

**Radiqax**  
PRESS

2024 House Fonts

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## ***Dedication***

*This release of the Radiqx Press House Fonts is done in gratitude for all the things the Lord Yeshua has led me through since I met him in 1974. If I try to look back at the schmuck I was before I met him, all I can do is sadly shake my head in acknowledgment of what He delivered me from—myself.*

*I thank you, Lord Yeshua, for the way you've blessed my life and work. You've made living in the world of the enemy possible and a genuine joy as I watch you put things together for your soon return.*

*Hallelujah!*

## **As is expected, we start right here**



And no—I didn't have to be so kind, but I wanted to give you a running start into the intensely typographic effort which follows. But then that's probably only going to affect those of you who do not know Yeshua, Creator & King of the Universe.

If you do, then you know we are a peculiar people, a royal priesthood, Yeshua's Bride. And He seems pleased with us. It will truly be great fun to get together and get to work. I know the Lord has things for us to do which fit exactly with how we were designed. Practice for the New Creation.

If you know me, you probably realize that things like this are the closest I get to poetry. It's just more free than most understand...



*Typography  
is the art  
of communicating  
clearly and easily  
with type*



# RadiqX Press House Fonts

It has been increasingly obvious that I have been developing a new set of house fonts from January 2020 'til now. But life had intervened. It had been a major transition when my wife and I moved to Rochester, New York. Then she went home a year and a half later, in December 2019. Thank God she missed the plague. I started over.

I spent time in mourning, being disciplined, and writing. I wrote and published nineteen novels between the time she went home and July 2024. I revised my book publishing training book & several non-fiction books. It was intense. I learned a lot. I drew much closer to Jesus. It has been very good.

For my current house fonts, I went way back. The first fonts I designed were for my first book, *Printing In a Digital Age*, for Delmar in 1994–1996. It all started with a love for Minister. This is a font designed by Carl Albert Fahrenwaldt in 1929. Below is a scan from Linotype's page many years ago. They no longer carry the font.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
Z @#\$%^&\*()  
abcdefghijklmnopqrs  
tuvwxyz1234567890!

Minister: Designed by Carl Albert Fahrenwaldt  
1929 for the Schriftguss Foundry  Set in Biblia Serif

The first version, used in that first book, was *Diaconia*. It was very crude. It wasn't until 2004 that I completely

redid it and updated it into an OpenType Pro font family. Now, of course, I realize that I knew almost nothing about letterspacing or kerning, at that point. Plus, my OpenType features were [shall we say] crappy? In fact, they barely worked, and the font only spaced well using Optical spacing within InDesign CS from the first Creative Studio package. I called it Bergsland Pro back then. Looking back, I'm happy that it never sold very well.

I've gone quite a ways from the original. It was dark and a bit heavy. But I loved the look and the readability. That opinion has gradually increased as I made several variants, ending up with Biblia Serif in 2017. It's getting there. I've been using it a lot. It was the text font for all of the novels I just mentioned, and I fell in love with the font again. To my eye it's a perfect font for body copy.

#### Biblia Serif 4-font Family

Biblia Serif: ABCDEFGHIJKLM  
NOPQRSTUVWXYZ



abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

1234567890 123456789 1234567890

**Biblia Serif Bold: ABCDEFGHI  
JKLMNOPQRSTUVWXYZ**

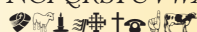


**abcdefghijklmnopqrstuvwxy**

**ABCDEFGHIJKLMNPOQRSTUVWXYZ**

**1234567890 123456789 1234567890**

*Biblia Serif Italic: ABCDEFGHIJKLM  
NOPQRSTUVWXYZ*



*abcdefghijklmnopqrstuvwxy*

*ABCDEFGHIJKLMNPOQRSTUVWXYZ*

*1234567890 123456789 1234567890*

***Biblia Serif Bold Italic: ABCDEF  
GHIJKLMNOPQRSTUVWXYZ***



***abcdefghijklmnopqrstuvwxy***

***ABCDEFGHIJKLMNPOQRSTUVWXYZ***

***1234567890 123456789 1234567890***

You can see the four fonts above (with larger versions in a few pages). I set the copy you are reading in this paragraph with it. It has everything I need to set beautiful books. I use the special Christian dingbats a lot. As you might imagine, these are not often available—anywhere.



But I had a surprising asset.

