

The Designer's Guide to

SYMBOL & ICON FONTS Online



Edited by
Kathleen Ziegler
Nick Greco



The Designer's Guide to Symbol & Icon Fonts Online

You won't find boring holiday dingbats here. This premiere edition features the most unique collection of exciting graphic symbols, icons, elements and cool dingbats. The symbol type guide is divided alphabetically by font name and includes descriptive text, font families and the number of elements in the font. In addition, two inspirational illustrations showcase each typefont in a graphic design setting. Website addresses are provided for easy access and online purchase. Font showings feature informative key charts to locate the characters on the keyboard. This new digital vernacular brings visual icons to the printed page worldwide from Australia, England, Germany, Italy, Japan, Norway, Thailand and the United States to feature the coolest symbol and icon fonts online.

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symbol & icon fonts online

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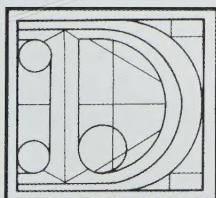
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Page 6

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Fonts **Michelangelo Extras, Rodin Extras, Hieroglyphs**

Page 104–105

Art **Felicia Anggoro, Bob Aufuldish, Chris Weiner**

Fonts **Astound Dings, Larvae, Witches Brood**

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INTRODUCTION

Primarily descendants of early Hieroglyphic pictograph scripts, symbol fonts have evolved into a unique hybrid fontlogy. Designers have created a fresh visual language, devoid of letterforms, that is not spoken, but interpreted. The Designer's Guide To Symbol & Icon Fonts Online showcases the finest collection of graphic symbols, icons, elements, extras and cool dingbats. This publication features 15 prominent commercial and independent online foundries and designers including: +ISM, Behaviour Group, Elsner-Flake Digital Library, fontBoy, FSI FontShop International, GarageFonts, Manfred Klein, Lunchbox Studios, MyFonts.com, Nekton Design, P22 Type Foundry, Inc., Fabrizio Schiavi, Shift, [T26] Type Foundry and Type[A] Digital Foundry.

This premiere guidebook presents more than 60 dynamic symbol font families from aboriginal to abstract, cosmic to geometric, pictorial to political and retro to techno. The Designer's Guide To Symbol & Icon Fonts Online is divided alphabetically by symbol font name and includes descriptive text, font families, number of elements and two inspirational illustrations that feature each typefont in a graphic design. Website addresses are provided for easy access to purchase the typefont online. On page 104, character specimen showings are presented in black type and drop out white showing the key charts. Our editors have canvassed the hottest foundries and designers worldwide from Australia, England, Germany, Italy, Japan, Norway, Thailand and the United States to feature the coolest symbol and icon fonts online. The Designer's Guide To Symbol & Icon Fonts Online explores what the new digital dialects bring to the printed page.

—Editors, Kathleen Ziegler and Nick Greco



How To Use This Book

The Designer's Guide To Symbol & Icon Fonts Online is divided alphabetically by symbol font name and includes descriptive text, font families, number of elements and two inspirational illustrations that feature each typefont in a graphic design. In addition, website addresses are provided for reference.

Reference Symbol: Located in the upper left hand corner of each page, the symbol helps to identify the font within each category.

Font Families: Details the specific font families included in the font.

Elements: Indicate the number of elements in the symbol font.

Style: Categorizes the design of the typeface. A complete list of *Fonts by Style* are listed in the back of the book on page 170.

Showings Page: Indicates the exact page of the symbol font showings. Listing includes partial character sets and font families. Type is shown in black and white.

Application: Shows typographical designs using the font.

Website Address: The essential key to finding the digital typefont for purchase online.

Font Designer: Indicates the typefont designer and country location.

Font Description: Text describes the font features and characteristics as supplied by the designer or foundry.





Digital Foundries and Type Designers

+ISM—<http://www.plusism.com>

+ISM, founded by Matius Gerardo Grieck and Tsuyoshi Nakazako, is an interdisciplinary conceptual artists collective which was formed in Tokyo, now based in London. Originating from Installation Art, the core idea is the cross-fertilization of various media and collaborations in an attempt to subvert extrinsic content to its prevalent purpose. The +ISM font collection, existing only in digital format at www.plusism.com, has a navigational system divided into four sections that introduces each typefont in detail.

1. Prototype.....(displaying font characteristics)
2. Concept.....(description and background)
3. Character X(set examples/families)
4. Interpretation(image presentation of font)

Behaviour Group—<http://www.behaviourgroup.com>

Graphic Behaviour is a group of designers founded in 1996 by Anuthin Wongsunkakon and Nirut Krusuansombat. The group started designing following the post Macintosh graphic design stream. In 1998 the studio gradually evolved into the full production of digital typographic materials and related objects. Graphic Behaviour designs text, display and picture faces with a post-modern flare to serve in-house production and custom made typefaces. Graphic Behaviour strives to achieve a higher level of design than most other commercial houses; searching for communication through the behaviour of graphics.

The Elsner+Flake Digital Library—<http://www.ef-fonts.de>

In 1985 Veronika Elsner and Günther Flake founded their company Elsner+Flake Design Studios after ten years of freelance experience in the area of type design, typography and digitizing of fonts and logos. The general aim of the company is to create a continuously growing library of digital fonts. In the year 2000 this library contained more than 2,000 fonts in PostScript for Apple Macintosh and IBM PC & compatibles, PostScript as well as TrueType. In fact, Elsner+Flake is one of the largest, yet lesser-known digital foundries in Europe. The fonts, which are mainly based on the IKARUS-technology, are either manufactured at the Elsner+Flake studios or licensed from original sources considering the requirements of good legibility and readability while maintaining the beauty of the original drawings. Elsner+Flake typefaces are designed to meet the demanding requirements of the European design community. Complete kerning tables guarantee that the text and display typefaces have a fine appearance and excellent legibility. Accents on

caps and lowercase letters are individually designed. All italics are true italics. Many typefaces are completed with Small Caps and Old Style numbers. Every character is digitized with great accuracy. This is evident if the types are sized very large—smooth curves and fine details are held. The range of fonts reaches from classic typefaces from the libraries of ATF, Bauer, ITC, Letraset, Linotype-Hell, to the wild Beasty Bodies of the late nineties. The Elsner+Flake Digital Library is constantly growing. Not only are new Latin designs added in Central European and Turkish character layout to meet the demand of East European Communities, there is also a wide range of Hebrew and non-Latin fonts in the Elsner+Flake Digital Library. Elsner+Flake cooperates worldwide with more than 30 business partners.

fontBoy—<http://www.fontboy.com>

FontBoy.com was launched in the summer of 1995 to manufacture and distribute fonts designed by Bob Aufuldish and Kathy Warinner of the design office, Aufuldish & Warinner. The foundry maintains a website at www.fontboy.com with a secure store front—fonts are available in Mac and Windows formats. The foundry has released fonts ranging from the quirky and handmade to the geometrically precise. The current direction of their work incorporates more classic elements. Aufuldish & Warinner try to focus on what interests them rather than trying to chase trends. They prefer the wide-open early 20th century modernism, rather than the formulaic high modernism of the international style.

FSI FontShop International—<http://www.fontfont.com>

FSI, FontShop International, founded in 1990, is a renowned type foundry based in Berlin, Germany, with an office in San Francisco. The FontFont Library has the world's largest collection of original, contemporary typefaces. This unique Library contains a variety of outstanding type designs. The spectrum of styles includes tasteful, high-quality text faces, eye-catching display fonts, amusing fun fonts and terrifying destructive fonts that reflect current moods and set typographic trends. The Library features the work of the foremost typographers and graphic designers including Neville Brody, Erik Spiekermann, David Berlow, Max Kisman, Erik van Blokland, Just van Rossum and Tobias Frere-Jones. Currently, the FontFont Library has approximately 2,000 fonts and continues to grow steadily. Their cutting edge designs break new ground in style, quality and innovation.

GarageFonts—<http://www.garagefonts.com>

GarageFonts was established in 1993, primarily as a vehicle to distribute some of the first typefaces created for Raygun Magazine. From the beginning, GarageFonts has been on the cutting edge of new typeface design. Since its inception, GarageFonts has matured a bit (although they are constantly fighting the notion of growing up.) What started as a small library of trend-setting designs has grown to include more than 650 innovative text and display faces from a crew of stand-out international type designers, with many exciting new releases in the works. Their goal is to provide type lovers with a varied collection of original, accessible text and display typefaces. From slightly twisted traditional styles to the experimental and outrageously alternative designs you expect, GarageFonts has something for everyone.



Manfred Klein—<http://www.manfredklein.de>

Manfred Klein, born in Berlin in 1932, trained as a typographer and studied for several years with the famous type designer Günter Gerhard Lange. From 1956 to 1958 he continued his studies at the Meisterschule für Grafik und Buchgewerbe in Berlin. He worked as a typographer and creative director with AEG, Ogilvy & Mather and later headed his own advertising agency. Klein is the author of several enlightening publications on verbal and visual communication. Since 1990, he has developed a collection of influential and innovative typefaces and pi fonts. Klein remarks, "Typefaces are the atoms of human culture."

Lunchbox Studios—<http://www.lunchboxstudios.com> <http://www.reelhouse.com>

LunchBox Studios is a new media and motion graphics firm located in Los Angeles, California. Their purpose is to produce reaction based solutions for the media: Broadcast Design, Web Graphics, Print, Corporate Identity, Collateral, Packaging, combined with an internationally distributed type foundry. This independent foundry showcases a blend of uniquely developed typefonts.

MyFonts.com, Inc.—<http://www.myfonts.com>

MyFonts.com, Inc., a venture funded by Bitstream Inc. and established as a wholly owned subsidiary in 1999, is a showcase of the world's fonts available from one easy-to-use internet portal. It provides the largest collection of typefonts ever assembled for online delivery, offering easy ways to find and purchase fonts on the web, unique typographic resources, and a forum for interacting with typography experts. MyFonts.com—the website for finding, trying and buying fonts online.

Nekton Design—<http://www.donbarnett.com>

Nekton Design, is essentially an illustration and design company created by Don Barnett. This includes type design, illustration and some animation created for both corporate clients and small businesses. The focus of Nekton Design is not one of type design or illustration but rather the search for interesting projects and people to develop them.

P22 Type Foundry—<http://www.p22.com>

P22 Type Foundry is dedicated to producing quality art and computer-related products. Their goal is to revive historical forms and present them in a contemporary, relevant form. P22's research and design teams are committed to developing typefaces that are not available anywhere. Their fonts represent a cross section of art, natural science and history in a context that is relevant to the modern computer user. Each font set is packaged with background information revealing its source and inspiration. P22 works with museums and foundations toward an accurate representation of history and art in their products, and strives to make them accessible to users at all levels.

Fabrizio Schiavi—<http://www.fsd.it>

The philosophy of Fabrizio Schiavi's designed fonts can be summarized in two words: experimental and functional. Although a majority of Schiavi's fonts are experimental, he is often more interested in the esthetic development of a font concept rather than in the result. These fonts have no commercial objective, even though they are often parodies of existing fonts, and are often created for use in his graphic design work. Recently Schiavi has designed more traditional fonts whose objectives are to have better readability for lowercase and monitor clarity.

Shift—<http://www.shiftype.com>

Conceived in 1993 by Joshua Distler as a way of marketing fonts created for his personal projects, Shift went online in 1995 to begin sales and distribution. For more than 5 years, Shift has been offering a small library of award winning fonts with predominantly technological themes, rendered in clean, thoughtful and original drawings. In September of 1998, the Shift website was re-launched with a new site, new fonts, new packaging, and the option to purchase and download fonts online.

[T-26] Type Foundry—<http://www.t26.com>

In 1994, [T-26] digital type foundry was created by Carlos Segura to explore the typographical side of the design world. His goal "was to bring about change, expanding the perimeters of the industry from within." Segura maintains that concept, demographics and objective are the primary focus of his work. The idea was to produce affordable fonts that promote experimentation in typeface design, highlight upcoming and student designers and open minds. [T-26] differs from existing type foundries in its marketing and the benefits afforded to both artists and customers. [T-26] remains a top choice for experimental, techno and modern fonts, and encompasses the work of prominent type designers including Margo Chase, Stephen Farrell, Adam Roe, Rian Hughes and Chank.

Type[A] Digital Foundry—<http://www.TypeA.com.au>

Type[A] Digital Foundry promises relief for jaded palates bored with current type offerings. It is Australia's first digital type foundry, publishing and distributing innovative and exciting Australian designed typefaces. Type[A] is committed to the development and promotion of Australian typefaces. The work of other Australian typeface designers is added to the online foundry on a quarterly basis. The typefaces in their collection have been used by designers in national and international advertising campaigns, product packaging, magazines and books. Type[A] digital foundry was established in 1997 by graphic designers Lewis Tsalis and Damien Mair and has offices in the Australian capital cities of Sydney and Adelaide.

FONT SHOWCASE





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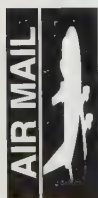
Font Name
Air Mail Postage

Font Families
Air Mail Postage
Air Mail Regular

Elements
69

Style
Abstract
Directional
Geometric
Insignias
Mechanical
Pictorial
Postage
Stamping

Showings Page
106



AIR MAIL POSTAGE

Adam Roe *United States*

Air Mail Postage is an experimental font designed by Adam Roe of Lunchbox Studios. It is composed of all the cancellation stamping details from Lunchbox Studios' correspondence over a one month period. The set contains a full array of mailing stamp ephemeral icons designed to decorate and embellish including C.O.D, Hand Deliver, Air Mail, Glass, Handle With Care and many circular cancellations insignias. Air Mail Postage has a full character matching letterform font, named Air Mail Regular.



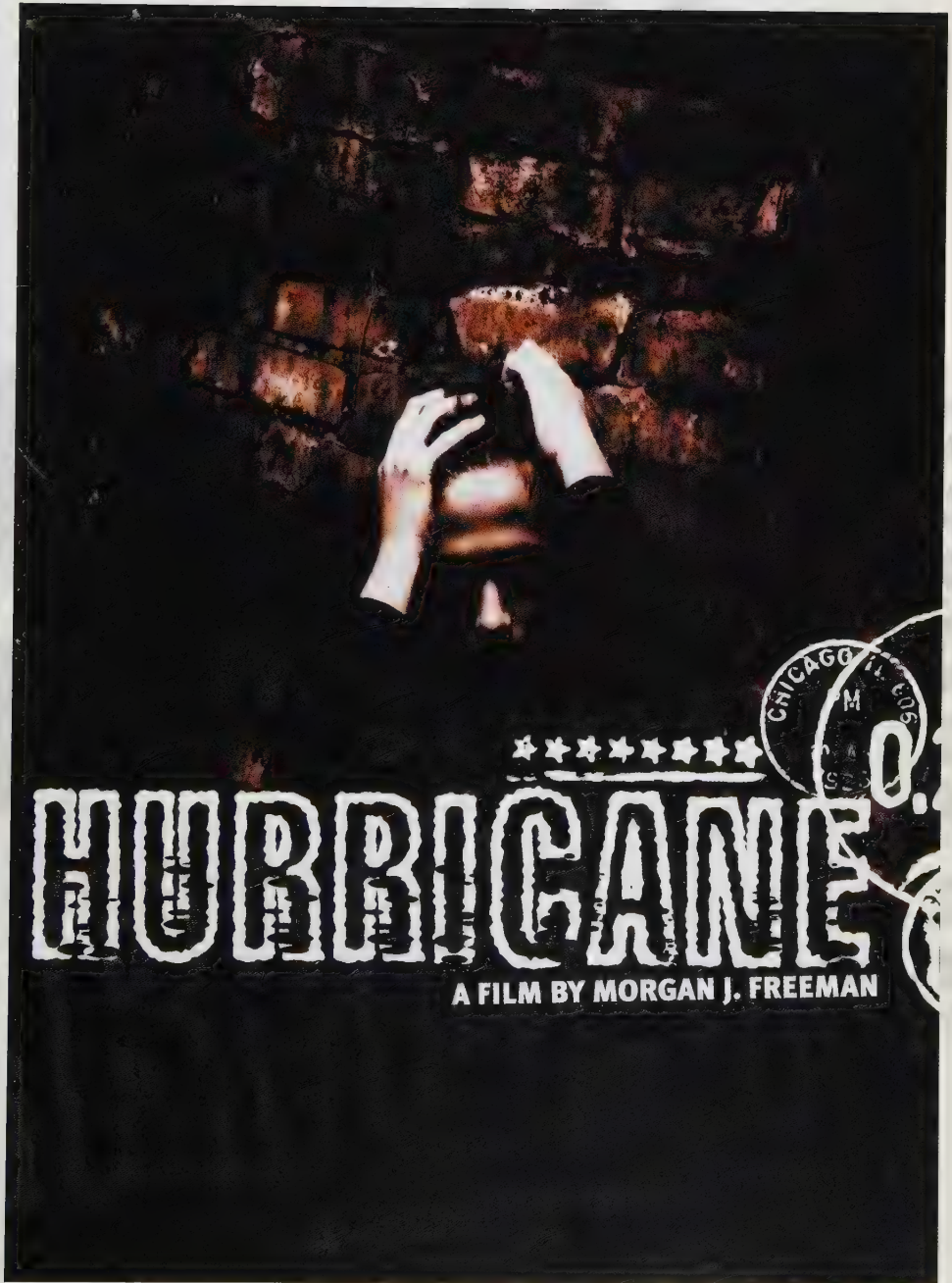
PURCHASE ONLINE AT: <http://www.lunchboxstudios.com>
<http://www.reelhouse.com>

Graphic Design ▷
Adam Roe

Purpose
Film
Advertisement

Graphic Design ▽
Adam Roe

Purpose
Promotional
Mailer





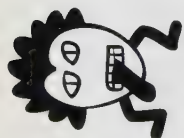
Font Name
Aliens

Font Families
Aliens Original
Aliens Head & Feeters
Aliens Constructed

Elements
180

Style
Artistic
Faces
Masks
Mythological

Showings Page
107



ALIENS



Manfred Klein *Germany*

Aliens, designed by Manfred Klein, was created directly on a Wacom pad. The theme of Klein's dingbat font was Aliens invading the keyboard. Actors are changed into other human beings wearing masks. Once masked, they mutate into other people and play other characters. Humans assume that living beings from other worlds look like the masked human beings that are a tiny bit strange and always peculiar! Each letter represents a strange entity who has invaded your keyboard. There are 180 elements comprising three versions including Aliens Original, Aliens HeadFeeters (with feet) and Aliens Constructed.



Graphic Design ◁
Manfred Klein
Deborah Davis

Purpose
Typeface
Promotion

Graphic Design ▷
Manfred Klein
Deborah Davis

Purpose
Experimental



Font Name
Astound Dings

Elements
94

Style
**Astrological
Cosmic
Faces
Nuclear
Retro
Robotic
Science Fiction
Space Age
Spirals
Stars**

Showings Page
109



ASTOUND DINGS



Dave Bastian *United States*

Astound Dings is an eclectic mix of elements reminiscent of the 50's TV generation that undoubtedly stems from designer Dave Bastian's preoccupation with space-age styling. This American-pop culture font is derived from googie architecture, tailfin cars and funky Formica countertops. It is fused with pulp science fiction and B-grade sci-fi movie icons that portray a comic book attitude.

