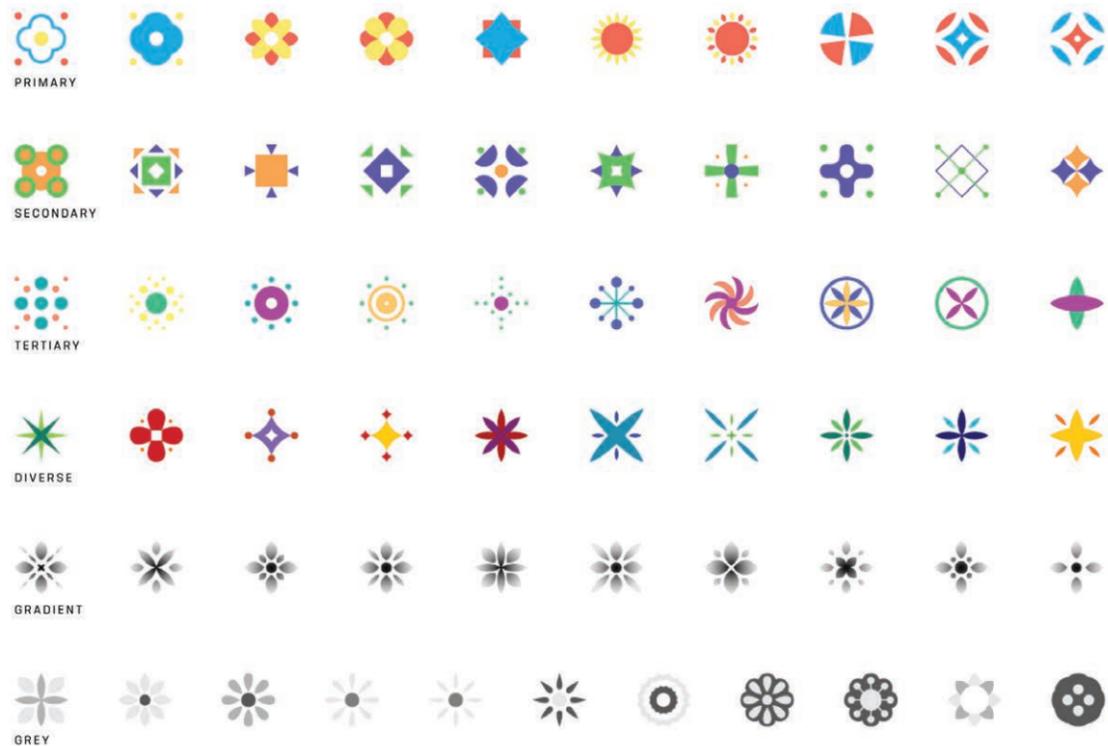
SC Dingbats

Arrows etc	Social	Miscellany	Keyboard
▲ u Up	f Facebook	☎ t Telephone	⇧ s Shift
▼ d Down	s Skype	📱 m Mobile	⌘ a Alt
◀ l Left	t Twitter	🌐 w Website	⌘ o Option
▶ r Right	y YouTube	✉ e Email	⌘ c Command
⬆ u Up	v Vimeo	📍 a Address	⌘ t Ctrl
⬇ d Down	w WhatsApp	⬇ d Download	⌘ r Return
⬅ l Left	i Instagram	✓ y Yes	⌘ e Enter
➡ r Right	l LinkedIn	✗ x No	⌘ e Esc
• b Bullet	d Dropbox	⌘ q Open quote	
□ s Square	p Pinterest	⌘ q Close quote	
		★ + Star	

Numbers	1 2 3 4 5 6 7 8 9 0	Single numbers in circle
⓪	1 2 3 4 5 6 7 8 9 0	
Ⓛ	1 2 3 4 5 6 7 8 9 0	Number pairs - hold ⌘ or ⌘ for left number
Ⓜ	1 2 3 4 5 6 7 8 9 0	Number pairs - hold ⌘ for right number
Ⓝ	1 2 3 4 5 6 7 8 9 0	Hold ⌘ or ⌘ (5 and 6 reserved for system with these modifiers)

SC Dingbats © Steve Caplin 2018
stevecaplin.com

POETA BY DON TARALLO



FONTSCAPE BY ALEX GRIENDLING



7. UTILITY & FUN

SLOGANS

MAKE
FONTS,
NOT
WAR

MY
ABC
ON YOUR
PC

NO
PAIN,
NO
GAIN

EXCITING
TIMES,
NEW
ROMAN

PARKER
LEWIS
CAN'T
LOSE

NO
RISK,
NO FUN

WELCOME
TO
#TYPOCRACY!

USER TESTIMONIES

I'VE ALWAYS BEEN INTIMIDATED BY FONT CREATION PROGRAMS BUT A WHOLE NEW WORLD OF POSSIBILITIES OPENED UP TO ME WITH FONTSELF.

Alex Trochut
Designer, Illustrator & Letterer, New York

FONTSELF MAKER ALLOWS DESIGNERS TO TURN ANY VECTOR ARTWORK INTO A TYPEFACE, INCLUDING COLOR, GRADIENTS, AND ALL OTHER KINDS OF FUN. IT'S A REAL GAME CHANGER.

