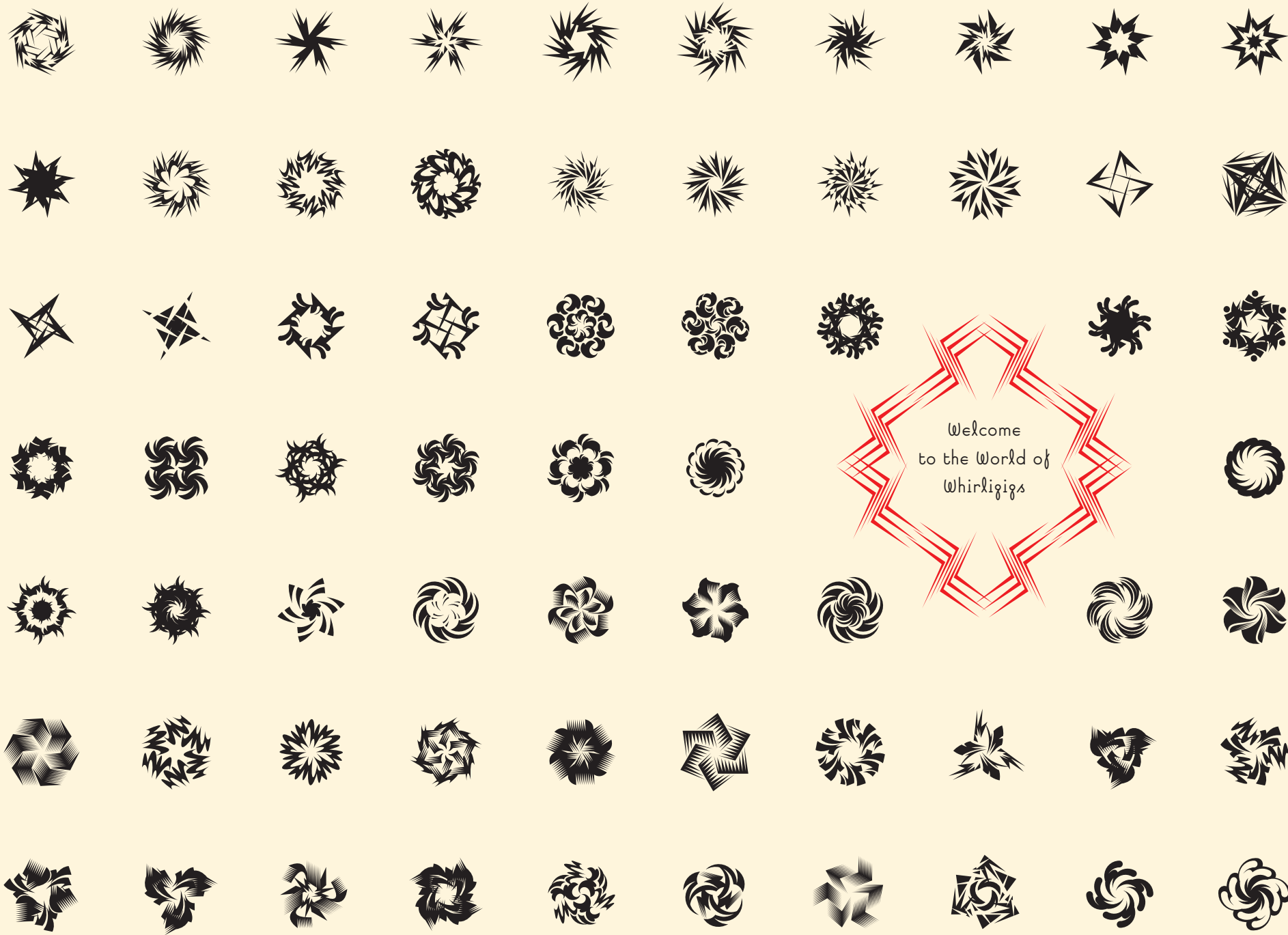