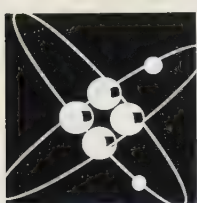
Graphic Design <1
Dave Bastian

Purpose
Typeface
Promotional
Poster

Graphic Design ▽
Tamye Riggs

Purpose
Typeface
Promotional
Postcard





Font Name
Atomica

Elements
63

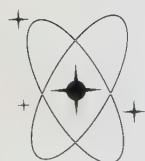
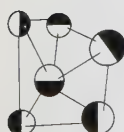
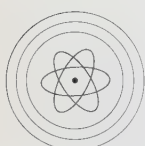
Style
**Cosmic
Nuclear
Science Fiction
Space Age**

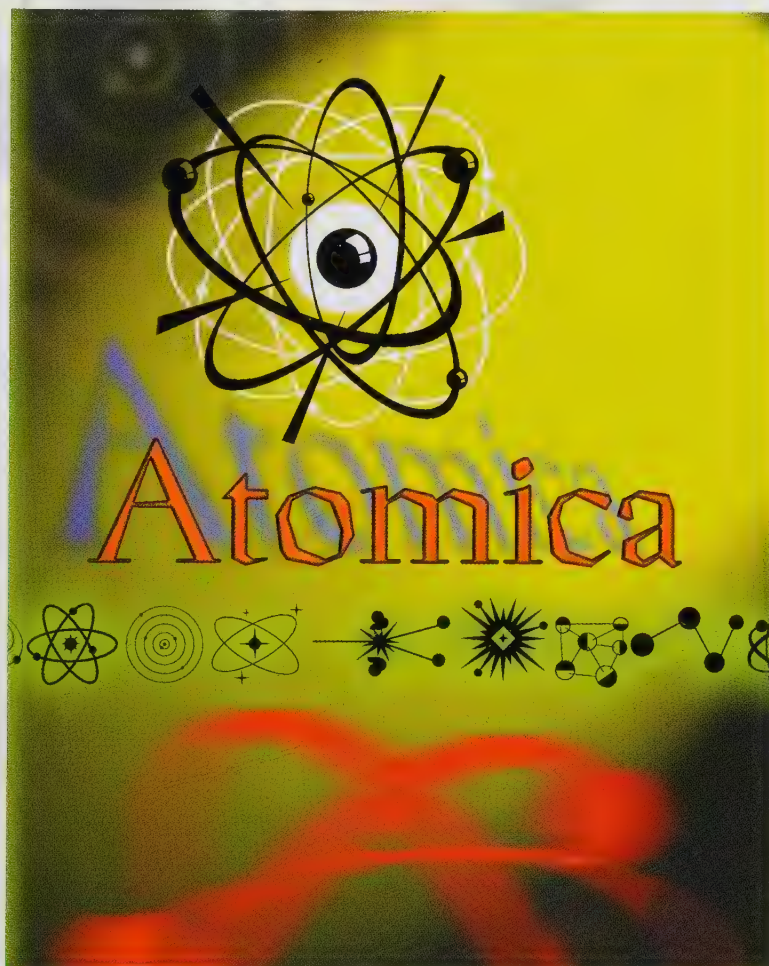
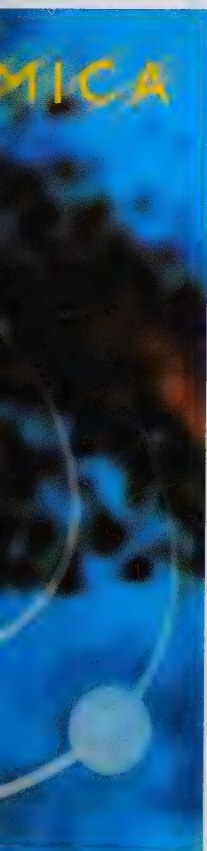
Showings Page
110

ATOMICA

Richard Kegler *United States*

Atomica, designed by Richard Kegler from the P22 Type Foundry, looks back to the start of the atomic energy era when fall-out shelters were highly fashionable. This nuclear font contains 63 atomic age symbols and Civil Defense emblems which are interpreted in an accompanying chart. Most of the font set features an array of Atomica icons that compose the protons, electrons and neutrons revolving around atoms in elliptical orbits. In addition, there is a variety of radioactive insignias.





Graphic Design ◁
James Grieshaber

Purpose
Experimental

Graphic Design △
Richard Kegler

Purpose
Experimental



Font Name
**Before The
Alphabets**

Font Families
**Before the
Alphabets One**
**Before the
Alphabets Two**

Elements
65

Style
**Aboriginal
Primitive**

Showings Page
111

BEFORE THE ALPHABETS



Manfred Klein *Germany*

Manfred Klein designed Before The Alphabets One and Before The Alphabets Two to pay homage to our early primitive colleagues. The first humans, who made the first pictographic character paintings on cliffs, illustrated how they lived, hunted and were hunted. The font consists of 130 primitive characters depicting hunting, foraging and celebrations of early life, derived from original cave drawings. Klein attributes to these early artists our knowledge of their time, how everything began, and why in today's asphalt jungle, we too are sometimes on the hunt.

Graphic Design ◁
Deborah Davis

Purpose
Experimental

Graphic Design ▽
Deborah Davis

Purpose
**Typeface
Promotion**





BEHIND BARS

Font Name
Behind Bars

Elements
74

Style
Faces
Hand Drawn
Legal
Pictorial
Political

Showings Page
113

Rodney Sheldon Fehsenfeld *United States*

"We're all guilty," insists Behind Bars designer Rodney Sheldon Fehsenfeld. This politically incorrigible font features the best and the worst of the worst. From clueless Clinton to ruthless Manson, this font is the most wanted for its contemptuous icons of infamous politicians, criminals and type designers. Complete with prison bars iconography, Behind Bars is sure to make a notable impact. This pictorial typeface contains more than 60 of your favorite delinquents. Don't forget—with each escaped parolee, a new font is released!



Graphic Design ▸
Rodney Shelden
Fehsenfeld

Purpose
Typeface
Promotional
Poster

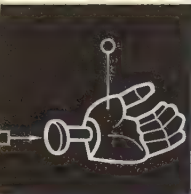
Graphic Design ▾
Rodney Shelden
Fehsenfeld

Purpose
Typeface
Promotional
Poster

BEHIND BARS by rs fehsefeld & tanye riggs



POLITICIANS, CRIMINALS + TYPE DESIGNERS



Font Name
Bioprosthesis

Elements
126

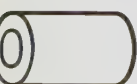
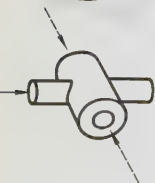
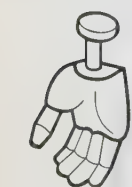
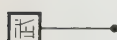
Style
**Anatomical
Science Fiction**

Showings Page
114

BIOPROSTHESIS

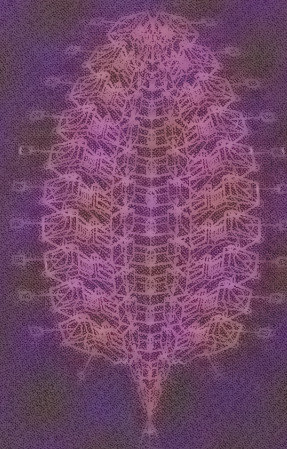
Tsuyoshi Nakazako *Japan / United Kingdom*

The imagery of bionic body parts with multi-optional assembling possibilities has been a recurring theme in the world of Japanese Anime. Designer Tsuyoshi Nakazako was born without fully developed fingers on his left hand. The mechano-biological development of high-tech prostheses has invoked a lifelong attraction for the artist. The focal point in the design of Bioprosthesis was to create imaginary replacement modules which emphasized the constructed architectural quality of the prototype units, in the context of original Anime replication. This unique robotic anatomical font contains 126 elements.





BIOPROSTHESIS



Graphic Design △
**Tsuyoshi
Nakazako**

Purpose
**Digital Font
Catalogue
Presentation**

Graphic Design ◁
**Tsuyoshi
Nakazako**

Purpose
**Digital Font
Catalogue
Presentation**



Font Name
Buch Zeichen

Elements
65

Style
Artistic

Showings Page
115

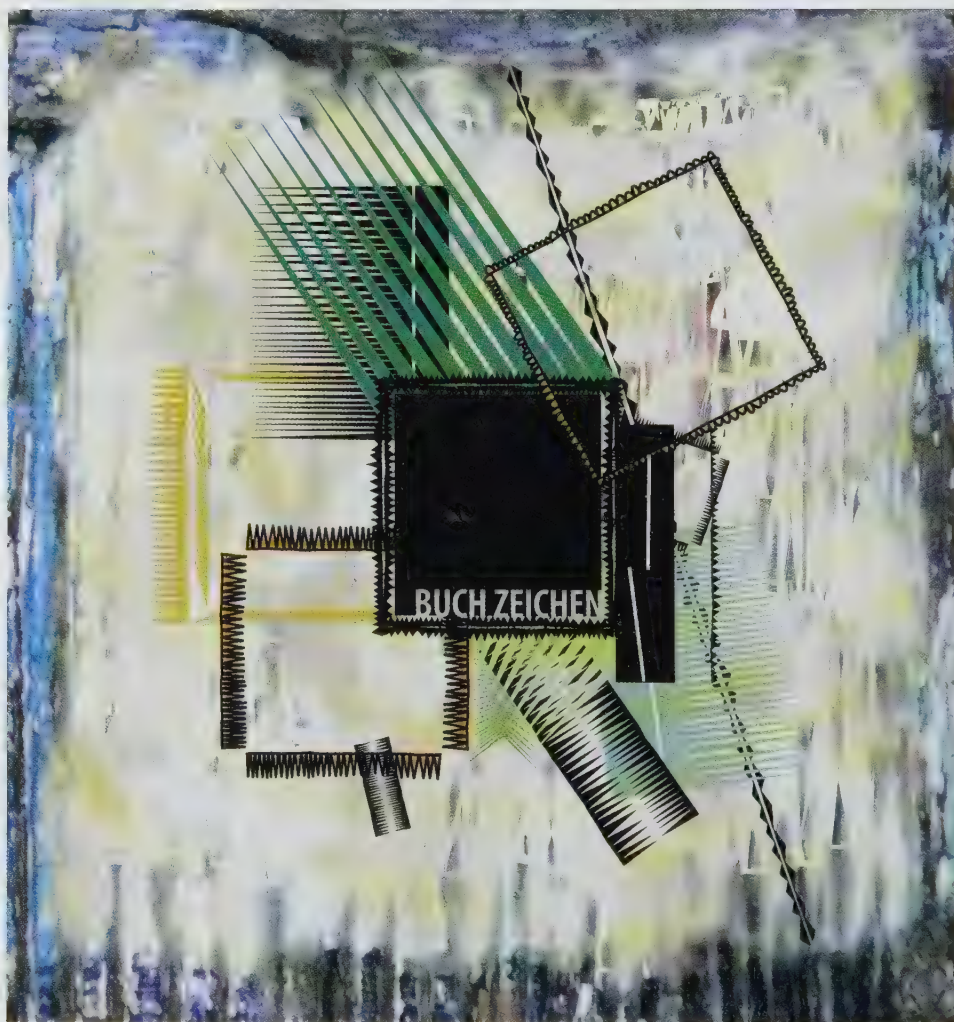
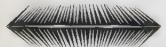
BUCH ZEICHEN

Graphic Design ▽
Deborah Davis

Purpose
Typeface
Promotion

Graphic Design ▷
Deborah Davis

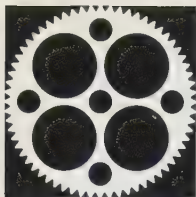
Purpose
Typeface
Promotion



Manfred Klein *Germany*

Buch Zeichen is an experimental font of book symbol pictograms designed by Manfred Klein. The symbol is an interpretation that originated as shadows of books, open books, book marks and printed pages, that later evolved into characters displaying tri-split and cloven compositions. The 65 literary elements portray artistic representations of bound pages, galleys and spreads. The set also includes several typeshop pictograms illustrating the original printing press icons.



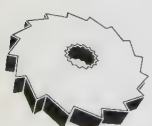


Font Name
Buzzcog[A]

Elements
56

Style
**Circular
Gears
Geometric
Mechanical**

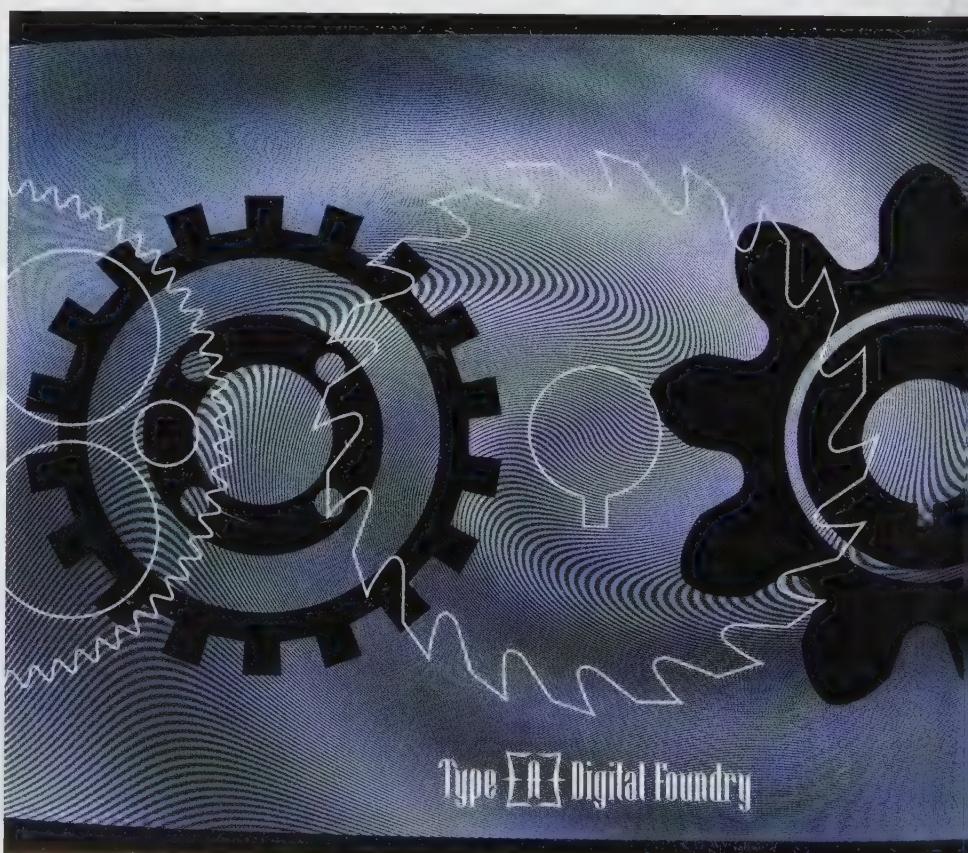
Showings Page
116



BUZZCOG[A]

Lewis Tsalis *Australia*

Buzzcog[A] is a collection of buzzsaw and gear cog symbols designed by Lewis Tsalis. These images were created after many visits to junk yards, workshops and tool sheds. After drawing several dozen buzzcogs over a two year period, the most interesting 26 were chosen for the final font. Each of these unique symbols have been extruded and silhouetted to provide a pseudo three-dimensional alternative with the keys [Shift + Letter]. Four additional elements were made in reverse that include [Shift + Option A], [Shift + Option C], [Shift + Option F] and [Shift + Option H].





Graphic Design ◁
Lewis Tsalis

Purpose
lo newsletter

Graphic Design ▷
Lewis Tsalis

Purpose
Type[A]
Promotional
Postcard



Font Name
C.I.A.
Department

Font Families
C.I.A.
Department
C.I.A. Medium
C.I.A. Medium Oblique
C.I.A. Bold

Elements
42

Style
Faces
Historical
Insignias
Military
Pictorial
Political

Showings Page
117



C.I.A. DEPARTMENT

Thomas Schostok *Germany*

Designer Thomas Schostok wanted to invent a headline font with a nearly emotionless character, in the same vein as DIN-Mittelschrift. In the spirit of a typical low budget film, Schostok designed and constructed the letterform using bad and irregular variants. After developing C.I.A. Medium, C.I.A. Medium Oblique and C.I.A. Bold, Schostok created C.I.A. Department, a companion dingbat bonus font. This "Top Secret" typeface has 42 images or enigmas about the Central Intelligence Agency. Be aware that C.I.A. Department contains some piece of authentic confidential history from Castro to JFK.



Graphic Design ▸
Thomas Schostok

Purpose
Typeface
Promotional
Poster

Graphic Design ▽
Tamy Riggs

Purpose
Typeface
Promotional
Postcard





Font Name
Dotto

Font Families
Dotto One
Dotto Too
Dotto Alphabet

Elements
100+

Style
Dots
Pictorial

Showings Page
118

ERROR



Anuthin Wongsunkakon *Thailand*

Certainly a dot font is not a unique idea in typeface design. Dotto, designed by Anuthin Wongsunkakon contains a family of two sets of icon designs, Dotto One and Dotto Too, plus a bonus alphabet, Dotto Alphabet. Using the same dot matrix grid design, the alphabet works well with the dotted icon fonts. More than 100 elements comprise the pictorial images that include light bulbs, envelopes, computer disks, bells, electronics and directional arrows.



Graphic Design ◁
Nirut
Krusuansombat

Purpose
Promotion Poster

Graphic Design ▷
Nirut
Krusuansombat

Purpose
Promotion Poster



Font Name
Ethno Paintings

Elements
65

Style
Aboriginal
Ancient
Animals
Birds
Figurative
Primitive

Showings Page
120

ETHNO PAINTINGS EF

Manfred Klein *Germany*

Ethno Paintings EF designed by Manfred Klein depicts primitive cave illustrations. These aboriginal illustrations documenting early human civilization, represent inspirational influences at the dawn of the prehistoric era. Cross-cultural cave drawings have been taken from historic resources worldwide to form a diverse compilation of iconic ethnography. The 65 heterogeneous elements include an eclectic mix of animals, ethnic figures, ritual masks and symbolic pictograms.