Back in 2007 or so, I had become frustrated by the need for an excellent humanist sans. I liked Optima but I'd become dependent on OpenType Features to produce excellent typographic designs. But the result was that I designed a font with soft flares instead of serifs out of

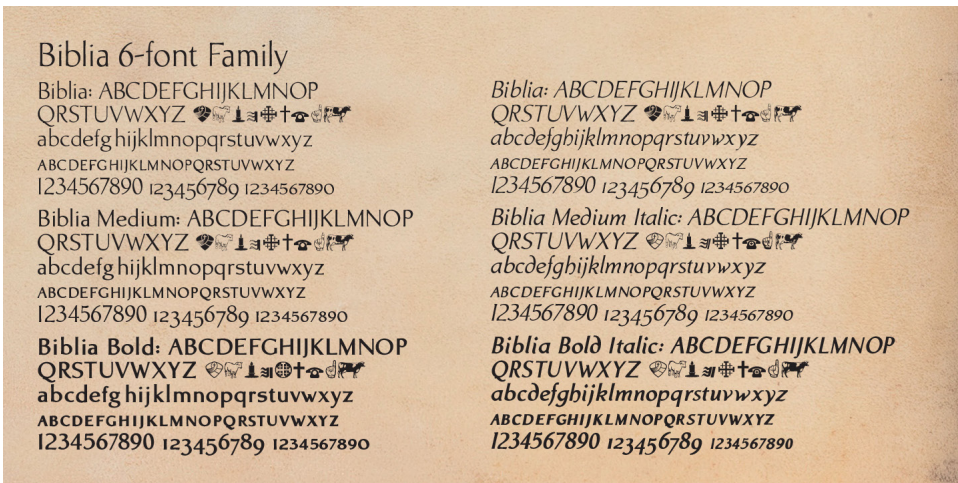


Bergsland Pro. I called it Brinar, and to my surprise it quickly became my most popular font ever. So I updated it with the Biblia Serif design improvements.

# Biblia

Released in 2017, it is a well modulated humanist sans serif font family with many OpenType features and over 600 characters: Caps, lowercase, small caps, standard and discretionary ligatures, small cap figures, oldstyle figures, small cap figures, numerators, denominators, accented characters, and so on.

It is designed for text use in body copy. But it also works very well for elegantly stylized display. More than that, the original, Brinar, is the only one of my font families to be shown as a MyFonts Rising Star. It was even number one, for a day.



I find that it is very useful for special styles in my Biblia Serif books like Quotes, Scripture, or Emails. But you need to remember that I simply do not like sans serif copy. So, I don't use it as much as some do.

But on the font sites, Biblia is shown as the main font family. And it still sells more.



# Biblia Serif Display

I also developed a much stronger display version of Biblia Serif, with an italic. I don't use it much. But it provides an option that is needed, upon occasion.

## Biblia Serif Display: Medium & *Medium Italic*

What I needed was some strong emphasis that wasn't sans. I do get tired of conventions even though I work in an extremely defined industry: *publishing*. Of course, I ended up making the Italic almost stronger than the Regular. **Why not?**

### Biblia Serif Display Medium

♥ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
♥ abcdefghijklmnopqrstuvwxyz 1234567890 @†⊕⊗⊘⊙⊚⊛⊜⊝⊞⊟⊠⊡⊢⊣⊤⊥⊦⊧⊨⊩⊪⊫⊬⊭⊮⊯⊰⊱⊲⊳⊴⊵⊶⊷⊸⊹⊺⊻⊼⊽⊾⊿⋀⋁⋂⋃⋄⋅⋆⋇⋈⋉⋊⋋⋌⋍⋎⋏⋐⋑⋒⋓⋔⋕⋖⋗⋘⋙⋚⋛⋜⋝⋞⋟⋠⋡⋢⋣⋤⋥⋦⋧⋨⋩⋪⋫⋬⋭⋮⋯⋰⋱⋲⋳⋴⋵⋶⋷⋸⋹⋺⋻⋼⋽⋾⋿⋀⋁⋂⋃⋄⋅⋆⋇⋈⋉⋊⋋⋌⋍⋎⋏⋐⋑⋒⋓⋔⋕⋖⋗⋘⋙⋚⋛⋜⋝⋞⋟⋠⋡⋢⋣⋤⋥⋦⋧⋨⋩⋪⋫⋬⋭⋮⋯⋰⋱⋲⋳⋴⋵⋶⋷⋸⋹⋺⋻⋼⋽⋾⋿