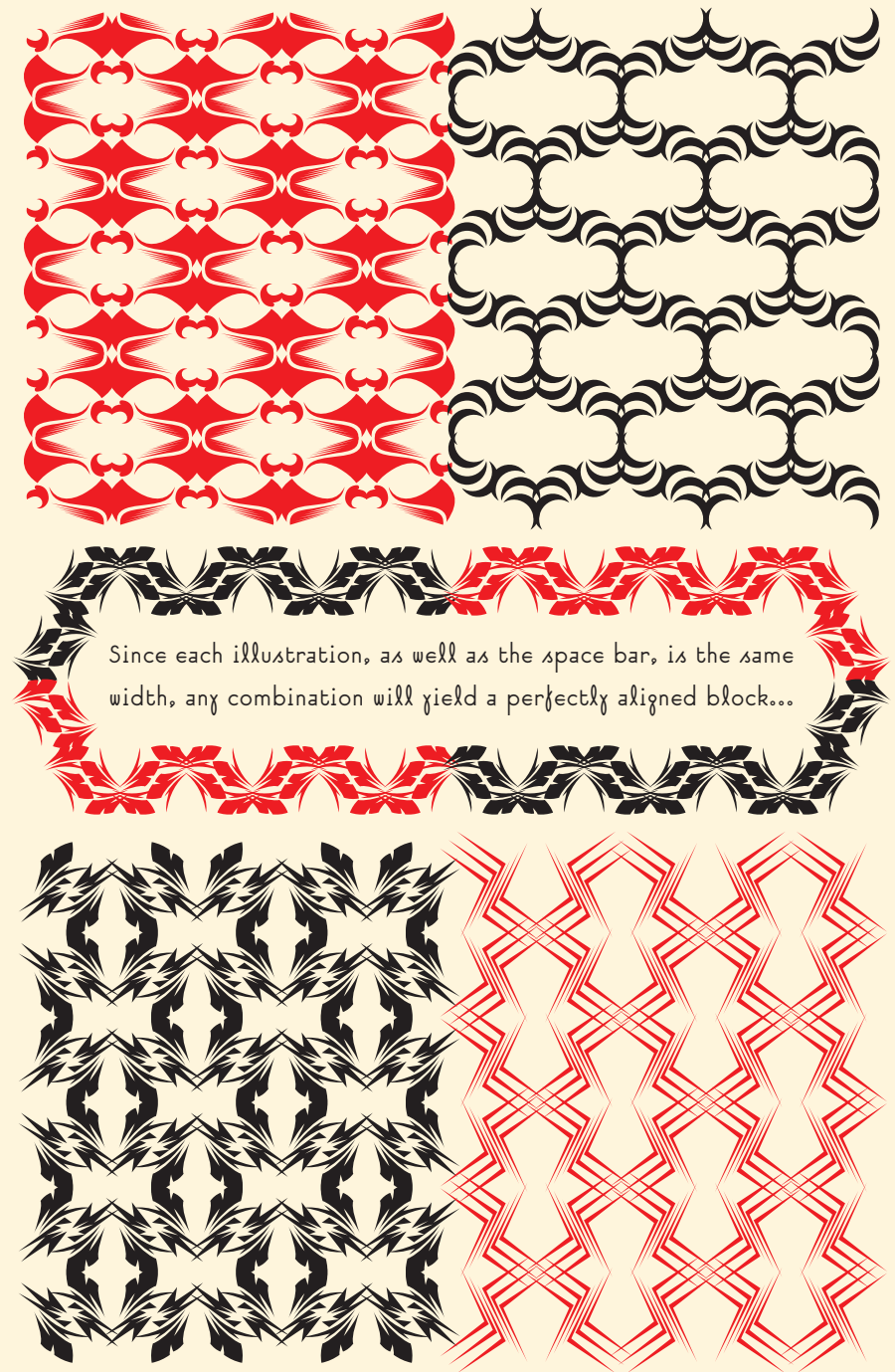