PURCHASE ONLINE AT: <http://www.ef-fonts.de>
<http://www.myfonts.com>

Graphic Design ▷
Tamye Riggs

Purpose
Typeface
Promotional
Poster

Graphic Design ◁
Tamye Riggs

Purpose
Typeface
Promotional
Postcard





Font Name
Flying Objects

Elements
84

Style
Birds

Showings Page
121



FLYING OBJECTS



Graphic Design Δ
Kathleen Ziegler
Deborah Davis

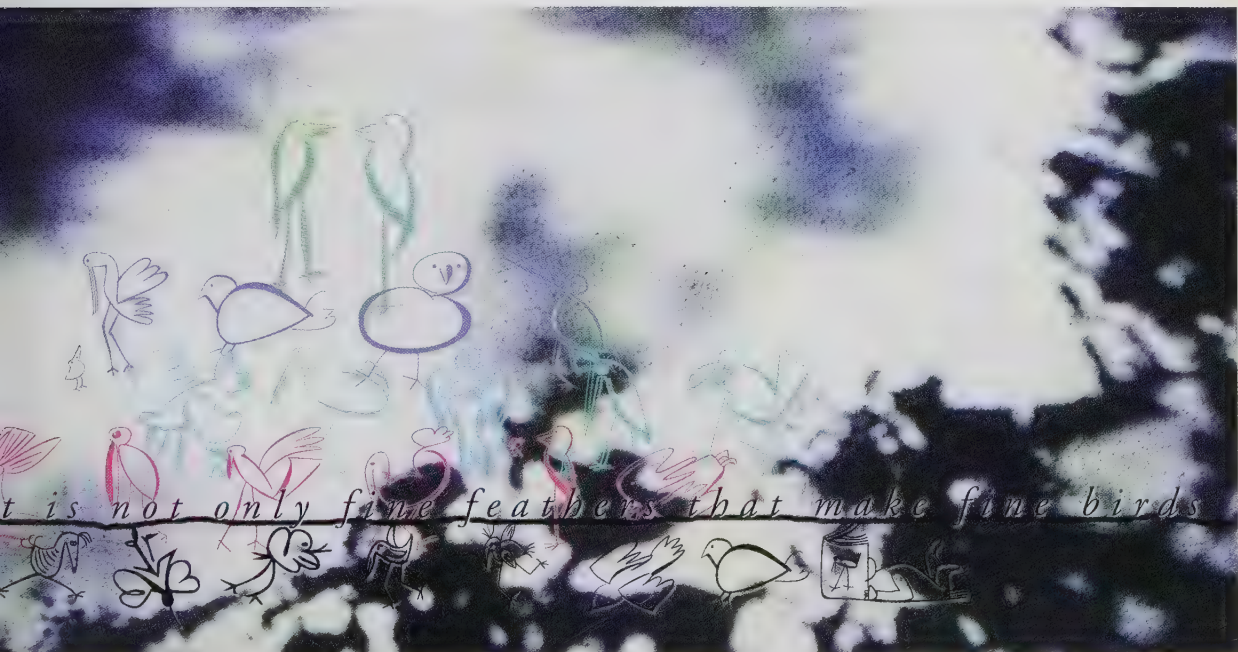
Purpose
Typeface
Promotional
Postcard

Graphic Design $\triangleright$
Kathleen Ziegler
Deborah Davis

Purpose
Experimental

Manfred Klein *Germany*

Many people often dream of simply taking to the air and flying. Few know that birds are descendants of flying dinosaurs. Is this a sufficient reason for developing a bird theme font? Manfred Klein designed Flying Objects with this in mind. There are 84 carefully hand-drawn characters and associates in this playful typeface set including birds in flight, walking, singing, bathing and kissing. This lighthearted font is for the ornithologist at heart.





Font Name
Flying OpArt

Elements
80

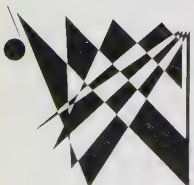
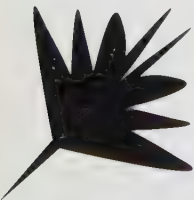
Style
**Artistic
Geometric**

Showings Page
122

FLYING OPART

Manfred Klein *Germany*

Flying OpArt, designed by Manfred Klein, is a cleverly illustrated font whose origin dates back to the OpArt of the 60s. Klein drew inspiration from one of the masters of warped squares, V. Vasarely, a Hungarian painter from France. With this font, his work becomes OpArt kites. Like delicate optical illusions floating in space, there are 80 different artistic geometric abstractions from which to choose. Klein jokes, "Now, a few dozen flying OpArts wait beneath the keys of your computer, ready to enrich your texts with their forms."



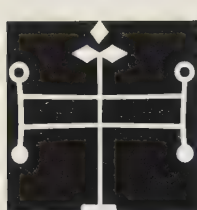


Graphic Design ◁
Tamye Riggs

Purpose
Typeface
Promotional
Postcard

Graphic Design △
Angus R. Shamal

Purpose
Typeface
Promotional
Poster



Font Name
**Frank Lloyd Wright
Terracotta
Extras**

Font Families
**FLLW
Terracotta
Extras
FLLW
Terracotta
Regular
FLLW
Terracotta
Alternates**

Elements
102

Style
**Abstract
Geometric
Organic**

Showings Page
123



FRANK LLOYD WRIGHT TERRACOTTA EXTRAS

Christina Torre, Frank Lloyd Wright *United States*

Frank Lloyd Wright Terracotta Extras accompanies the Frank Lloyd Wright Terracotta Regular and Alternates font sets. There are 102 elements in this Extras font set, the third in the P22 Type Foundry's Wright series. All are derived from letterforms and decorative embellishments found in Wright's early work (1893–1910), and in his book, *The House Beautiful* (1896–97). Wright based the delicate graphic designs on stylized natural plant forms. Terracotta users can now adorn their designs with these inspiring motifs.

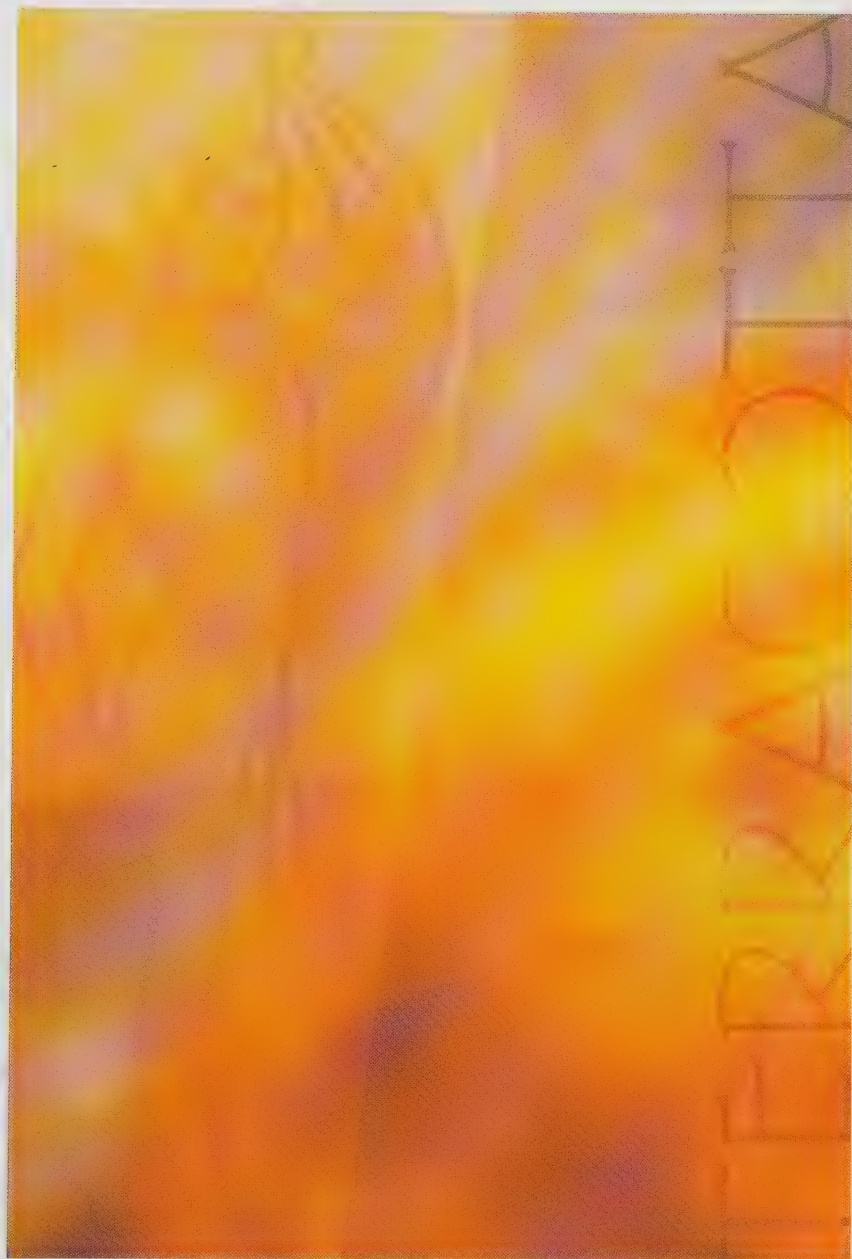


Graphic Design ▷
Cristina Torre

Purpose
Experimental

Graphic Design ▽
Cristina Torre

Purpose
Experimental





Font Name
Fontology-E

Elements
245

Style
Artistic

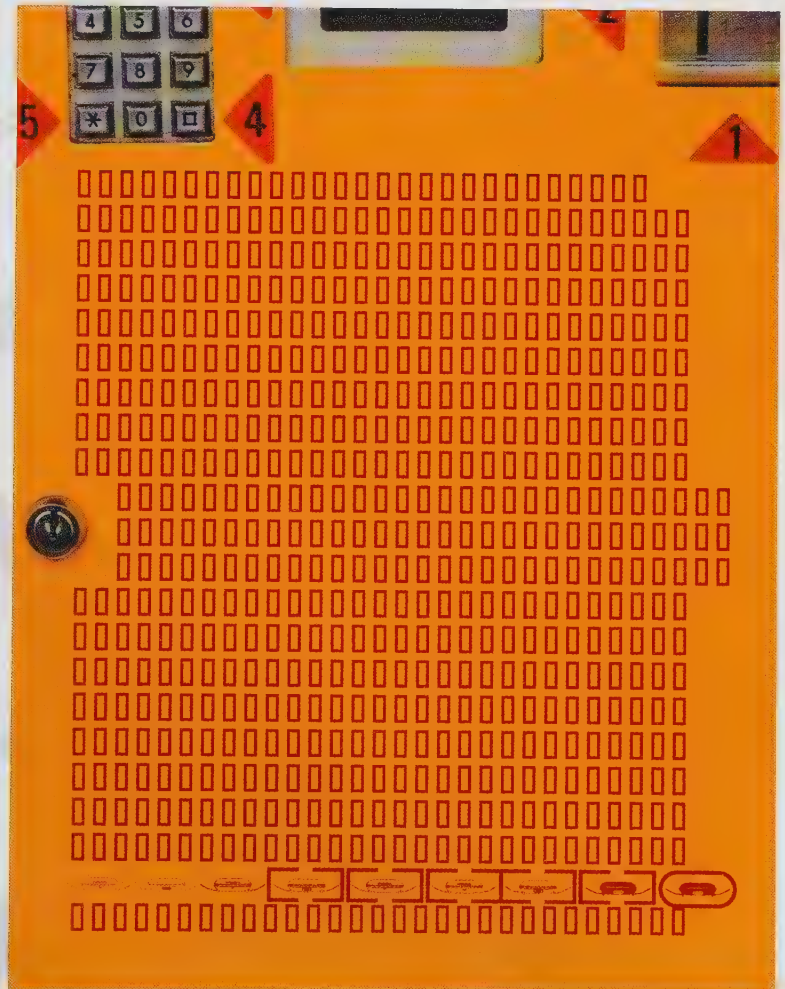
Showings Page
124

FONTLOGY-E



Fabrizio Schiavi Italy

Fontology-E is an experimental font designed by Italian designer Fabrizio Schiavi. It was created for the cover of the Fontology catalogue. Schiavi's need was to build an optical false modulation effect with versions of the logotype and typical rectangles of an empty font chart. The basic idea was to create a page that contained many rectangles in order to demonstrate the modulation. At the same time, it was important to understand that Schiavi inserted 8 versions of the same logotype each time the corresponding letter is digitized in e, a, d, f, g, h, c and b. The inside of the catalogue has the same layout and text, which is revealed by fanning the pages. Schiavi confesses that Fontology-E is a highly experimental typefont.



Graphic Design ◀
Fabrizio Schiavi

Purpose
Postcard

Graphic Design ▶
Fabrizio Schiavi

Purpose
Postcard



Font Name
Gois

Elements
52

Style
**Artistic
Hand Drawn
Science Fiction**

Showings Page
125

GOIS

Manfred Klein *Germany*

Gois is a hand-made whimsical font designed by Manfred Klein. All the characters were drawn directly onto a Wacom pad, using Macromedia's Fontographer on the Macintosh. This technique involved the use of a pressure-sensitive stylus for variable line weights. Once the initial illustrations were finished, each required substantial polishing to complete. The 52 element set includes capriciously drawn people, animals, heads, hands, legs and peculiar creatures.



Graphic Design ◁
Deborah Davis

Graphic Design ▽
Deborah Davis

Purpose
Typeface
Promotion

Purpose
Experimental





Font Name
Hieroglyphs

Font Families
Hieroglyphic
Cartouche
Hieroglyphic
Decorative
Hieroglyphic
Phonetic

Elements
280

Style
Ancient
Hieroglyphic

Showings Page
126

HIEROGLYPHS

Denis Kegler, Carima El-Beairy, Richard Kegler *United States*

Hieroglyphs was a pictorial alphabet used in ancient Egypt from 3100 BC to approximately 300 AD. This font set features 280 different pictographs, plus an extensive translation chart. The Hieroglyphic font, from the P22 Type Foundry, adapts one of the world's oldest forms of art and communication to today's technology. The families include Hieroglyphs Phonetic, Hieroglyphs Decorative and Hieroglyphs Cartouche pictographic scripts.



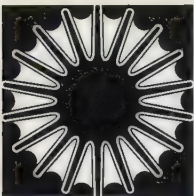
Graphic Design ▷
James Grieshaber

Purpose
Experimental

Graphic Design ▽
James Grieshaber

Purpose
Experimental



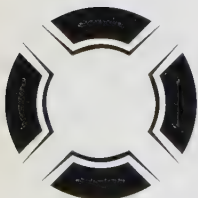
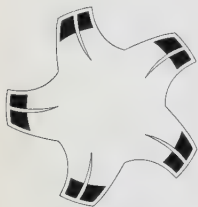
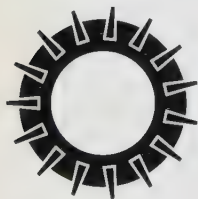


Font Name
HubaHuba

Elements
101

Style
Circular
Hubcaps
Mechanical
Spirals

Showings Page
129



HUBAHUBA



Hans G. Meier *Norway*

Norwegian graphic designer Hans G. Meier's prize-winning font was inspired by the long tradition of American automobile hubcaps. Meier found many new design ideas rolling around every corner. Circular and balanced, these graphic spirals offer 101 motif possibilities. In 1997, HubaHuba was awarded First Place, Dingbat Category, in the GarageFonts/Macromedia International Font Design Contest.

Graphic Design <1
Felicia Anggoro

Purpose
Typeface
Promotional
Postcard

Graphic Design >1
Felicia Anggoro

Purpose
Typeface
Promotional
Postcard





Font Name
Hugi Pictural

Font Families
Hugi Pictural
Hugi Literal

Elements
89

Style
Abstract
Anatomical
Artistic
Cosmic
Faces
Hand Drawn
Organic
Pictorial
Primitive
Stars

Showings Page
130



HUGI PICTURAL

Hugi Hugel *Germany*

German artist Hugi Hugel designs pictures. A recent project entailed creating a kitchenware collection. While never intending to produce typefaces, studio partner Thomas Schnäbele asked him to paint typefaces, studio partner Thomas Schnäbele asked him to paint icons from his work. Then, Schnäbele used the art to digitize the font. Hugel claims that the pictures on display are the source of his inspiration. The icons in Hugi Pictural are "the kids of my larger designed pictures," says Hugel. In 1997, Hugi Pictural was awarded Second Place, Dingbat Category, in the GarageFonts/Macromedia International Font Design Contest.



Graphic Design ▷
Natalie Lee

Purpose
Typeface
Promotional
Postcard

Graphic Design ▽
Hugi Hugel

Purpose
Typeface
Promotional
Postcard





Font Name
**Il Futurismo
Extras**

Font Families
**Il Futurismo
Extras**
**Il Futurismo
Regular**
**Il Futurismo
Velocità**

Elements
52

Style
Abstract
Geometric
Political
Retro

Showings Page
131



IL FUTURISMO EXTRAS



Graphic Design ◀
Cristina Torre

Purpose
Experimental

Graphic Design ▶
Richard Kegler

Purpose
Experimental

Alan Kegler *United States*, **Fortunado Depero** *Italy*

Italian Futurism (1908–43) was one of the 20th century's first and most influential avant-garde art movements. Futurist typography sought to disrupt traditional notions of harmony, space and composition on the printed page. Alan Kegler has interpreted the designs of Fortunado Depero in Il Futurismo Extras, an eclectic fusion of geometric, political, retro and abstractions, featuring 52 singular icons. The bold and jarring shapes of this set faithfully recall a tumultuous era in both Italian history and Italian graphic design. Il Futurismo Extras accompanies the Il Futurismo Regular and the Il Futurismo Velocità letterform font.





KELLS EXTRAS

Font Name
Kells Extras

Font Families
Kells Extras
Kells Round
Kells Square

Elements
72

Style
Ancient
Geometric
Mythological

Showings Page
132

Richard Kegler, Michael Want, David Setlik *United States*

The Book of Kells is a 9th century gospel created in the British Isles and is considered the finest existing example of early Celtic art. The original is housed in the Trinity College Library, Dublin. Kells was designed by the P22 Type Foundry to depict the extraordinary embellishments contained in the artwork. This computer set combines historical accuracy with functional readability and features an elaborate array of 72 decorative elements and linking ornamental borders.