### Biblia Serif Display *Medium Italic*

♥ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
♥ *abcdefghijklmnopqrstu**vwxyz 1234567890* *Thanx*  
♥ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 †⊕⊗⊘⊙⊚⊛⊜⊝⊞⊟⊠⊡⊢⊣⊤⊥⊦⊧⊨⊩⊪⊫⊬⊭⊮⊯⊰⊱⊲⊳⊴⊵⊶⊷⊸⊹⊺⊻⊼⊽⊾⊿⋀⋁⋂⋃⋄⋅⋆⋇⋈⋉⋊⋋⋌⋍⋎⋏⋐⋑⋒⋓⋔⋕⋖⋗⋘⋙⋚⋛⋜⋝⋞⋟⋠⋡⋢⋣⋤⋥⋦⋧⋨⋩⋪⋫⋬⋭⋮⋯⋰⋱⋲⋳⋴⋵⋶⋷⋸⋹⋺⋻⋼⋽⋾⋿

*I use the specialized dingbats a lot. I hope you find them useful.* In fact, I hope they help you relax as you design that next wonderful book.

Yes, this display variant of Biblia Serif uses the same metrics as Biblia Serif, Draetha, Arrondi, Araldo, and Biblia. This provides many creative options within your often overly complex page layout efforts.

It's designed to work in the Creative Suite without issues. *In Word, a lot of it works—I think.*

You can see that it does not work in the smaller point sizes. It is far too extended. ***It's just too strong.*** But for impact, it does the job.





## The search for a sans companion

On the other hand, for my heads I want a much more monoline sans. I designed Draetha **Black** a 6-font family to fit that slot, but it simply never provided the look I wanted. It has the same vertical metrics, so it worked well as a companion sans for Biblia Serif. I just repaired the fonts, and that solved a lot of it.

The **Draetha** Family

Some ASCII graphics found within Draetha Thin

**DRAETHA THIN**—*Italic*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**DRAETHA BOLD**—*Italic*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**DRAETHA Black**—*Italic*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 ~~FAR TOO LIGHT!~~

In 2022 I tried a different design. This time it worked much better. There are still some things I need to do—like a Medium and maybe a Black. But it works well, and I have a sans I use for my house fonts.

## The Arrondi Family

This one has been quite satisfying. It has become my go to sans. A large part of it was the intensive discipling the Lord gave me after I turned to him when my wife went home. I was hurting. I turned to Yeshua and He responded beyond my wildest dreams.

I found myself working with Him on my books twelve hours a day, six days a week. The revelations, the friendship, and the love He showered upon me are an absolute delight.

One of the main things, after praying about it for decades, He finally gave me the grace to allow myself to

be humbled. I had been hurt so often that I had erected strong battlements around me—more than mere walls. But by His Holy Spirit, He was able to help me begin to break down those fortifications. One of the major results was being able to experience the direct help of the Lord in my work. Life changing.

## Arrondi just looks like a geometric sans But, it's modulated & rounded with a few spicy edges— just what you would expect.

Arrondi Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 or 1234567890 plus spiffy ligatures, some very pretty ones.

Arrondi Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 or 1234567890 plus spiffy ligatures. But is it PENNE or PENNE?

Arrondi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890

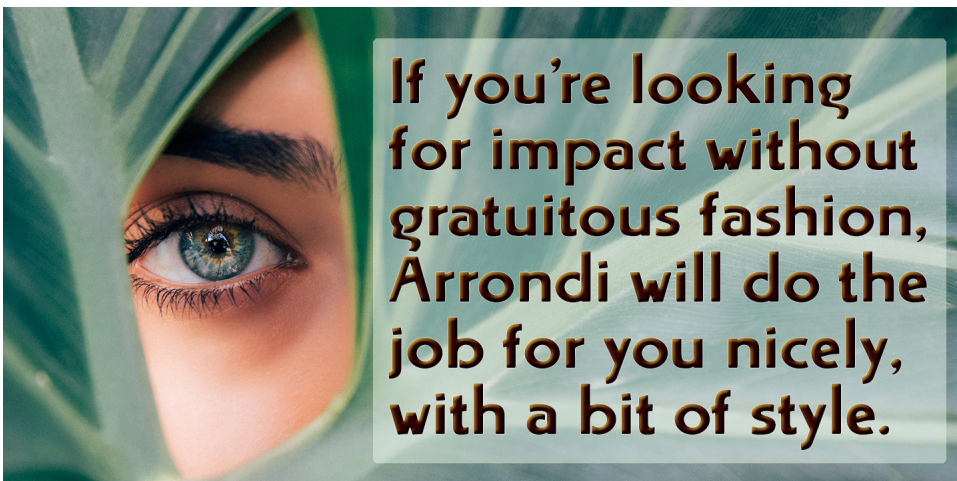
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 or 1234567890 plus spiffy ligature beauty—fact.