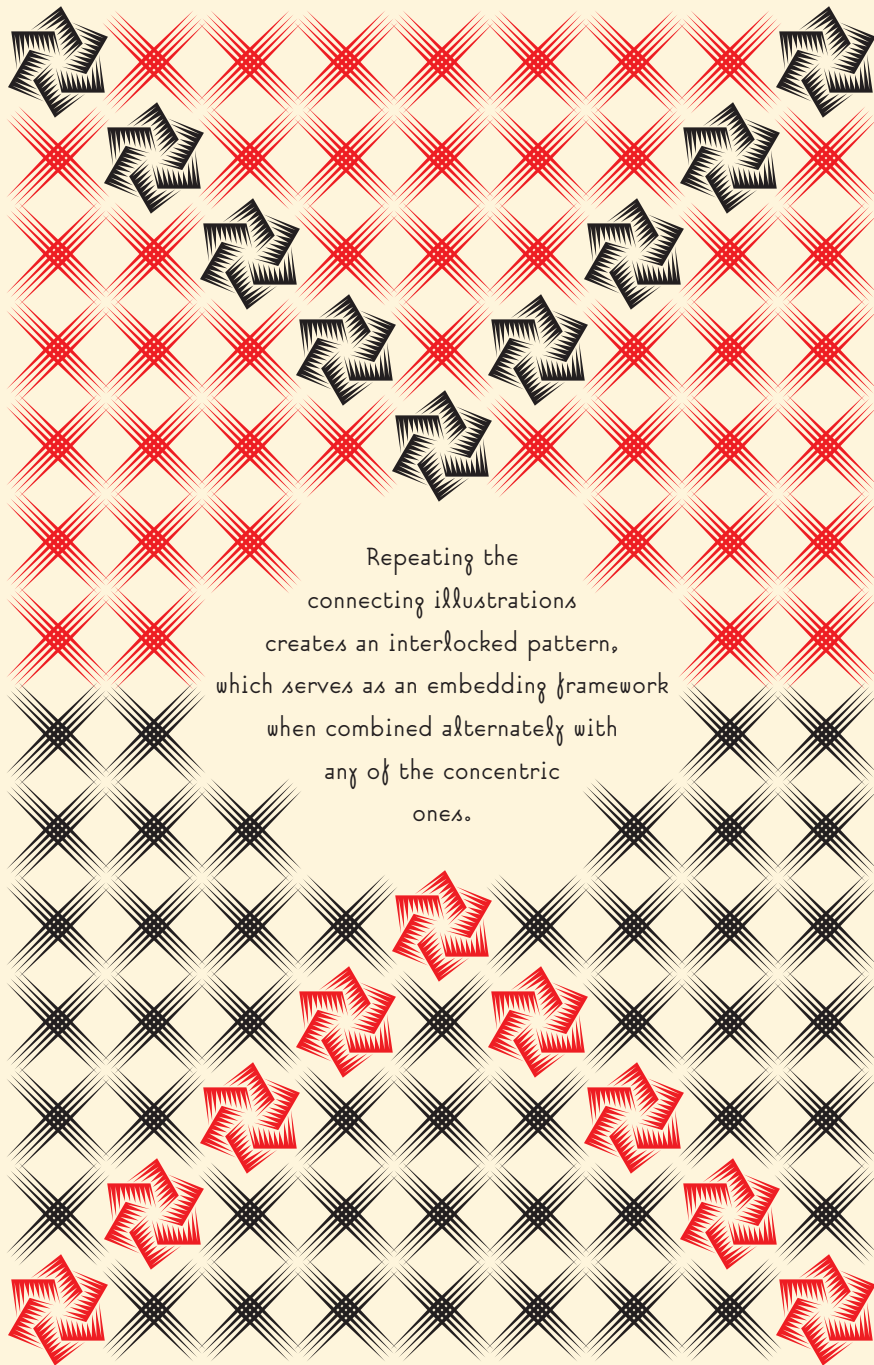