Graphic Design ▷
Cristina Torre

Purpose
Experimental

Graphic Design ▽
Richard Kegler

Purpose
Experimental





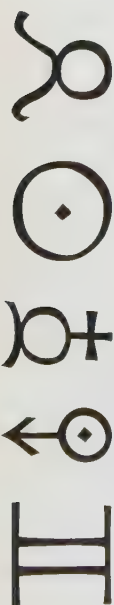
Font Name
**Koch Book
of Signs**

Font Families
**Koch Signs One
Koch Signs Two
Koch Signs Three
Koch Signs Four
Koch Signs Five**

Elements
360

Style
**Abstract
Ancient
Astrological
Hand Drawn
Insignias
Mythological**

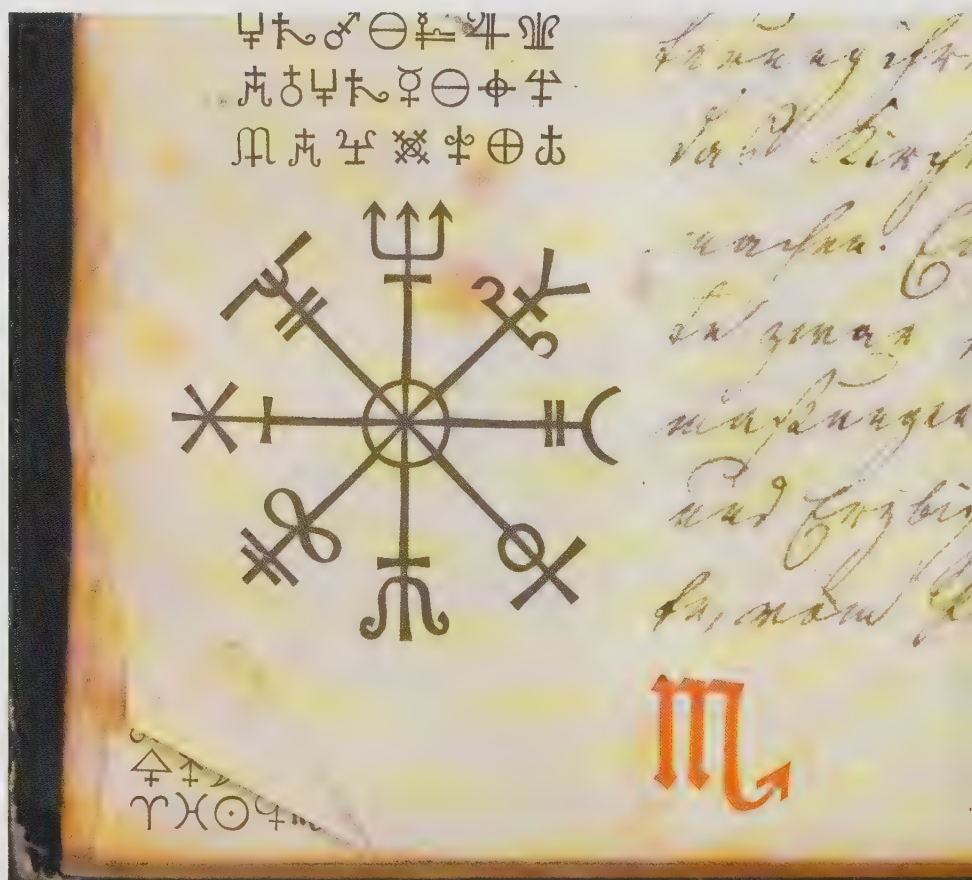
Showings Page
133



KOCH BOOK OF SIGNS

Denis Kegler *United States*, **Rudolf Koch** *Germany*

Koch Book of Signs from the P22 Type Foundry was designed by Rudolf Koch and digitized by Denis Kegler. It is a reproduction of 360 of the signs contained in German typographer Rudolf Koch's work, *The Book of Signs*. The symbols include ancient astrological, Christian, Medieval and Runic iconography. The set also includes a PDF version of the original Book of Signs on CD, plus a new edition of Koch's famous original Neuland font. The new renamed P22 Koch Nueland features alternate characters designed originally in metal, but lost to subsequent digital versions.





YH(=)X/X+4^J&9L&△△

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Graphic Design ▷
Richard Kegler

Purpose
Experimental

Graphic Design ◁
James Grieshaber

Purpose
Experimental



Font Name
Larvae

Elements
62

Style
**Abstract
Planktonic
Sea Life**

Showings Page
138

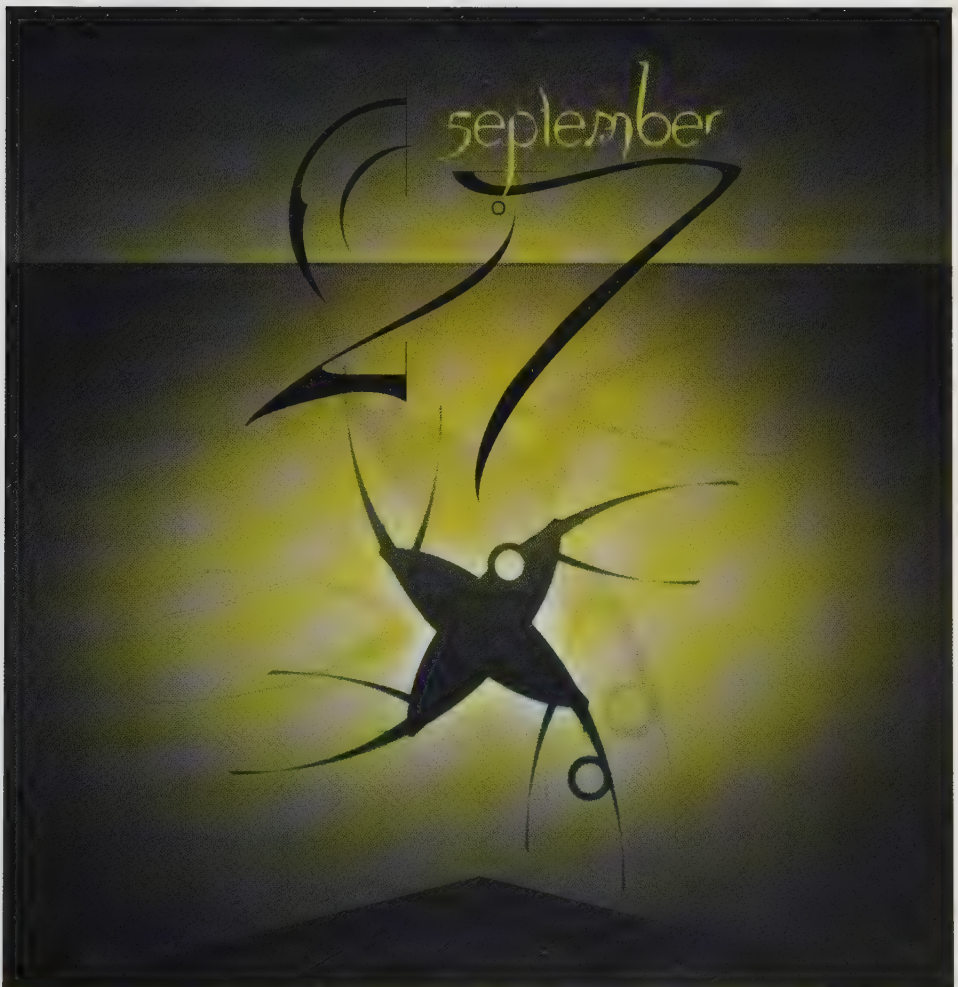


LARVAE



Don Barnett *United States*

Larvae, designed by Don Barnett, was inspired by microscopic life forms and sea creatures. As an illustrator, Barnett finds it naturally intuitive creating symbolic fonts that balance symmetrical and asymmetrical designs with organic and geometric structures. This analogous font contains 62 fluid images that include wonderful flagellate organisms that represent planktonic sea life. Plankton-b is Barnett's companion letterform font.



Graphic Design ◀
Don Barnett

Purpose
**Digital Calendar/
Screen Saver**

Graphic Design ▶
Don Barnett

Purpose
**Digital Calendar/
Screen Saver**



Font Name
Lithium

Elements
54

Style
Artistic

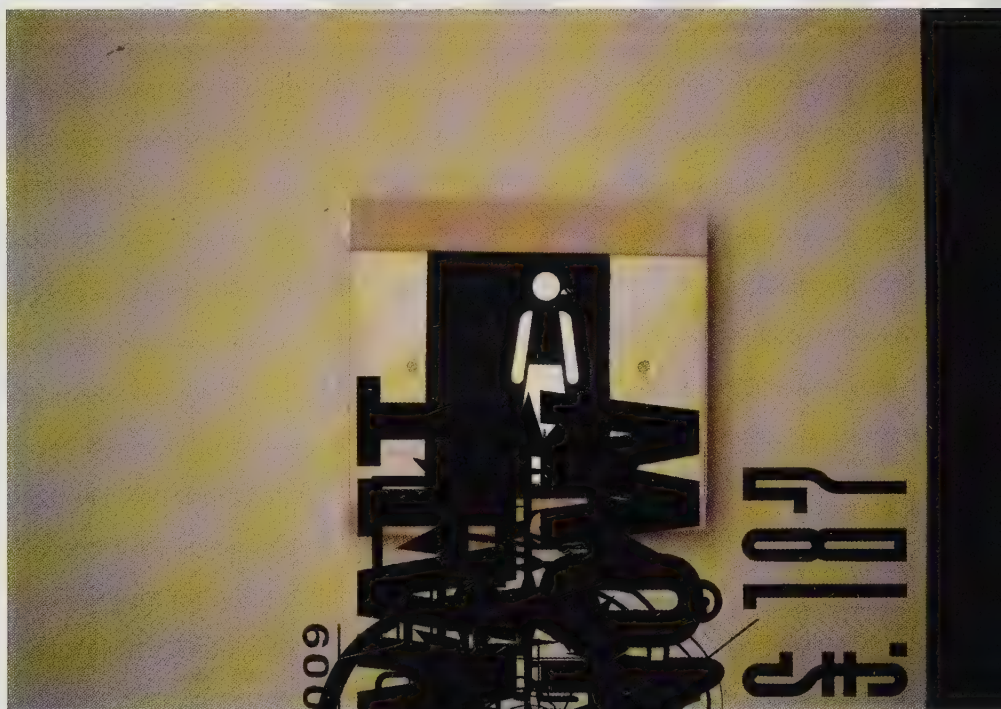
Showings Page
139

LITHIUM

Fabrizio Schiavi *Italy*

Lithium, Italian designer Fabrizio Schiavi's first symbol font, was inspired by the famous Nirvana song. This experimental font is a typographic metaphor of mass media saturation depicting iconography as found on beer cans, detergent boxes and UPC codes. Segments of instructional text from the product packaging are included. Uppercase symbols are easily identified, while lowercase ones always overlap. The result is a hallucinogenic hybrid typefont.





Graphic Design ◁
Fabrizio Schiavi

Purpose
Postcard

Graphic Design ▷
Fabrizio Schiavi

Purpose
Postcard



Font Name
Media Icons

Elements
156

Style
**Circular
Directional
Geometric
Media
Mechanical
Techno**

Showings Page
140



MEDIA ICONS



Graphic Design <
Chris Weiner

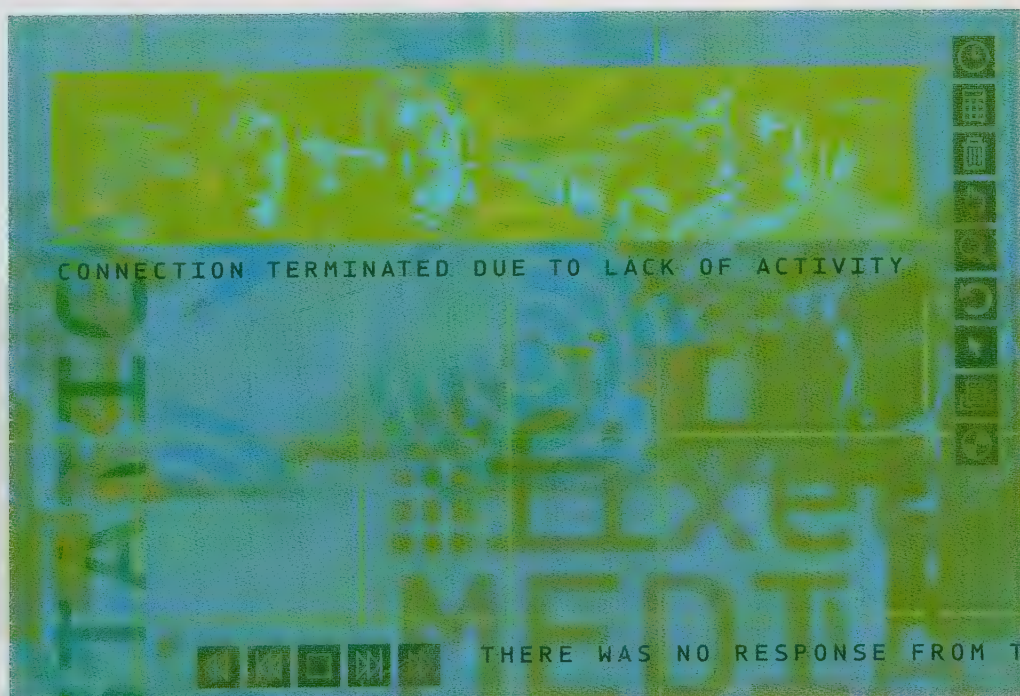
Purpose
Typeface
Promotional
Poster

Graphic Design >
Tamy Riggs

Purpose
Typeface
Promotional
Postcard

Chris Weiner *Germany*

While working on design projects for clients, German artist Chris Weiner wanted a contemporary font with very graphic navigational systems. To fulfill that need, he started inventing individual symbolic images. After designing a few symbols, he created a typeface that represented a collection of computer icon media images, and Media Icons was born. There are 156 geometric gems portraying on-screen icons that include envelopes, electronic products, directional arrows, pointing and grabber hands, a speaker, a cassette tape and the popular trash can icon.





Font Name
**Michelangelo
Extras**

Font Families
**Michelangelo
Extras**

**Michelangelo
Regular**

Rodin Extras

Rodin Regular

Elements
26

Style
**Artistic
Hand Drawn**

Showings Page
141

MICHELANGELO EXTRAS

Denis Kegler *United States*

Michelangelo Extras, rendered by Denis Kegler from the P22 Type Foundry, has 26 reproduction sculptural and illustrated images from the immortal Italian artist, painter, and sculptor Michelangelo Buonarroti (1475–1564). The artistic set encompasses sculptural heads of David and the Pieta's Madonna, rose windows, plus an array of hands, including the Creation from the Sistine Chapel. The great French sculptor Francois Auguste Rodin (1840–1917) was strongly inspired by Michelangelo. Created in association with the Philadelphia Museum of Art, this font is a tribute to the achievements of the renowned artists. Michelangelo Extras accompanies the Michelangelo Regular letterform set that includes Rodin Extras and Rodin Regular.



Graphic Design ▷
Richard Kegler

Purpose
Experimental

Graphic Design ▽
Cristina Torre

Purpose
Experimental



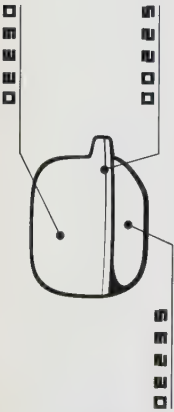


Font Name
Mode 01

Elements
158

Style
**Artistic
Figurative**

Showings Page
142



MODE 01



PURCHASE ONLINE AT: <http://www.fsd.it>
<http://www.fontfont.com>

Fabrizio Schiavi *Italy*

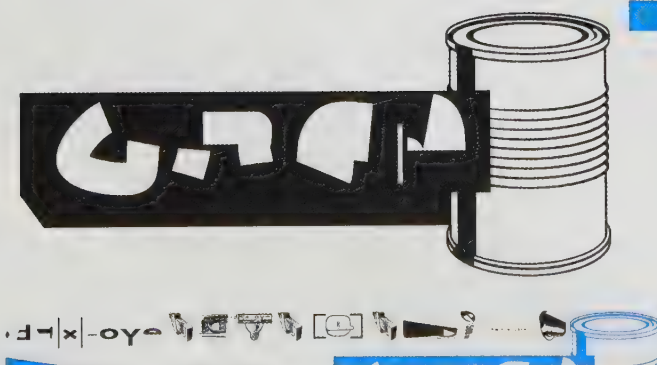
Mode 01, designed by Fabrizio Schiavi, is an experimental font where a symbol becomes a letter, and in a traditional interpretation, a letter becomes a symbol. The principle is similar to the "Kanji" alphabet in which figures designate words. For example "tree" is not represented by the letters (t, r, e, e,) but rather one symbol with a common interpretation. In Mode-01, an interpretation code is non-existent. The font is a hybrid alphabet based on the Western and Eastern writing systems. The letters that replace the Western alphabet become ideographs (logotypes). In addition, a, e, o, i and n, have been designed with ISO Latin accents. With Mode 01, Schiavi hopes to explore a hybrid form of writing using decontextualized ideograms.

Graphic Design ◀
Fabrizio Schiavi

Purpose
Postcard

Graphic Design ▶
Fabrizio Schiavi

Purpose
Postcard





Font Name
Monsoon

Elements
100

Style
Weather

Showings Page
143



MONSOON

Nirut Krusuansombat *Thailand*

Monsoon, designed by Nirut Krusuansombat, was originally produced for CNN.com to create a new identity for their weather broadcast. The font was created for screen resolution viewing. The standard set contains the most common forecast signs representing weather around the world. There are numerous stylized atmospheric graphics including rain clouds, sunshine, thunder, lightening, snow, tornado and the infamous monsoon icon.



MONSOON

You can have a better weather picture



Graphic Design <
Nirut
Krusuansombat

Purpose
Promotion Poster
and Postcard

Graphic Design Δ
Nirut
Krusuansombat

Purpose
Promotion Poster



Font Name
Muscles

Elements
47

Style
**Anatomical
Animals
Artistic
Birds
Retro**

Showings Page
144

MUSCLES

Roberto Brunetti, Pierluigi Portolano *Italy*

Futurist artists were the inspiration for Italian designers Roberto Brunetti and Pierluigi Portolano's award winning font titled Muscles. "This font is a modern stylized expression of the poetic side of life," says Brunetti. The symbols in Muscles add humor and movement to a creative project. The main element is a lovable costumed character performing muscular tasks including carrying a ladder, painting, shooting an arrow, golfing and holding nautical flags. The typeface also includes several dogs, dinosaurs and assorted animals. Brunetti and Portolano produce innovative typefaces at Escogita, the Italian graphic design agency and type foundry the team co-founded in 1995. Muscles won first prize in the Pi Fonts category at Linotype-Hell's First International Digital Type Design Contest.