Justin AU
Art Director, New York

I STILL CAN'T BELIEVE A PROGRAM LIKE FONTSELF EXISTS - AFTER YEARS OF ON/OFF USING FONTOGRAPHER, FONTLAB, FONTSTRUCT, GLYPHS AND FONTARK - THIS - THIS IS WHAT I NEEDED ALL ALONG, AND IT DOES IT SO ELEGANTLY AND QUICKLY AND WITH MAXIMUM FLEXIBILITY. HUGE THANKS FOR MAKING IT.

Jayse Hansen
UI Designer, Las Vegas

GAME CHANGERS.

Ash Thorp
Director & Designer, San Diego



CAN'T EXPRESS MY GRATITUDE ENOUGH FOR YOUR HARD WORK IN CREATING THIS BAD BOY. FONTSELF IS AN ABSOLUTE GAME-CHANGER!

THE FONT GAME FLIPPED UPSIDE DOWN. MIC DROP.

I USED FONTSELF FOR THE FIRST TIME TODAY AND THE NOVELTY OF JUST MAKING A FONT IN LESS THAN TEN SECONDS WILL NEVER WEAR OFF.

FONTSELF IS A WORK OF WONDER! BEST \$49 EVER SPENT!

THE GUYS ARE AMAZING. CONTINUOUS IMPROVEMENTS, HELPFUL FEATURES, SIMPLICITY, EASY GUI, GREAT SUPPORT, ROCK SOLID CODE, AND A SENSE OF HUMOR. AND AN INCREDIBLE PRICE. AMAZING. INSPIRING.

Special thanks to Joël Galeran, Marc Escher and Pierre Terrier for their trust, friendship, and critical contributions on the Fontself journey, throughout its numerous lives. Thank you Astrid Fedel, Matthieu Bouillaud, Nicholas Wolff, Fernando Saturno, Guillaume Berthet, Guillaume Guine, Lorena Prelaz, Florent Pirard, Bachir Chihani, Roel Nieskens and François Pirsch for adding your personal touch on our many attempts to bring creative joy to the type world. Thanks to team Akatre (Julien, Sébastien, Valentin and Victor) for your invaluable contribution on this book. Kudos to the crews at Adobe (Sairus, Vinod, Wayne, Kat, Michaël, Rufus, Stéphane, Frank, Vincent, Dan, and all the other long-time contributors for their inspiring creative tools), thank you the entire TypeWithPride crew & Ogilvy (Akiko, Rodrigo, Robyn, Justin, Chris, Kaz, Hayato, Bastien, Bill, Alfonso, Gloria, Ginny and Greg), Aaron Epstein & his talented team at Creative Market, Dave Clayton & Nicholas van der Walle at Astute Graphics, Rainer Scheichelbauer & Glyphs team, the W3C OpenType-SVG workgroup (Myles, Peter, Behdad, Dominik, Sairus, et al.), Didier Mesnier & Frédéric Bagnoud, Naomi Ture, Matthew Rechs for helping us steer the ship in the right direction. Many thanks Neil Rimer for giving us a chance so early, we're also deeply grateful to the bold angels who backed us too early (hope you'll be proud of our progress despite our numerous failures, as we're now a bootstrapped & profitable business), Samuel Mueller we still have unfinished business, and James Tamplin I'll always remember sharing about our downs and your faith in upcoming ups. Hi to the awesome folks at Index Ventures, Local Globe, The Family, IDIAP, CTI Startup, IdeArk, IMD, EPFL, ECAL, Les Gobelins, Academy of Arts University, CCA, Lycée Français de San Francisco, Remix Coworking, the awesome folks at PlayBac & co for supporting & hosting us at some point, and cheers to all the others we are regrettably forgetting. Last but not least, thank you our beloved Kickstarter backers, current, past and future users (keep making awesome crazy gorgeous fonts, and keep pinging us on the chat - you are our source of inspiration... & transpiration :grin:), thanks to our cheering customers, the raving reviewers and demanding partners (hi James Thurlow, any news from Yahoo!? ... and anyone remembers Kik or Netlog?) and a special thanks to the dreamers and doers who're fighting every day to make this world a better place. [Yep, we do believe in that kind of things too]. Oh, and of course, a big LOVE YOU to our dear ones, kiddos, parents, and families who are supporting us every day on this crazy adventure.

You all rock, and you give us the strength to believe that more joy & happiness will be spread over the years to come as we keep on striving for more #typocracy.

As the old man once said, stay hungry, stay foolish.

Mohamed & Franz

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MOHAMED GHENANIA**

**EDITORS
ASTRID FEDEL
FRANZ HOFFMAN**

**GRAPHIC DESIGN
AKATRE STUDIO PARIS**

**TITLING TYPEFACE
EXIL71
ONDREJ BACHOR**

**TEXT TYPEFACE
NEXT
LUDOVIC BALLAND
OPTIMO TYPE FOUNDRY**

**PRINTED BY
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