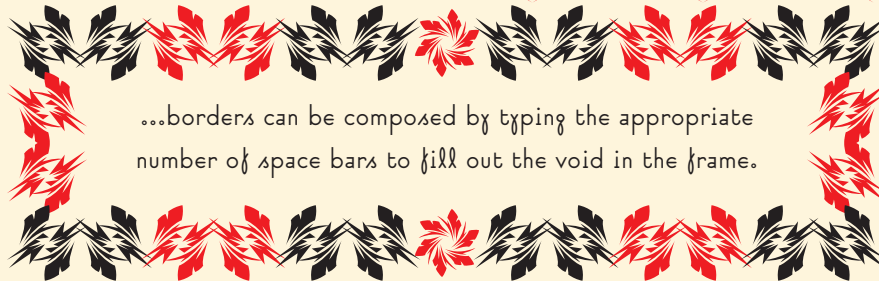
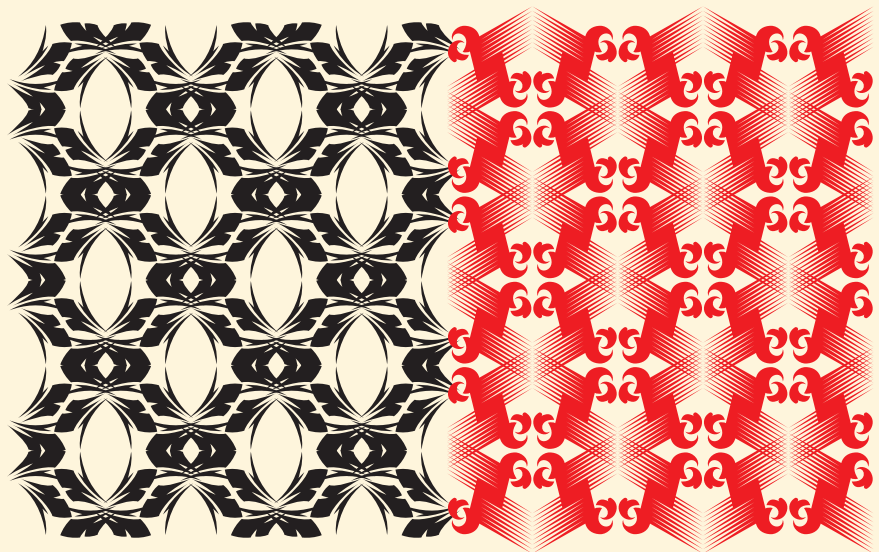