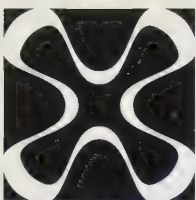
Graphic Design ▷
Felicia Anggoro

Purpose
Typeface
Promotional
Poster

Graphic Design ◁
Tamye Riggs

Purpose
Typeface
Promotional
Postcard



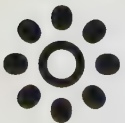


Font Name
Oak Simblz

Elements
164

Style
Abstract
Anatomical
Artistic
Botanical
Circular
Cosmic
Directional
Hands
Mechanical
Military
Nuclear
Political
Stars

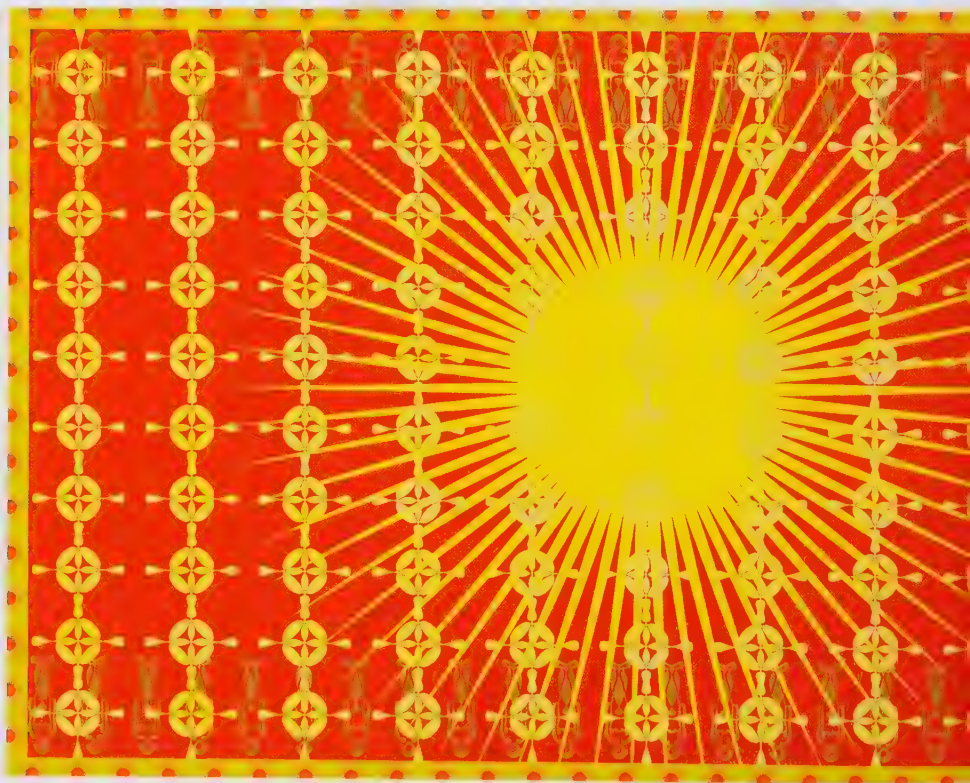
Showings Page
145



OAK SIMBLZ

Oliver A. Kimmel *Germany*

German designer Oliver A. Kimmel created the font Oak Simblz from familiar objects and icons. He carefully crafted each image by hand, then morphed the finished shapes into slightly more abstract forms. Oak Simblz features a variety of traditional symbols, including star bursts, arrows, globes and fleurons. A helicopter, clenched fist, skull and crossbones and nude human figures are among the 164 unusual elements found in this typeface.





Graphic Design ◁
Felicia Anggoro

Purpose
Typeface
Promotional
Postcard

Graphic Design △
Felicia Anggoro

Purpose
Typeface
Promotional
Postcard



PANSPERMIA

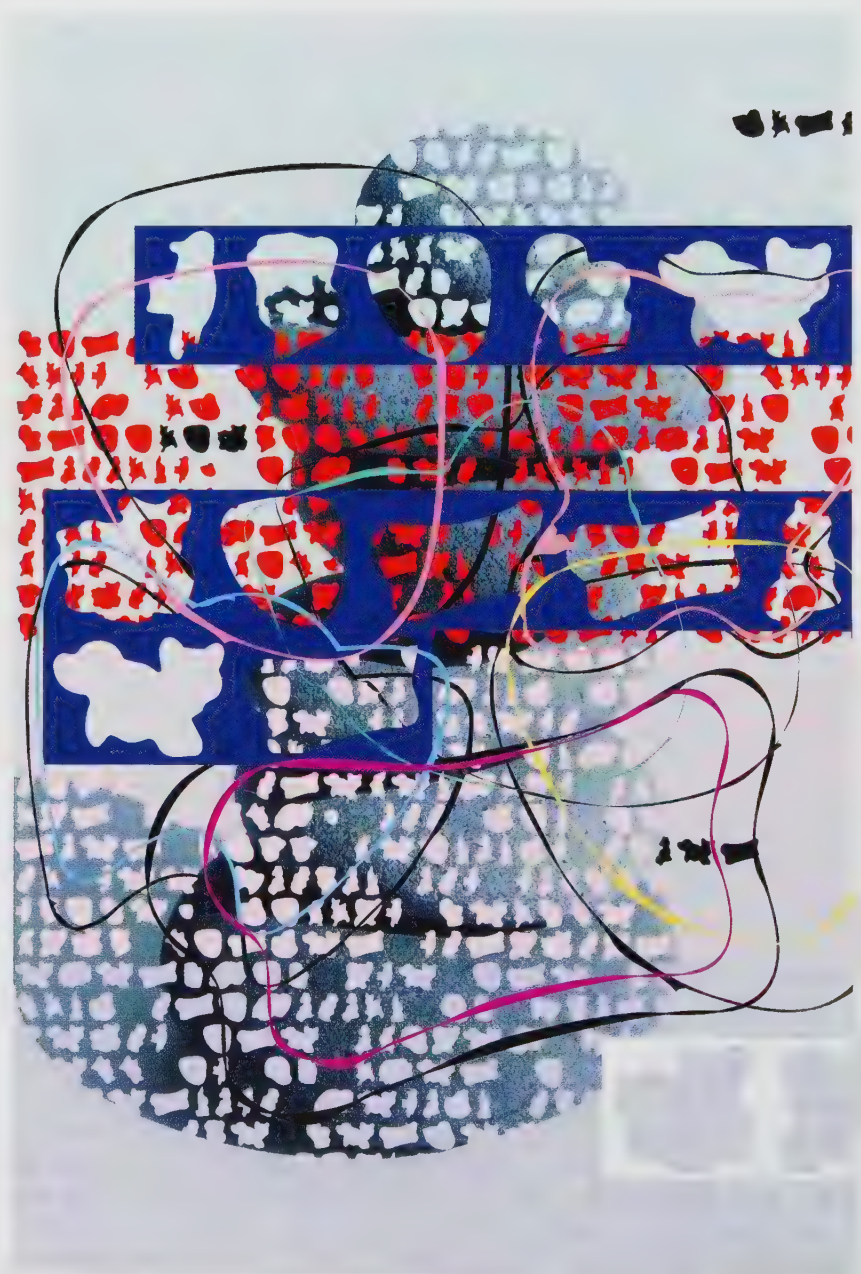
Font Name
Panspermia

Font Families
Panspermia Pos
Panspermia Neg
Panspermia Out

Elements
50

Style
Abstract
Hand Drawn
Organic

Showings Page
146



Bob Aufuldish *United States*

Panspermia, designed by Bob Aufuldish, is a series of dingbats derived from the backing sheet of a set of stickers. There are three versions. In all variations, the upper case is hand-drawn and the lower case is auto-traced. The differences are not apparent until the characters are enlarged. The Pos (positive) version represents the shapes and the Neg (negative) version denotes the shapes reversed out of a rectangle. The Out (outline) version shows the diversity between the hand-drawn and auto-traced versions, resulting in an outline. The name Panspermia comes from the idea that the earth was engendered by an extraterrestrial source from beyond the known solar system.

Graphic Design <1
Bob Aufuldish

Purpose
Promotional
Image for
Panspermia

Graphic Design ▽
Bob Aufuldish

Purpose
Beyond The
Margins of
the Page





Font Name
Petroglyphs

Font Families
Petroglyphs
African
Petroglyphs
Australian
Petroglyphs
European
Petroglyphs
North American

Elements
288

Style
Aboriginal
Abstract
Anatomical
Ancient
Animals
Artistic
Birds
Cosmic
Figurative
Hand Drawn
Primitive

Showings Page
149



PETROGLYPHS

Denis Kegler *United States*

The oldest known form of visual communication, rock art, expresses the culture and traditions of prehistoric man. The Petroglyphs picture font, designed by Denis Kegler from the P22 Type Foundry, presents ancient animal drawings, aboriginal figures and primitive hand-painted illustrations from the four continents. The font families contain 288 elements that include Petroglyphs African, Petroglyphs Australian, Petroglyphs European and Petroglyphs North American.



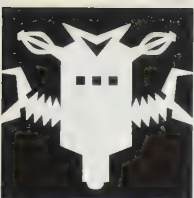
Graphic Design ▷
James Grieshaber

Purpose
Experimental

Graphic Design ▽
James Grieshaber

Purpose
Experimental





Font Name
Phantomekanix

Elements
62

Style
**Cosmic
Gears
Geometric
Mechanical
Robotic
Science Fiction
Space Age
Techno**

Showings Page
153

PHANTOMEKANIX

Marcus Burlile *United States*

American type designer Marcus Burlile's inspiration for Phantomekanix evolved from his interest in comic book monsters and fiendish science fiction robots from outer space. "Their ultimate plot is total destruction and deceit. The purpose is to integrate them into the population indiscreetly. Beware of the paranoia lurking all around us..." says Burlile. The 62 robotic creatures stand on call with clasping arms extended, ready to fill the niche for the sci-fi aficionado.

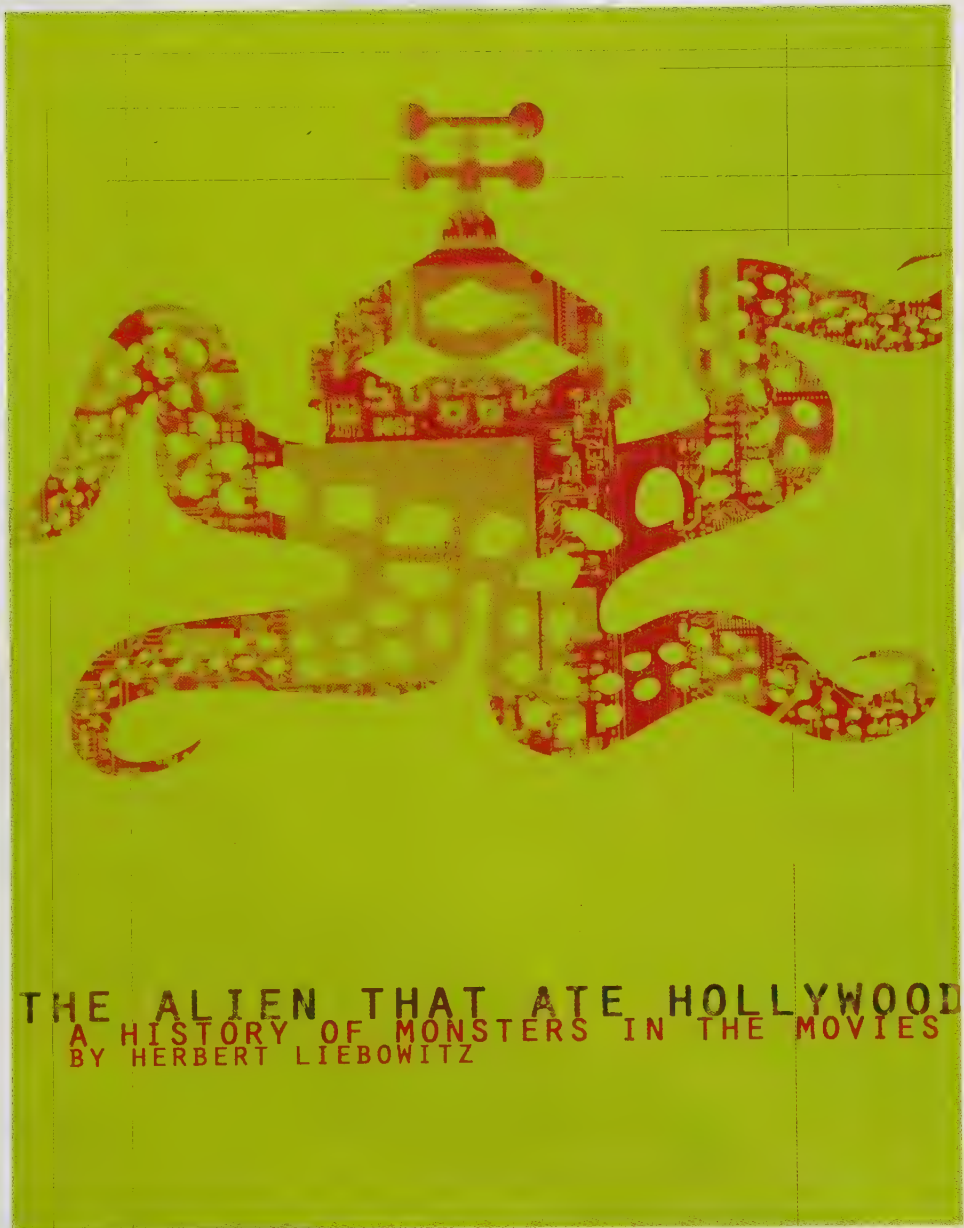


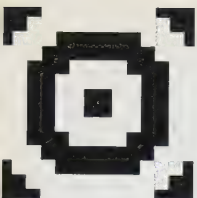
Graphic Design ▷
Tamy Riggs

Purpose
Typeface
Promotional
Poster

Graphic Design ▽
Marcus Burlile

Purpose
Typeface
Promotional
Postcard





Font Name
Pixxo

Elements
80

Style
Pixel

Showings Page
154

PIXXO



Nirut Krsuansombat *Thailand*

Nirut Krsuansombat was inspired by digital generic and computer terminology to design a pixel format font called Pixxo. This typeface was aptly named because of the bit-mapped construction and is a companion font to the artist's dot matrix font, titled Dotto. Originally used as an in-house picture font, Pixxo became an instant icon symbol for on web design based pixel screen values. The typeface was designed for view on all display resolutions.

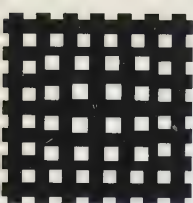


Graphic Design <
Nirut
Krsuansombat

Purpose
Promotion Poster

Graphic Design >
Nirut
Krsuansombat

Purpose
Promotion Poster
and Postcard



Font Name
Poet Concret

Elements
88

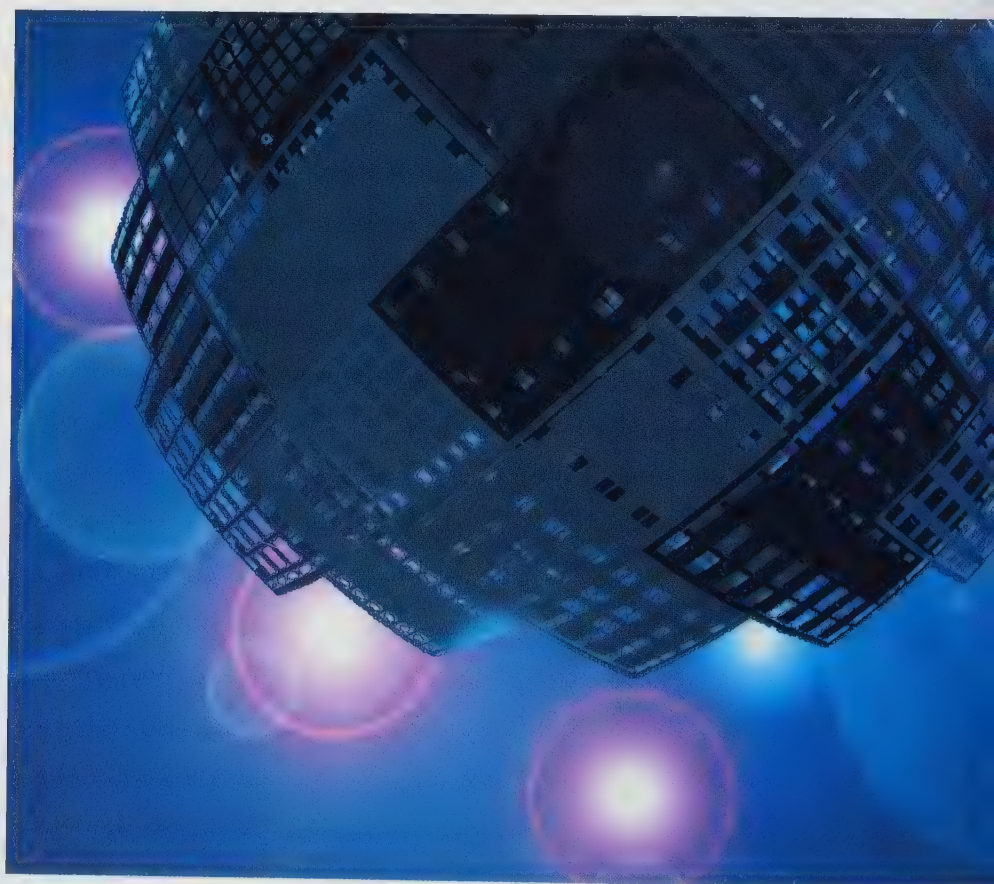
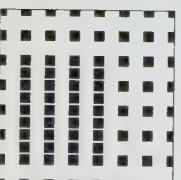
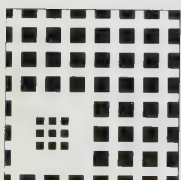
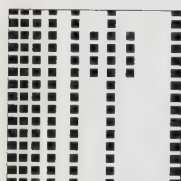
Style
Abstract
Artistic
Geometric

Showings Page
155

POET CONCRET

Manfred Klein *Germany*

Bauhaus-era painters and typographers Karl Gerstner and Max Bill were designer Manfred Klein's inspiration for the Poet Concret. The font consists of 88 typographical paintings in a square format. A linear grid was created to form a matrix framework. To enhance the font, Klein applied color to the characters in Adobe Illustrator adding depth and dimension. The font demonstrates how grids were converted into characters to create individual compositions.