Whirligig

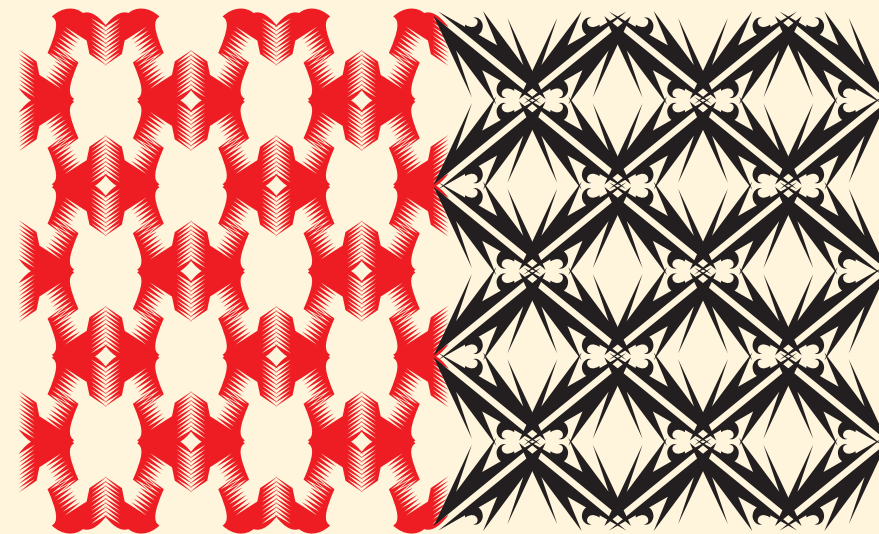






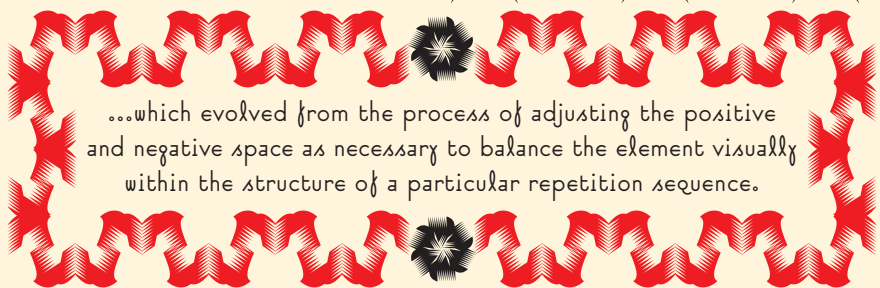


...borders can be composed by typing the appropriate number of space bars to fill out the void in the frame.

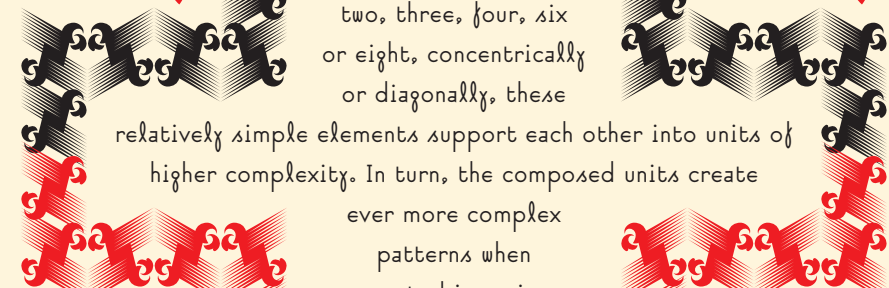
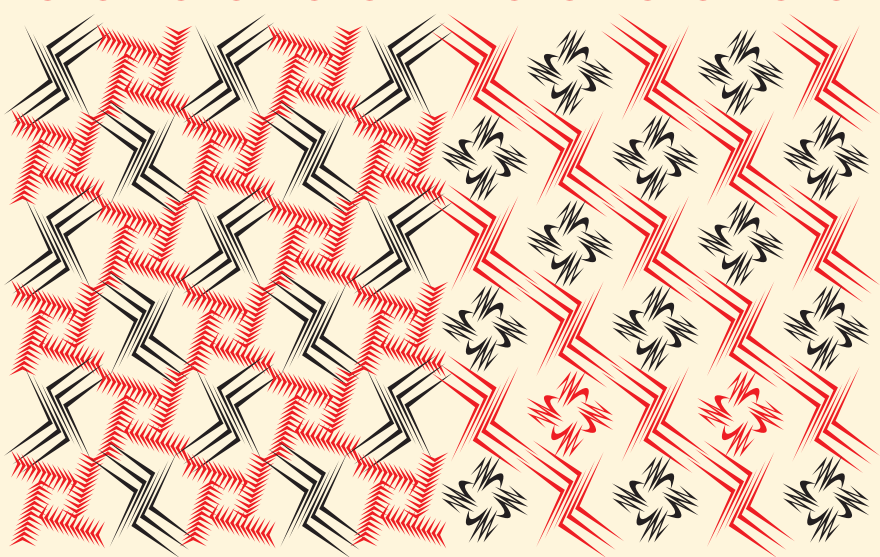


Where do
Whirligigs come from?

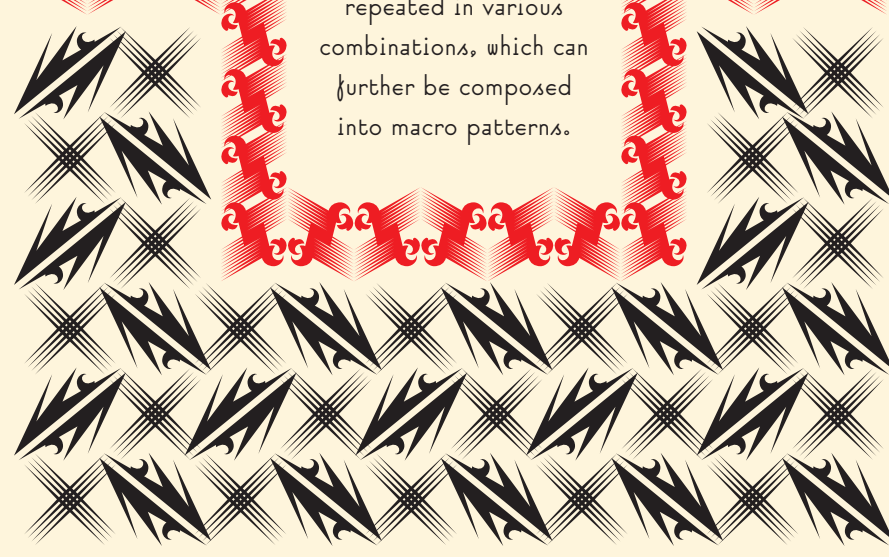
Each Whirligig illustration is composed from a repetition of small elements; some fairly straightforward geometric constructions, others more organic forms...