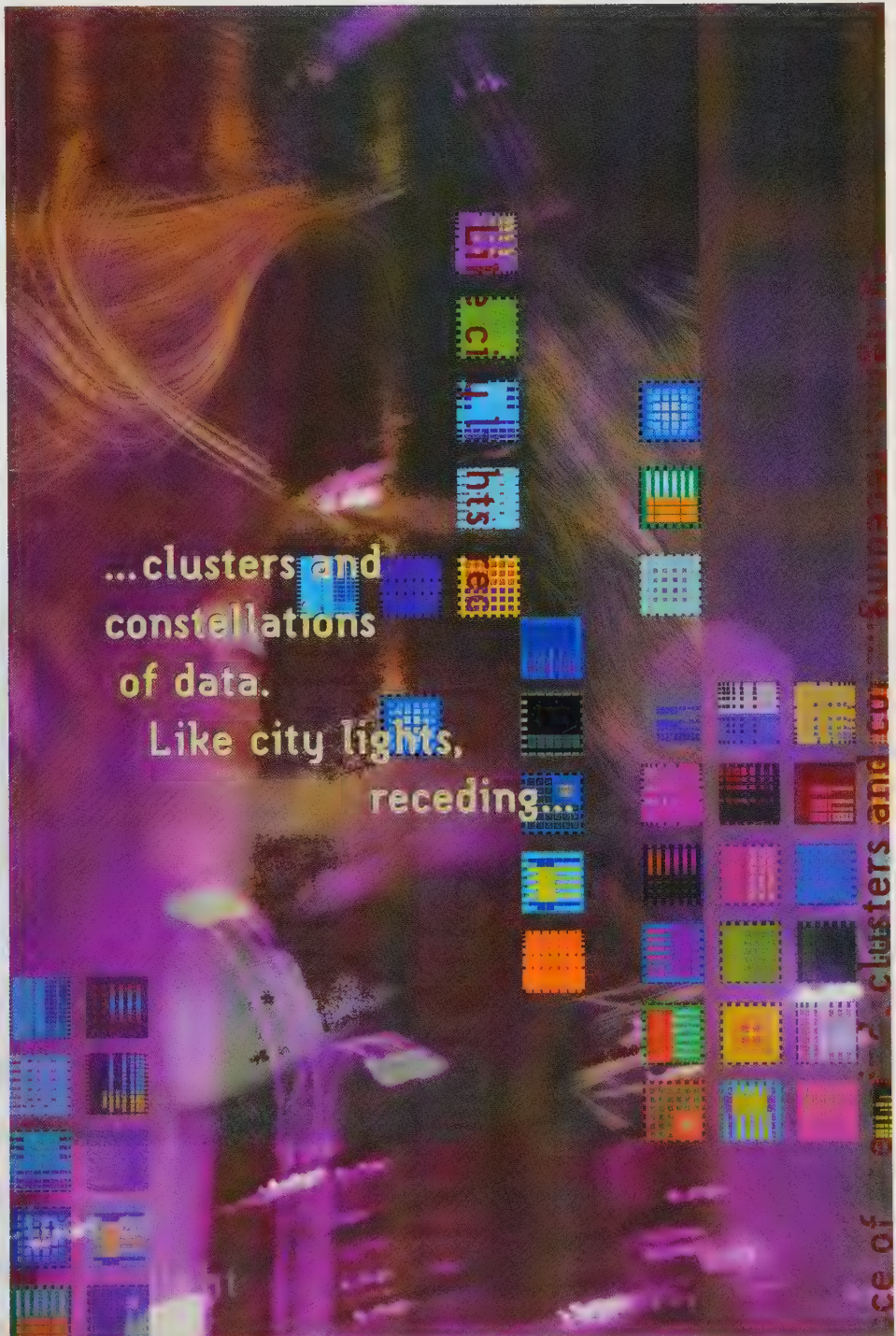


Graphic Design ▷
Manfred Klein
Deborah Davis

Purpose
Experimental

Graphic Design ▽
Manfred Klein

Purpose
Experimental



Text ©1984 by Wm. Gibson, NEUROMANCER



Font Name
Renfield's Lunch

Elements
74

Style
Insects

Showings Page
156

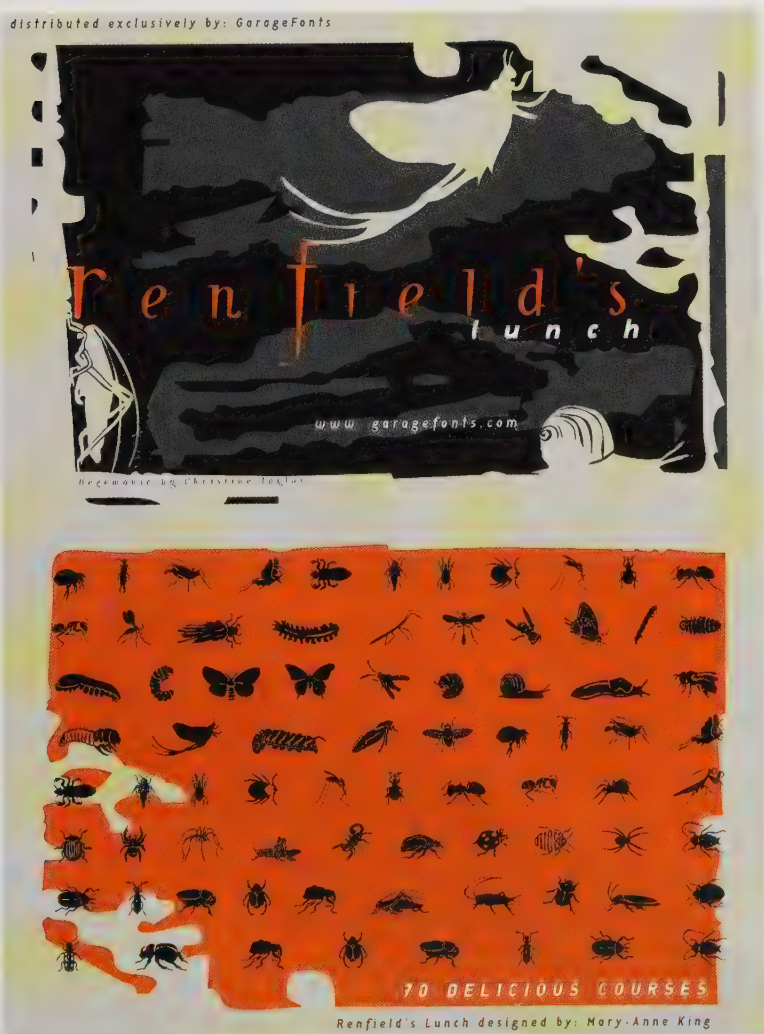


RENFIELD'S LUNCH



Mary-Anne King *United States*

American designer Mary-Anne King's belief in the intrinsic beauty of insects lead to the creation of the font titled, Renfield's Lunch. As a hook, she thought of her favorite bug-eater, Mr. Renfield—the rest is history. Renfield's Lunch contains a delectable assortment of 74 Insecta, Lepidoptera and Chilopoda anthropoids sure to awaken the Acrophobia, Insectophobia and Entomophobia in all of us. In 1997, this insect inspired font was awarded Third Place, Dingbat Category, in the GarageFonts/Macromedia International Font Design Contest.

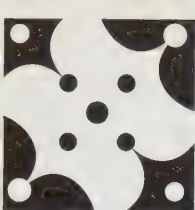


Graphic Design ◀
Felicia Anggoro

Purpose
Typeface
Promotional
Postcard

Graphic Design ▶
**Betsy Kopshina
Schulz**

Purpose
Typeface
Promotional
Poster



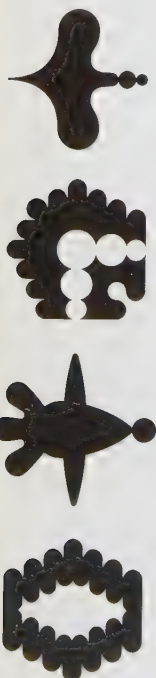
Font Name
RoarShock

Font Families
RoarShock One
RoarShock Two
RoarShock Three
RoarShock Four
RoarShock Five
RoarShock Six

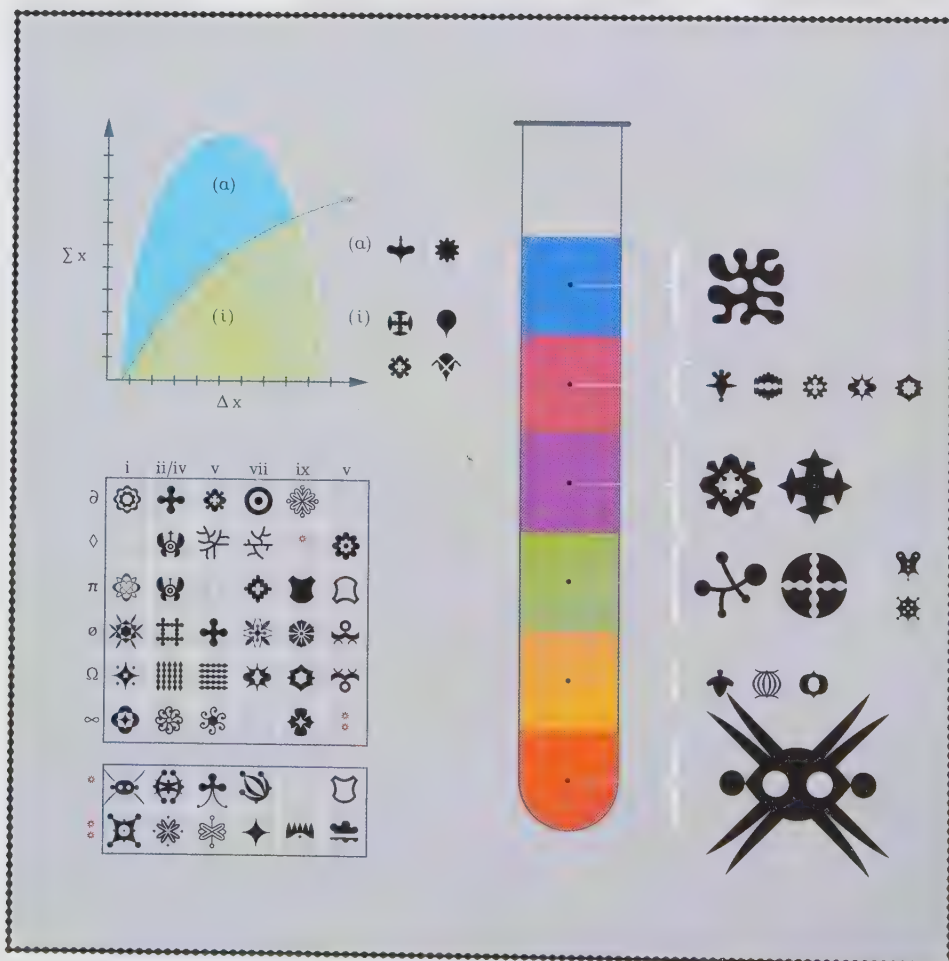
Elements
60

Style
Abstract
Geometric
Retro
Techno

Showings Page
157

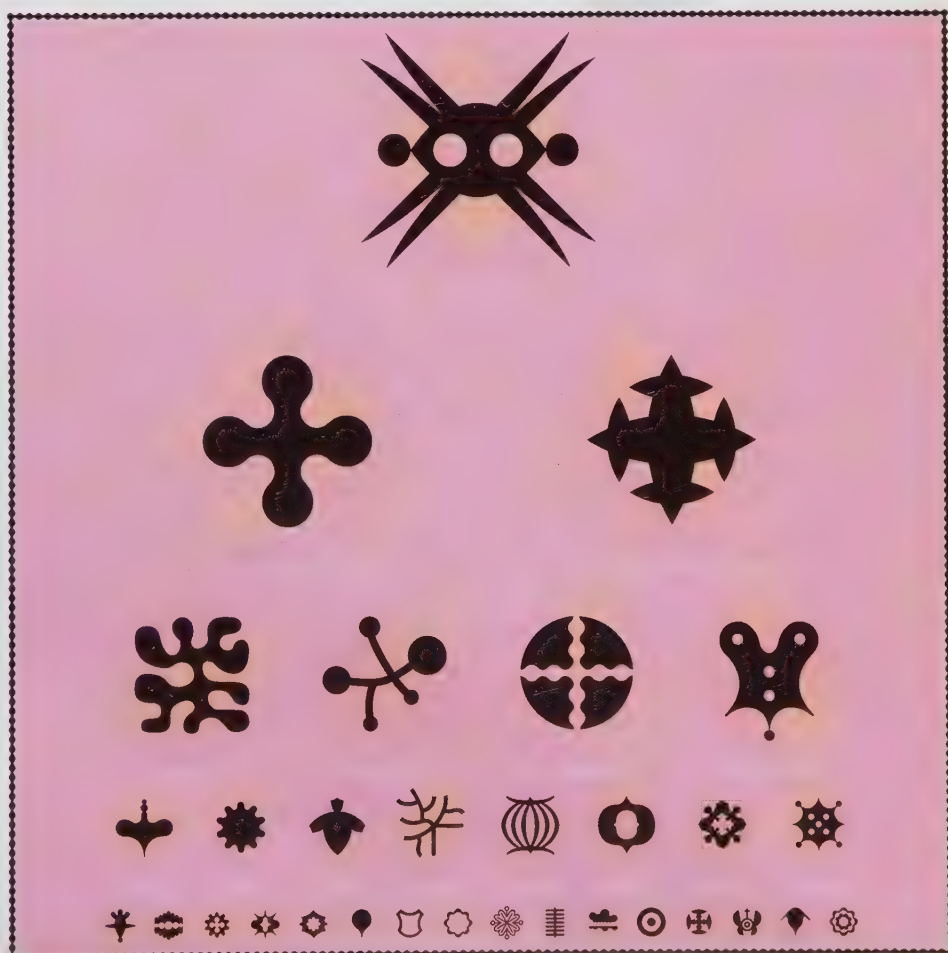


ROARSHOCK



Bob Aufuldish *United States*

RoarShock, designed by Bob Aufuldish, is a family of dingbat border pattern fonts incorporating six versions, RoarShock One through Six. Traditionally, fonts have decorative material created specifically for it; however, RoarShock is an all-inclusive contemporary font that relates to the fontBoy aesthetic. The name RoarShock suggests that the apparently abstract characters can also be interpreted.



Graphic Design >
Bob Aufuldish

Purpose
**Promotional
Image for
RoarShock**

Graphic Design <
Bob Aufuldish

Purpose
**Promotional
Image for
RoarShock**



RODIN EXTRAS

Font Name
Rodin Extras

Font Families
Rodin Extras

Rodin Regular

**Michelangelo
Extras**

**Michelangelo
Regular**

Elements
29

Style
**Artistic
Sculptural**

Showings Page
162

Denis Kegler, Richard Kegler *United States*

Rodin Extras, created by Denis and Richard Kegler from the P22 Type Foundry, includes 29 reproduction sculptural images from the noted sculptor Francois Auguste Rodin (1840–1917). The artistic set has a variety of images from his bronze sculptures including the infamous, Thinker. The great French master was strongly influenced by the immortal Italian sculptor, painter and poet Michelangelo Buonarroti (1475–1564). Created in conjunction with the Philadelphia Museum of Art, this font is a testimonial to the achievements of both renowned artists. Rodin Extras accompanies the Rodin Regular letterform font set that includes Michelangelo Extras and Michelangelo Regular.





Graphic Design ▷
James Grieshaber

Purpose
Experimental

Graphic Design ▽
Richard Kegler

Purpose
Experimental





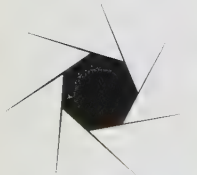
Font Name
Stars & Spirals

Elements
70

Style
**Geometric
Hand Drawn
Spirals
Stars**

Showings Page
163

STARS & SPIRALS



Graphic Design ◁
Tamye Riggs

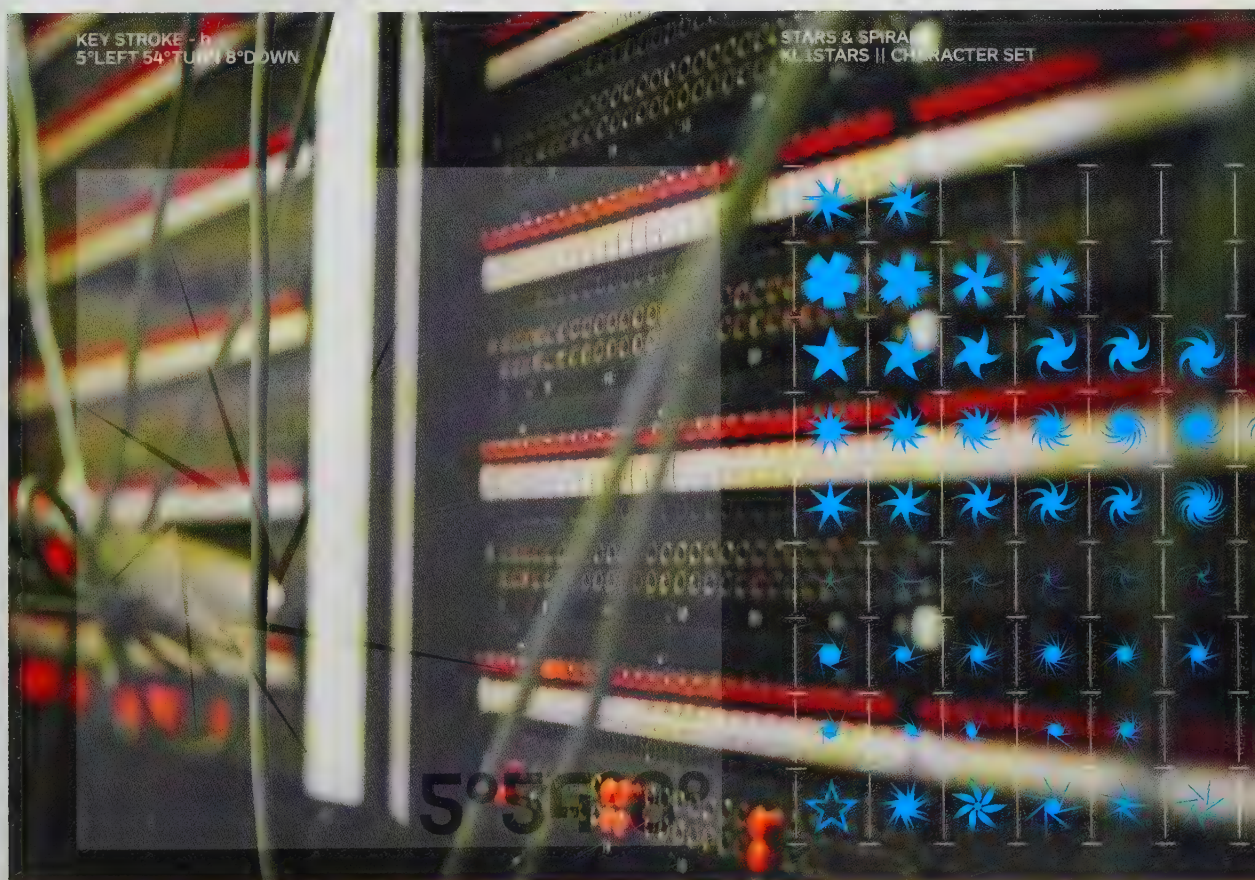
Purpose
Typeface
Promotional
Poster

Graphic Design ▽
Angus R. Shamal

Purpose
Typeface
Promotional
Postcard

Manfred Klein *Germany*

"People will always need the stars. Not only in the evening to experience how small we are when seen against the nebulae, but within the broad expanse of space," reflects Stars & Spirals' designer Manfred Klein. Klein feels we also need stars in the typographical sense in more commonplace settings, for example when a character on the keyboard is used as a footnote marker, or the star is an asterisk. Within the 70 elements in Stars & Spirals, the stars in this series have become graphic, mutating from characters to illustrations, and from asterisks to galactic spirals. Placing each one atop another in Fontographer, Klein creates supernovas and other images that can not be detected with a telescope in the night sky.