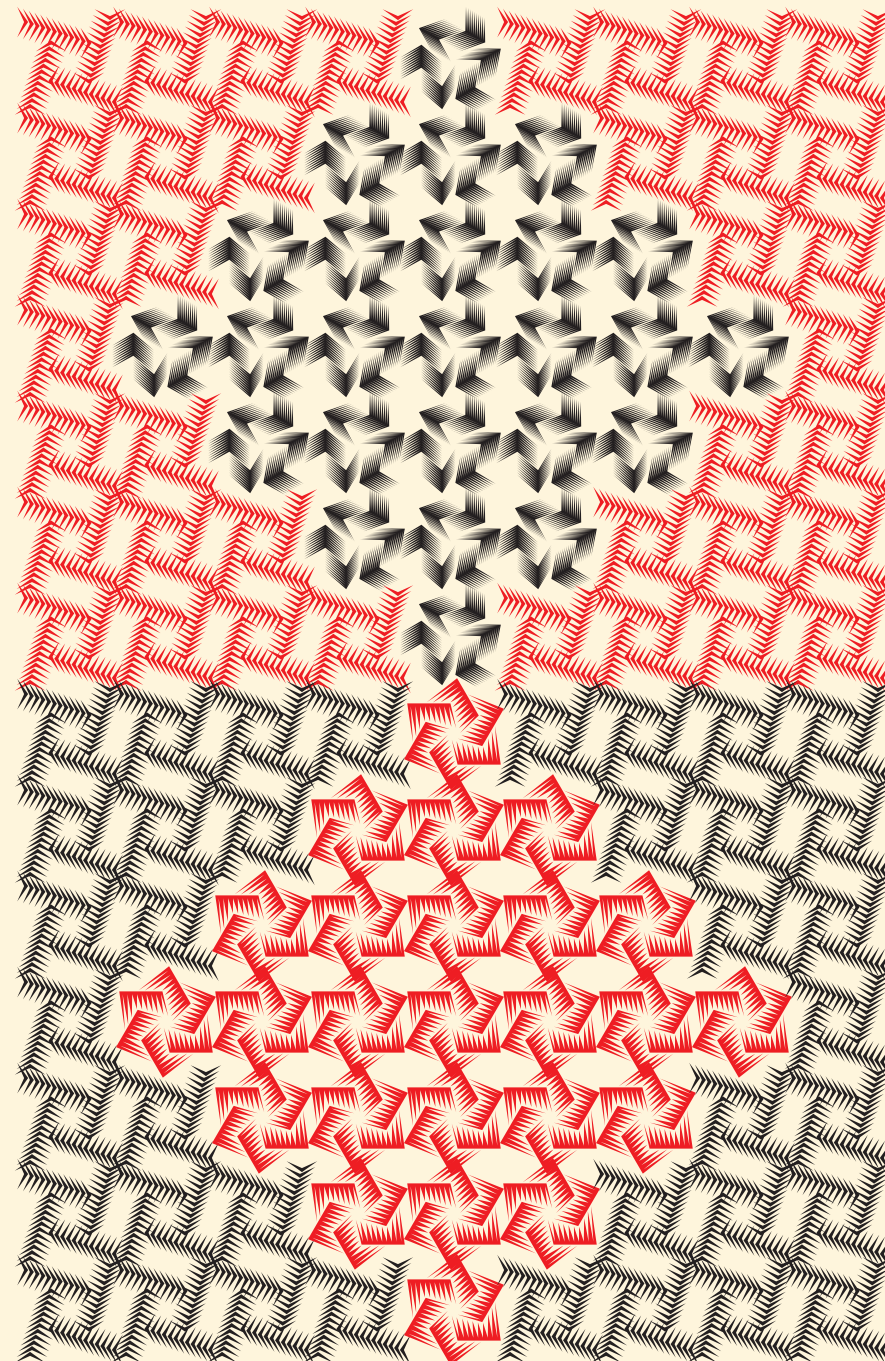
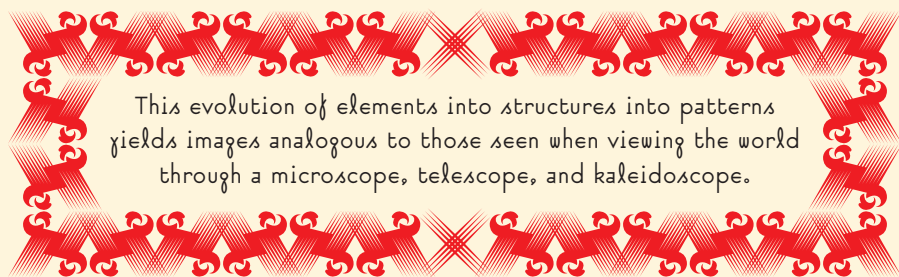
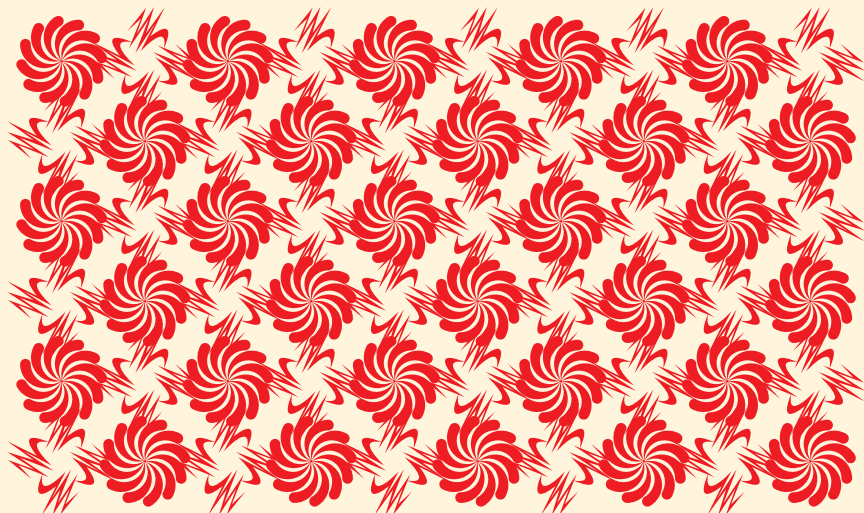