Font Name
TypeFaces

Elements
69

Style
**Artistic
Faces**

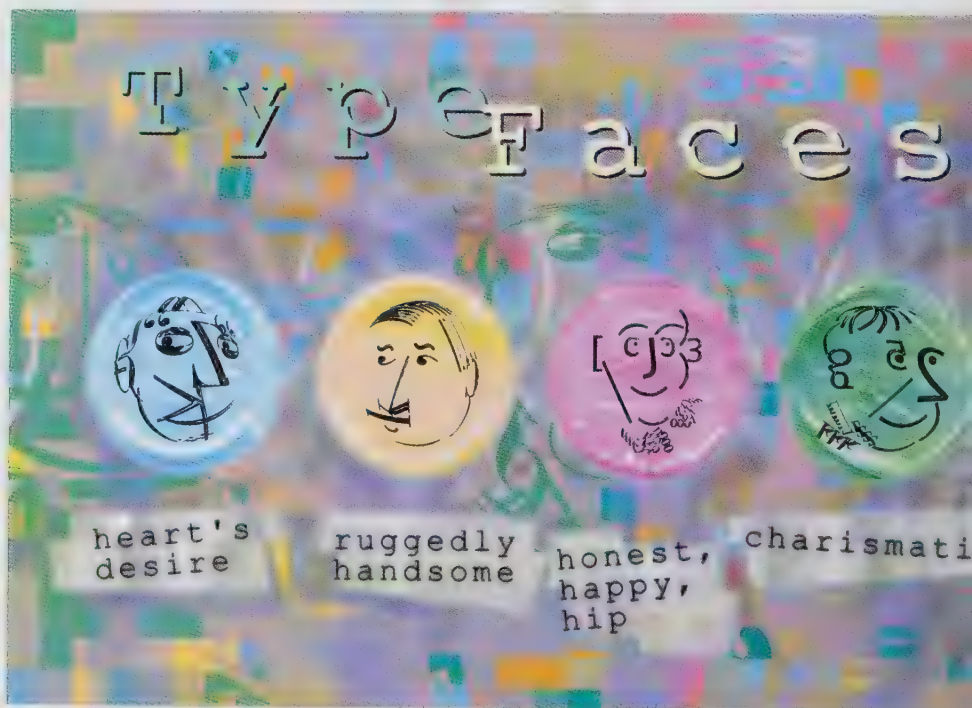
Showings Page
164



TYPEFACES

Manfred Klein *Germany*

Designer Manfred Klein clever font, Typefaces, employs the literal use of the word. Klein utilizes the keyboard to illustrate the 69 faces in the set. The ingenious application is typographical metaphor at its best. Each character is composed of only letterforms and punctuation. It is a world where commas become eyes, the letter "C" is an ear or a serif "3" creates a great handlebar mustache. Klein's typographical puns fuse characters together from letters, digits and punctuation marks to form self-expressions.



Graphic Design ▷
Kathleen Ziegler
Deborah Davis

Purpose
Typeface
Promotional
Postcard

Graphic Design ▽
Deborah Davis

Purpose
Typeface
Promotional
Postcard





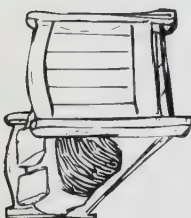
Font Name
Vincent Extras

Font Families
Vincent Extras
Vincent Regular

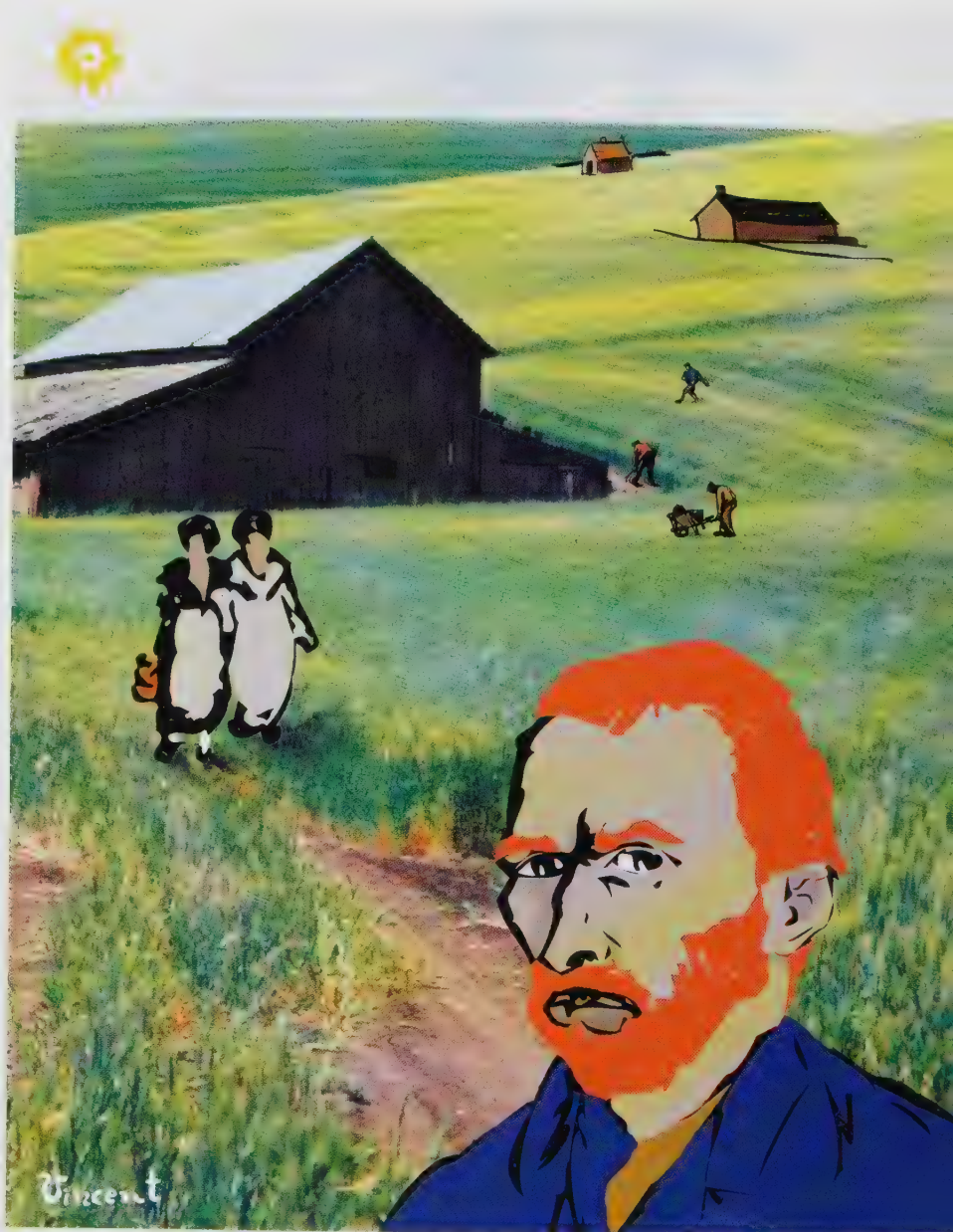
Elements
57

Style
Artistic
Cosmic

Showings Page
165



VINCENT EXTRAS



Graphic Design ◀
Angus R. Shamal

Purpose
Typeface
Promotional
Poster

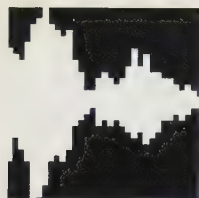
Graphic Design ▽
Tamye Riggs

Purpose
Typeface
Promotional
Postcard

Richard Kegler *United States*, **Michael Want** *United Kingdom*

This set is inspired by the impressionist painter Vincent van Gogh. Vincent Extras feature selected imagery from van Gogh's drawing and paintings. Vincent Extras accompanies the Vincent Regular letterform font that captures the essence of van Gogh's handwriting style, using the extensive correspondence with his brother Theo, as the primary reference. This lettering technique presents a bold brush-stroke appearance which bears striking similarities to the painting style of the artist. The Extras set displays iconographic images from the artist's work that include sunflowers, portraits, elements from his room and renowned signature.





Font Name
Voxel

Elements
72

Style
**Abstract
Pixel**

Showings Page
166

VOXEL

Joshua Distler *United States*

Voxel, designed by Joshua Distler from Shift, shows what happens when spoken sounds are literally translated into a written form. The Voxel font is divided into two subfolders, Font and Sounds. To create its font character set of 26 word waveforms, each was first digitized and then manipulated. Next, the waveform was captured and traced to build the 36 unique letterforms. The Sounds folder contains 36 CD-quality, 16-bit, mono-sound files in a self-playing format. Double-clicking produces the actual sounds represented by each of the waveforms in the font. They can also serve as your computer system "beep."



Graphic Design ▷
Joshua Distler

Purpose
Type Sample
Concepts

Graphic Design ◁
Joshua Distler

Purpose
Type Sample
Concepts





Font Name
Witches Brood

Elements
52

Style
**Artistic
Hand Drawn
Mythological**

Showings Page
167

WITCHES BROOD

Manfred Klein *Germany*

The font, Witches Brood, is a mirror of designer Manfred Klein's appreciation of painters Joan Miro and Niki de Saint Phalle. Klein illustrated 52 creatures that live in the imaginary dream space between sky and earth. Displayed are fantasy drawings spawned from Miro's microcosmos that inspired the artist to fill his font not with letters, but with the forms that reside between daytime and dreamtime. The font shows how to build an entire fantasy world utilizing nothing more than the keyboard. Klein muses, "A bit surrealistic, but ironic, too."



Graphic Design ◁
Manfred Klein
Kathleen Ziegler

Purpose
Typeface
Promotion

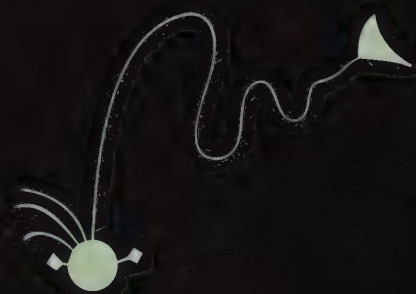
Graphic Design ▷
Angus R. Shamal

Purpose
Typeface
Promotional
Poster



An abstract graphic design featuring a collection of geometric shapes and patterns. At the top right, a large orange triangle points downwards, with a small orange circle and thin lines to its right. Below this, the word "SHOWINGS" is written in bold, black, sans-serif capital letters. To the left of the text, there are several overlapping circles: a large blue circle with a white diagonal line, a smaller circle with a black and white pattern, a pink circle with green dots, and another blue circle at the bottom. The background is white with faint, light green abstract shapes and lines.

SHOWINGS



Air Mail Postage P.16

a		A	0238	'	
b		B	AIR	1	
c		C		2	
d		D	0238	3	
e		E	AIR MAIL	4	
f		F		5	
g		G	30322	6	
h		H		7	
i		I		8	
j		J		9	
k		K	EXPRESS	0	
l		L	FIRST-CLASS	-	
m		M	HAND	=	
n		N	By air mail	~	
o		O	PRESORTED FIRST CLASS	!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T	H METER	^	
u	30322	U		&	
v		V		*	
w		W		(	
x		X		)	
y	COO	Y	PB 00168	-	
z		Z		+	

Air Mail Postage P.16

a		A	0238	'	
b		B	AIR	1	
c		C		2	
d		D	0238	3	
e		E	AIR MAIL	4	
f		F		5	
g		G	30322	6	
h		H		7	
i		I		8	
j		J		9	
k		K	EXPRESS	0	
l		L	FIRST-CLASS	-	
m		M	HAND	=	
n		N	By air mail	~	
o		O	PRESORTED FIRST CLASS	!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T	H METER	^	
u	30322	U		&	
v		V		*	
w		W		(	
x		X		)	
y	COO	Y	PB 00168	-	
z		Z		+	

Aliens Original P.18

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Aliens Original P.18

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Aliens Head & Feeters P.18

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z			

Aliens Head & Feeters P.18

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z			

Astound Dings P.20

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Astound Dings P.20

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Atomica P.22

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Atomica P.22

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Before the Alphabets One P.24

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Before the Alphabets One P.24

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Before the Alphabets Two P.24

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		—	
z		Z		+	

Before the Alphabets Two P.24

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		—	
z		Z		+	

Behind Bars P.26

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Behind Bars P.26

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Bioprosthesis P.28



Bioprosthesis P.28



Buch Zeichen P.30

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Buch Zeichen P.30

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Buzzcog[A] P.32

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Buzzcog[A] P.32

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

C.I.A. Department P.34

a		A			
b		B		1	1
c		C		2	2
d		D		3	3
e		E		4	4
f		F		5	5
g		G		6	6
h		H		7	7
i		I		8	8
j		J		9	9
k		K		0	0
l		L		-	-
m		M		=	=
n		N		~	~
o		O		!	!
p		P		@	@
q		Q		#	No.
r		R		\$	\$
s		S		%	%
t		T		^	^
u		U		&	&
v		V		*	*
w		W		(	(
x		X		)	)
y		Y		-	-
z		Z		+	+

C.I.A. Department P.34

a		A			
b		B		1	1
c		C		2	2
d		D		3	3
e		E		4	4
f		F		5	5
g		G		6	6
h		H		7	7
i		I		8	8
j		J		9	9
k		K		0	0
l		L		-	-
m		M		=	=
n		N		~	~
o		O		!	!
p		P		@	@
q		Q		#	No.
r		R		\$	\$
s		S		%	%
t		T		^	^
u		U		&	&
v		V		*	*
w		W		(	(
x		X		)	)
y		Y		-	-
z		Z		+	+

Dotto One P.36

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		* +b by gb	
w		W		(E-mail	
x		X		)	
y		Y		-	
z		Z		+	

Dotto One P.36

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		* +b by gb	
w		W		(E-mail	
x		X		)	
y		Y		-	
z		Z		+	

Dotto Too P.36

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Dotto Too P.36

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Ethno Paintings EF P.38

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z		+	

Ethno Paintings EF P.38

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z		+	

Flying Objects P.40

a		A		1	
b		B		2	
c		C		3	
d		D		4	
e		E		5	
f		F		6	
g		G		7	
h		H		8	
i		I		9	
j		J		0	
k		K		-	
l		L		=	
m		M		~	
n		N		!	
o		O		@	
p		P		#	
q		Q		\$	
r		R		%	
s		S		^	
t		T		&	
u		U		*	
v		V		(	
w		W		)	
x		X		+	
y		Y			
z		Z			

Flying Objects P.40

a		A		1	
b		B		2	
c		C		3	
d		D		4	
e		E		5	
f		F		6	
g		G		7	
h		H		8	
i		I		9	
j		J		0	
k		K		-	
l		L		=	
m		M		~	
n		N		!	
o		O		@	
p		P		#	
q		Q		\$	
r		R		%	
s		S		^	
t		T		&	
u		U		*	
v		V		(	
w		W		)	
x		X		+	
y		Y			
z		Z			

Flying OpArt P.42

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Flying OpArt P.42

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

FLLWTerracotta Extras P.44

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

FLLWTerracotta Extras P.44

a		A		1	
b		B		2	
c		C		3	
d		D		4	
e		E		5	
f		F		6	
g		G		7	
h		H		8	
i		I		9	
j		J		0	
k		K		-	
l		L		=	
m		M		~	
n		N		!	
o		O		@	
p		P		#	
q		Q		\$	
r		R		%	
s		S		^	
t		T		&	
u		U		*	
v		V		(	
w		W		)	
x		X		_	
y		Y		+	
z		Z			

Fontology-E P.46

a	□	A		`	□
b	□	B		1	□
c	□	C		2	□
d	□	D		3	□
e	□	E		4	□
f	□	F		5	□
g	□	G		6	□
h	□	H		7	□
i	□	I	□	8	□
j	□	J	□	9	□
k	□	K	□	0	□
l	□	L	□	-	□
m	□	M	□	=	□
n	□	N	□	~	□
o	□	O	□	!	□
p	□	P	□	@	□
q	□	Q	□	#	□
r	□	R	□	\$	□
s	□	S	□	%	□
t	□	T	□	^	□
u	□	U	□	&	□
v	□	V	□	*	□
w	□	W	□	(	□
x	□	X	□	)	□
y	□	Y	□	_	□
z	□	Z	□	+	□

Fontology-E P.46

a	□	A		`	□
b	□	B		1	□
c	□	C		2	□
d	□	D		3	□
e	□	E		4	□
f	□	F		5	□
g	□	G		6	□
h	□	H		7	□
i	□	I	□	8	□
j	□	J	□	9	□
k	□	K	□	0	□
l	□	L	□	-	□
m	□	M	□	=	□
n	□	N	□	~	□
o	□	O	□	!	□
p	□	P	□	@	□
q	□	Q	□	#	□
r	□	R	□	\$	□
s	□	S	□	%	□
t	□	T	□	^	□
u	□	U	□	&	□
v	□	V	□	*	□
w	□	W	□	(	□
x	□	X	□	)	□
y	□	Y	□	_	□
z	□	Z	□	+	□

Gois P.48

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Gois P.48

a		A		1	
b		B		2	
c		C		3	
d		D		4	
e		E		5	
f		F		6	
g		G		7	
h		H		8	
i		I		9	
j		J		0	
k		K		-	
l		L		=	
m		M		~	
n		N		!	
o		O		@	
p		P		#	
q		Q		\$	
r		R		%	
s		S		^	
t		T		&	
u		U		*	
v		V		(	
w		W		)	
x		X		-	
y		Y		+	
z		Z			

Hieroglyphic Cartouche **P.50**

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z			

Hieroglyphic Cartouche **P.50**

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		+	
z		Z			

Hieroglyphic Decorative P.50

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Hieroglyphic Decorative P.50

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Hieroglyphic Phonetic P.50

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Hieroglyphic Phonetic P.50

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

HubaHuba P.52

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

HubaHuba P.52

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Hugi Pictural P.54

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Hugi Pictural P.54

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Il Futurismo Extras P.56

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

Il Futurismo Extras P.56

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

Kells Extras P.58

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Kells Extras P.58

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Koch Book of Signs One P.60

a	.	A	≡	
b		B		1 □
c	—	C	≡≡	2 ☼
d	└	D	△	3 ⚊
e	+	E	×	4 ⚡
f	○	F	Υ	5 ⚡
g	⊙	G	△	6 ♀
h	⊖	H	▷	7 ♀
i	⊕	I	△	8 ⚓
j	⊕	J	▷	9 ⚡
k	△	K	⊗	0 ⚡
l	▽	L	Υ	-
m	⊗	M	×	=
n	☆	N	⋈	~
o	◇	O	⊗	! 田
p	□	P	⊗	@ □
q	⊗	Q	⋈	# 田
r	Υ	R	Υ	\$ ≡
s	♀	S	⊙	% ≡
t	☆	T	○	^ #
u	⊗	U	⊙	& ⚡
v	Υ	V	⊙	* ≡
w	人	W	⊗	(⚡
x	◇	X	⊗	) 田
y	✱	Y	⊗	-
z	✱	Z	⊗	+

Koch Book of Signs One P.60

a	.	A	≡	
b		B		1 □
c	—	C	≡≡	2 ☼
d	└	D	△	3 ⚊
e	+	E	×	4 ⚡
f	○	F	Υ	5 ⚡
g	⊙	G	△	6 ♀
h	⊖	H	▷	7 ♀
i	⊕	I	△	8 ⚓
j	⊕	J	▷	9 ⚡
k	△	K	⊗	0 ⚡
l	▽	L	Υ	-
m	⊗	M	×	=
n	☆	N	⋈	~
o	◇	O	⊗	! 田
p	□	P	⊗	@ □
q	⊗	Q	⋈	# 田
r	Υ	R	Υ	\$ ≡
s	♀	S	⊙	% ≡
t	☆	T	○	^ #
u	⊗	U	⊙	& ⚡
v	Υ	V	⊙	* ≡
w	人	W	⊗	(⚡
x	◇	X	⊗	) 田
y	✱	Y	⊗	-
z	✱	Z	⊗	+

Koch Book of Signs Two P.60

a	+	A	✱	`	
b	+	B	†	1	☰
c	×	C	‡	2	+
d	T	D	‡	3	✱
e	+	E	☒	4	⊕
f	✱	F	‡	5	⊕
g	✱	G	‡	6	✱
h	+	H	‡	7	+
i	+	I	‡	8	+
j	+	J	‡	9	†
k	+	K	✱	0	✱
l	Y	L	✱	-	
m	✱	M	✱	=	
n	✱	N	⊗	~	
o	^	O	⊗	!	†
p	+	P	⊗	@	☰
q	+	Q	✱	#	☰
r	+	R	♀	\$	☰
s	+	S	♀	%	☰
t	✱	T	✱	^	☰
u	✱	U	✱	&	☰
v	+	V	✱	*	⊕
w	✱	W	✱	(	☰
x	☰	X	✱	)	☰
y	⊕	Y	☰	-	
z	☰	Z	☰	+	

Koch Book of Signs Two P.60

a	+	A	✱	`	
b	+	B	†	1	☰
c	×	C	‡	2	+
d	T	D	‡	3	✱
e	+	E	☒	4	⊕
f	✱	F	‡	5	⊕
g	✱	G	‡	6	✱
h	+	H	‡	7	+
i	+	I	‡	8	+
j	+	J	‡	9	†
k	+	K	✱	0	✱
l	Y	L	✱	-	
m	✱	M	✱	=	
n	✱	N	⊗	~	
o	^	O	⊗	!	†
p	+	P	⊗	@	☰
q	+	Q	✱	#	☰
r	+	R	♀	\$	☰
s	+	S	♀	%	☰
t	✱	T	✱	^	☰
u	✱	U	✱	&	☰
v	+	V	✱	*	⊕
w	✱	W	✱	(	☰
x	☰	X	✱	)	☰
y	⊕	Y	☰	-	
z	☰	Z	☰	+	

Koch Book of Signs Three P.60

a	☉	A	♂		
b	☽	B	♌	1	△
c	♈	C	♍	2	▽
d	♊	D	♎	3	△
e	♋	E	♏	4	▽
f	♌	F	♐	5	○
g	♍	G	♑	6	⊖
h	♎	H	♒	7	☉
i	♏	I	♓	8	⊕
j	♐	J	♈	9	☿
k	♑	K	♉	0	≈
l	♒	L	♊	-	
m	♓	M	♋	=	
n	♈	N	♌	~	
o	≈	O	♍	!	♊
p	♎	P	♎	@	♋
q	♏	Q	♏	#	♌
r	♐	R	♐	\$	♍
s	♑	S	♑	%	♎
t	♒	T	♒	^	♏
u	♓	U	♓	&	♐
v	♈	V	♈	*	♑
w	≈	W	♉	(	♒
x	♊	X	♊	)	♓
y	♋	Y	♋	-	
z	♌	Z	♌	+	

Koch Book of Signs Three P.60

a	☉	A	♂		
b	☽	B	♌	1	△
c	♈	C	♍	2	▽
d	♊	D	♎	3	△
e	♋	E	♏	4	▽
f	♌	F	♐	5	○
g	♍	G	♑	6	⊖
h	♎	H	♒	7	☉
i	♏	I	♓	8	⊕
j	♐	J	♈	9	☿
k	♑	K	♉	0	≈
l	♒	L	♊	-	
m	♓	M	♋	=	
n	♈	N	♌	~	
o	≈	O	♍	!	♊
p	♎	P	♎	@	♋
q	♏	Q	♏	#	♌
r	♐	R	♐	\$	♍
s	♑	S	♑	%	♎
t	♒	T	♒	^	♏
u	♓	U	♓	&	♐
v	♈	V	♈	*	♑
w	≈	W	♉	(	♒
x	♊	X	♊	)	♓
y	♋	Y	♋	-	
z	♌	Z	♌	+	

Koch Book of Signs Four P.60

a	♀	A	⌘	`	
b	⊖	B	♁	1	♂
c	♀	C	♂	2	♂
d	⊕	D	♂	3	♀
e	⊕	E	△	4	♂
f	○	F	♀	5	⊗
g	✱	G	♂	6	♂
h	♂	H	♂	7	♂
i	♂	I	♂	8	♀
j	♂	J	♂	9	♀
k	♂	K	♂	0	♂
l	♂	L	♂	-	
m	♂	M	♂	=	
n	♂	N	♂	~	
o	♂	O	♂	!	♂
p	♂	P	♂	@	♂
q	♂	Q	♂	#	♂
r	♂	R	♂	\$	♂
s	♂	S	♂	%	♂
t	♂	T	♂	^	♂
u	♂	U	♂	&	♂
v	♂	V	♂	*	♂
w	♂	W	♂	(	♂
x	♂	X	♂	)	♂
y	♂	Y	♂	-	
z	♂	Z	♂	+	

Koch Book of Signs Four P.60

a	♀	A	⌘	`	
b	⊖	B	♁	1	♂
c	♀	C	♂	2	♂
d	⊕	D	♂	3	♀
e	⊕	E	△	4	♂
f	○	F	♀	5	⊗
g	✱	G	♂	6	♂
h	♂	H	♂	7	♂
i	♂	I	♂	8	♀
j	♂	J	♂	9	♀
k	♂	K	♂	0	♂
l	♂	L	♂	-	
m	♂	M	♂	=	
n	♂	N	♂	~	
o	♂	O	♂	!	♂
p	♂	P	♂	@	♂
q	♂	Q	♂	#	♂
r	♂	R	♂	\$	♂
s	♂	S	♂	%	♂
t	♂	T	♂	^	♂
u	♂	U	♂	&	♂
v	♂	V	♂	*	♂
w	♂	W	♂	(	♂
x	♂	X	♂	)	♂
y	♂	Y	♂	-	
z	♂	Z	♂	+	

Koch Book of Signs Five P.60

a	Υ	A	ℓ	˘	
b	卐	B	∩	1	↯
c	⇒	C	⋈	2	⌒
d	×	D	ℱ	3	ℓ
e	ℓ	E	ℜ	4	⋈
f	⊗	F	<	5	ℱ
g	⊕	G	×	6	⊗
h	⋈	H	ℓ	7	⋈
i	^	I	H	8	⋈
j	↯	J	†	9	⋈
k	⋈	K		0	⋈
l	ℓ	L	ℓ	-	
m	⋈	M	⊗	=	
n	h	N	ℓ	~	
o	△	O	Υ	!	↯
p	⋈	P	⋈	@	⊗
q	⊖	Q	↑	#	⊗
r	ℓ	R	ℓ	\$	⋈
s	ℓ	S	M	%	⋈
t	♀	T	⊗	^	⊗
u	†	U	ℓ	&	⊕
v	↑	V	◇	*	⊗
w	⊕	W	⊗	(	▽
x	⋈	X	⊗	)	⊕
y	∩	Y	⋈	-	
z	⋈	Z	⊗	+	

Koch Book of Signs Five P.60

a	Υ	A	ℓ	˘	
b	卐	B	∩	1	↯
c	⇒	C	⋈	2	⌒
d	×	D	ℱ	3	ℓ
e	ℓ	E	ℜ	4	⋈
f	⊗	F	<	5	ℱ
g	⊕	G	×	6	⊗
h	⋈	H	ℓ	7	⋈
i	^	I	H	8	⋈
j	↯	J	†	9	⋈
k	⋈	K		0	⋈
l	ℓ	L	ℓ	-	
m	⋈	M	⊗	=	
n	h	N	ℓ	~	
o	△	O	Υ	!	↯
p	⋈	P	⋈	@	⊗
q	⊖	Q	↑	#	⊗
r	ℓ	R	ℓ	\$	⋈
s	ℓ	S	M	%	⋈
t	♀	T	⊗	^	⊗
u	†	U	ℓ	&	⊕
v	↑	V	◇	*	⊗
w	⊕	W	⊗	(	▽
x	⋈	X	⊗	)	⊕
y	∩	Y	⋈	-	
z	⋈	Z	⊗	+	

Larvae P.62

a		A		`	
b		B		1	•
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Larvae P.62

a		A		`	
b		B		1	•
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Lithium P.64

a		A		
b		B		1
c	WRITE PROTECT	C		2
d		D		3
e		E	Trash	4
f		F		5
g	x	G	x	6
h		H		7
i		I		8
j		J		9
k		K	WAIT NOW	0
l	MON LTVM	L		-
m		M		=
n	WAIT NOW	N	WAIT NOW	~
o	WAIT NOW	O		!
p		P		@
q	Trash	Q		#
r		R		\$
s	WRITE PROTECT	S	WRITE PROTECT	%
t	ONLY & TOP	T	ONLY & TOP	^
u	WRITE PROTECT	U	WRITE PROTECT	&
v		V		*
w		W		(
x	Trash	X		)
y		Y	MON LTVM	_
z		Z		+

Lithium P.64

a		A		
b		B		1
c	WRITE PROTECT	C		2
d		D		3
e		E	Trash	4
f		F		5
g	x	G	x	6
h		H		7
i		I		8
j		J		9
k		K	WAIT NOW	0
l	MON LTVM	L	WAIT NOW	-
m		M		=
n	WAIT NOW	N	WAIT NOW	~
o	WAIT NOW	O		!
p		P		@
q	Trash	Q		#
r		R		\$
s	WRITE PROTECT	S	WRITE PROTECT	%
t	ONLY & TOP	T	ONLY & TOP	^
u	WRITE PROTECT	U	WRITE PROTECT	&
v		V		*
w		W		(
x	Trash	X		)
y		Y	MON LTVM	_
z		Z		+

Media Icons P.66

a		A		.	'
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	@
q		Q		#	#
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	*
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	+

Media Icons P.66

a		A		.	'
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	@
q		Q		#	#
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	*
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	+

Michelangelo Extras P.68

a	A		`
b	B		1
c	C		2
d	D		3
e	E		4
f	F		5
g	G		6
h	H		7
i	I		8
j	J		9
k	K		0
l	L		-
m	M		=
n	N		~
o	O		!
p	P		@
q	Q		#
r	R		\$
s	S		%
t	T		^
u	U		&
v	V		*
w	W		(
x	X		)
y	Y		-
z	Z		+

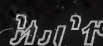
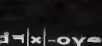
Michelangelo Extras P.68

a	A		1
b	B		2
c	C		3
d	D		4
e	E		5
f	F		6
g	G		7
h	H		8
i	I		9
j	J		0
k	K		-
l	L		=
m	M		~
n	N		!
o	O		@
p	P		#
q	Q		\$
r	R		%
s	S		^
t	T		&
u	U		*
v	V		(
w	W		)
x	X		-
y	Y		+
z	Z		

Mode 01 P.70

a		A		
b		B		1' 
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@ 
q		Q		#
r		R		\$ 
s		S		% 
t		T		^
u		U		& 
v		V		* 
w		W		(
x		X		) 
y		Y		-
z		Z		+

Mode 01 P.70

a		A		
b		B		1' 
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@ 
q		Q		#
r		R		\$ 
s		S		% 
t		T		^
u		U		& 
v		V		* 
w		W		(
x		X		) 
y		Y		-
z		Z		+

Monsoon P.72

a	☞	A	☺	`
b	⚡	B	☹	1
c	☀	C	△	2
d	☁	D	△	3
e	☁	E	☀	4
f	☁	F	☉	5
g	☀	G	☉	6
h	☀	H	☉	7
i	☁	I	☉	8
j	☁	J	☾	9
k	☁	K	☆	0
l	☁	L	☆	-
m	☁	M	☁	=
n	☁	N	☁	~
o	☀	O	☁	!
p	☀☀☀	P	☀	@
q	☀☀☀	Q	☀	#
r	☀☀	R	☀	\$
s	☀☀	S	☀	%
t	☀	T	☀	^
u	☀	U	☀	&
v	☀	V	☀	*
w	☀	W	☀	(
x	☀	X	☀	)
y	☀	Y	☀	_
z	☀	Z	☀	+

Monsoon P.72

a	☞	A	☺	`
b	⚡	B	☹	1
c	☀	C	△	2
d	☁	D	△	3
e	☁	E	☀	4
f	☁	F	☉	5
g	☀	G	☉	6
h	☀	H	☉	7
i	☁	I	☉	8
j	☁	J	☾	9
k	☁	K	☆	0
l	☁	L	☆	-
m	☁	M	☁	=
n	☁	N	☁	~
o	☀	O	☁	!
p	☀☀☀	P	☀	@
q	☀☀☀	Q	☀	#
r	☀☀	R	☀	\$
s	☀☀	S	☀	%
t	☀	T	☀	^
u	☀	U	☀	&
v	☀	V	☀	*
w	☀	W	☀	(
x	☀	X	☀	)
y	☀	Y	☀	_
z	☀	Z	☀	+

Muscles P.74

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Muscles P.74

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Oak Simblz P.76

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Oak Simblz P.76

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Panspermia Pos P.78

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Panspermia Pos P.78

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Panspermia Neg P.78

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Panspermia Neg P.78

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Panspermia Out P.78

a		A		'	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Panspermia Out P.78

a		A		'	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs African P.80

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs African P.80

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs Australian P.80

a		A		.	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs Australian P.80

a		A		.	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs European P.80

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs European P.80

a		A			
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs N. American P.80

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Petroglyphs N. American P.80

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Phantomekanix P.82

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Phantomekanix P.82

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Pixxo P.84

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Pixxo P.84

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

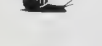
Poet Concret P.86

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Poet Concret P.86

a		A		1	
b		B		2	
c		C		3	
d		D		4	
e		E		5	
f		F		6	
g		G		7	
h		H		8	
i		I		9	
j		J		0	
k		K		-	
l		L		=	
m		M		~	
n		N		!	
o		O		@	
p		P		#	
q		Q		\$	
r		R		%	
s		S		^	
t		T		&	
u		U		*	
v		V		(	
w		W		)	
x		X		-	
y		Y		+	
z		Z			

Renfield's Lunch P.88

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

Renfield's Lunch P.88

a		A		,	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		-	
z		Z		+	

RoarShock One P.90

a		A		,
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

RoarShock One P.90

a		A		,
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

RoarShock Two P.90

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

RoarShock Two P.90

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

RoarShock Three P.90

a	}	A	☼	`
b	☹	B	☺	1
c	☾	C	☾	2
d	{	D	☼	3
e	☾	E	☼	4
f	☼	F	☼	5
g	☼	G	☼	6
h	☼	H	☼	7
i	☼	I	☼	8
j	☼	J	☼	9
k	☼	K	☼	0
l	☼	L	☼	-
m	☼	M	☼	=
n	☼	N	☼	~
o	☼	O	☼	!
p	☼	P	☼	@
q	☼	Q	☼	#
r	☼	R	☼	\$
s	☼	S	☼	%
t	☼	T	☼	^
u	☼	U	☼	&
v	☼	V	☼	*
w	☼	W	☼	(
x	☼	X	☼	)
y	☼	Y	☼	-
z	☼	Z	☼	+

RoarShock Three P.90

a	}	A	☼	`
b	☹	B	☺	1
c	☾	C	☾	2
d	{	D	☼	3
e	☾	E	☼	4
f	☼	F	☼	5
g	☼	G	☼	6
h	☼	H	☼	7
i	☼	I	☼	8
j	☼	J	☼	9
k	☼	K	☼	0
l	☼	L	☼	-
m	☼	M	☼	=
n	☼	N	☼	~
o	☼	O	☼	!
p	☼	P	☼	@
q	☼	Q	☼	#
r	☼	R	☼	\$
s	☼	S	☼	%
t	☼	T	☼	^
u	☼	U	☼	&
v	☼	V	☼	*
w	☼	W	☼	(
x	☼	X	☼	)
y	☼	Y	☼	-
z	☼	Z	☼	+

RoarShock Four P.90

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		—
z		Z		+

RoarShock Four P.90

a		A		`
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		—
z		Z		+

RoarShock Five P.90

a		A		,
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

RoarShock Five P.90

a		A		,
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		_
z		Z		+

Rodin P.92

a	A	<i>Rodin</i>	
b	B		1 
c	C		2 
d	D		3 
e	E		4
f	F		5
g	G		6
h	H		7
i	I		8
j	J		9
k	K		0
l	L		-
m	M		=
n	N		~
o	O		!
p	P		@
q	Q		#
r	R		\$
s	S		%
t	T		^
u	U		&
v	V		*
w	W		(
x	X		)
y	Y		-
z	Z		+

Rodin P.92

a	A	<i>Rodin</i>	
b	B		1 
c	C		2 
d	D		3 
e	E		4
f	F		5
g	G		6
h	H		7
i	I		8
j	J		9
k	K		0
l	L		-
m	M		=
n	N		~
o	O		!
p	P		@
q	Q		#
r	R		\$
s	S		%
t	T		^
u	U		&
v	V		*
w	W		(
x	X		)
y	Y		-
z	Z		+

Stars & Spirals P.94

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Stars & Spirals P.94

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

TypeFaces P.96

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

TypeFaces P.96

a		A		.	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Vincent Extras P.98

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Vincent Extras P.98

a		A		
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Voxel P.100

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Voxel P.100

a		A		`	
b		B		1	
c		C		2	
d		D		3	
e		E		4	
f		F		5	
g		G		6	
h		H		7	
i		I		8	
j		J		9	
k		K		0	
l		L		-	
m		M		=	
n		N		~	
o		O		!	
p		P		@	
q		Q		#	
r		R		\$	
s		S		%	
t		T		^	
u		U		&	
v		V		*	
w		W		(	
x		X		)	
y		Y		_	
z		Z		+	

Witches Brood P.102

a		A		'
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

Witches Brood P.102

a		A		'
b		B		1
c		C		2
d		D		3
e		E		4
f		F		5
g		G		6
h		H		7
i		I		8
j		J		9
k		K		0
l		L		-
m		M		=
n		N		~
o		O		!
p		P		@
q		Q		#
r		R		\$
s		S		%
t		T		^
u		U		&
v		V		*
w		W		(
x		X		)
y		Y		-
z		Z		+

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