...which evolved from the process of adjusting the positive and negative space as necessary to balance the element visually within the structure of a particular repetition sequence.

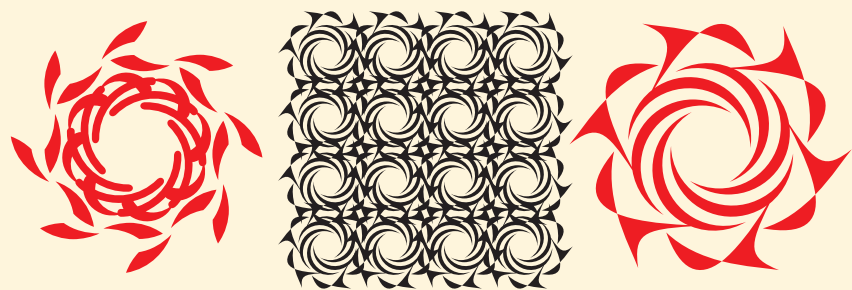
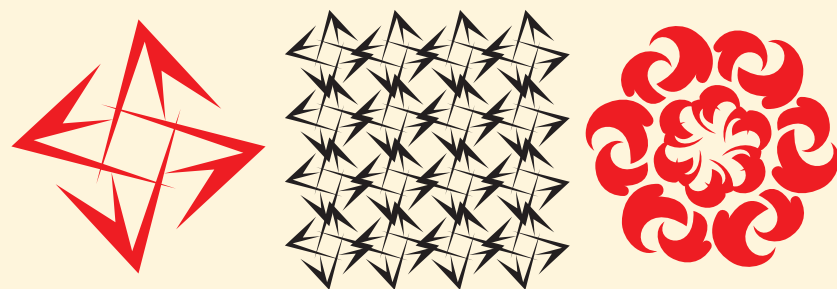
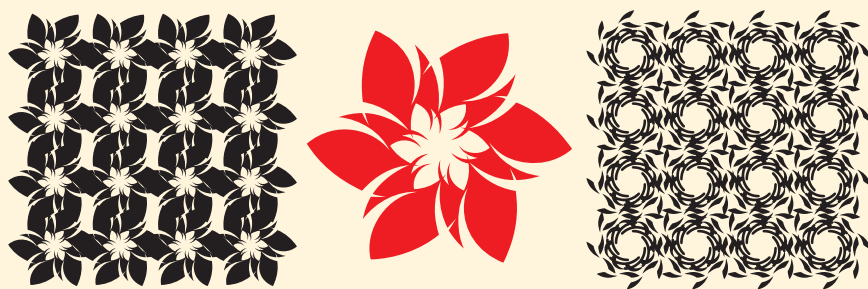
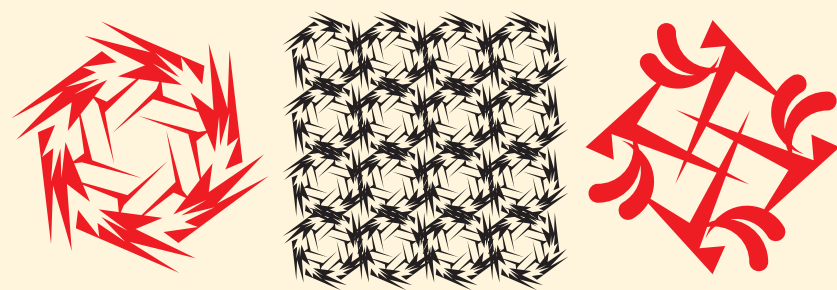


By applying a precise structure of repetition, be it in multiples of two, three, four, six or eight, concentrically or diagonally, these relatively simple elements support each other into units of higher complexity. In turn, the composed units create ever more complex patterns when repeated in various combinations, which can further be composed into macro patterns.









Suburban



Suburban is my first attempt at the design of a complete typeface.

I imagine, like many designers who design their first font, that my goal, too, was to incorporate into one design all of those components from other typefaces that I've always enjoyed. In my case, these were script faces, in particular hand-lettered script faces, such as the ones you might find on the jersey of your local softball team.

However, in order to create a typeface with a slightly wider applicability than a hand-drawn script, many of the forms had to be simplified and many script features had to be stylized.

The final typeface, therefore, is a combination of fairly rational, geometric shapes sprinkled throughout with whimsical and calligraphy-inspired letterforms.

Designing Suburban also functioned as catharsis, an opportunity that allowed me to disprove (at least to myself) some of the basic notions I had learned in art school regarding traditional type design. My typeface design teacher would call Suburban a "vermicelli" font, a typeface lacking the necessary visible contrast and stresses between counters and strokes and/or optical corrections to make it a "successful" typeface. All valid notions, but by no means the only route to legibility and/or beautiful type.

Suburban also pays homage, albeit in the tiniest of details, to Jeffrey Keedy's Keedy Sans and Barry Deck's Template Gothic and Arbitrary Sans, three typefaces I continue to use and admire no end. In addition, while designing Suburban, I paid close attention to avoid treading accidentally on Keedy's as yet unreleased typeface Manuscript.

As it becomes increasingly difficult to create "original" typeface designs, I am proud to report that Suburban can lay claim to being the only typeface in existence today that uses an upside down "l" as a "y." Creativity knows no bounds.

Rudy VanderLans



light

10 p

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p

light

3 6 p

q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

! ? () [] { } & @ # \$ % + =



A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q

r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

! ? () [] { } & @ # \$ % + =

bold

3 6 p