Arrondi Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 or 1234567890 plus dingbats: 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

I think a lot of it is due to the conservative nature of the weights. I can use other fonts for drama. Arrondi simply fits in with the content of the book. It works very well for **emphasis** in the middle of the rest of the copy. Plus, it is a handsome font.



If you're looking  
for impact without  
gratuitous fashion,  
Arrondi will do the  
job for you nicely,  
with a bit of style.







## Special dingbats and characters in the fonts



The section symbol is replaced with an open ballot box



A radical is now a check mark. You can kern it into the checkbox as needed. See?



The mu character is replaced by a heifer >grin<



The logicalnot character is a special bullet of some kind.



The pi is an email symbol



The partialdiff is now an ewe



The lozenge becomes a special bullet



The Delta turns into a candle




A summation is shown by a crown of thorns



Approxequal is now a special bullet



Product was an RSS symbol originally. But I made it more abstract and rotated it.  <NARROW



Integral turns into an old telephone

This is all whimsy. I hope you find them useful. Just use the Glyph panel in InDesign to access them or type the appropriate ASCII shortcut.

The Biblia Serif family is the final resolution of Diaconia into my current professional serif style in book design.


They are designed for powerful book formatting 

I love this family and use it all the time for body copy. The only quibble is the **d** in the Bold Italic. I'll probably fix that one of these days. Plus, I have ***Biblia Bold Italic***.

# Biblia Serif

Biblia Serif is a 4-font family specifically constructed for its use in book design: text or display.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NENNURME ry ft ct fj ff tt 


abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZURME

01234567890 0123456789 01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NENNURME ry ft ct fj ff tt 

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZURME

01234567890 0123456789 01234567890

**Bold & Bold *Italic* have no small caps or fractions**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NENNURME ry ft ct fj ff tt ty ct 

abcdefghijklmnopqrstuvwxy

01234567890 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NENNURME ry ft ct fj ff tt 

abcdefghijklmnopqrstuvwxy

01234567890 0123456789

**Know this:** Fonts are not typography—fonts are used to produce typography.

I am not minimizing the importance of choosing fonts which are easy to read and comfortable for your target audience. But we mustn't confuse the tools and materials with the techniques for using those tools. In addition, we cannot focus on these two areas without maintaining the end product as our primary goal.

When building a chair, all the pieces of the process are part of the whole, but they only serve the end goal: comfort and beauty. Plus, of course, how the chair fits the decorating style used. You don't buy a chair because they used a Ryobi saw or tung oil.

*I'm focused on  
typography for books.*


- ❧ **The fonts chosen as well as the words and images:** &
- ❧ **The drawing, image manipulation, and layout tools used:** &
- ❧ **The paragraphs, columns, pages, graphics, and formatting employed:** &
- ❧ **The final adjustments necessary:** to make the type beautiful and polished
- ❧ **All are subservient:** *to the beauty, clarity, and comfort experienced while reading and understanding the content of the book.*


A book is all about the author (& illustrator) communicating easily and comfortably with the readers. The readers should not even notice the book, but be drawn into the content unavoidably. If the book design is noticed at all, it needs to be a pleasurable reinforcement of the content. It's rarely an end in itself.





# What do you need in a font family to make it exceptional for designing books?

Good font families for book design are relatively rare. I'm prejudiced toward my designs (after all I designed them to meet my needs), but you need to be aware of which fonts might work for you and why. These fonts are a careful choice. Let's start with some basic criteria for book design fonts.

 **Readability:** Body copy set with the fonts you choose must be exceptionally easy and comfortable to read. Reading comfort is imperative to help the reader enjoy the book.

 **Extremely smooth type color:** Type set with the font you choose must have excellent letterspacing and produce a smooth even texture when the type is set in paragraphs. That smooth, medium gray type color generated by the body copy is the background that you must have to easily contrast the headers—to make heads & subheads pop off the page, as it were.

 **Legibility:** The fonts chosen need to be quickly absorbed when being used for headlines, subheads, captions, pull quotes, and the like. You need to be sure your readers can quickly comprehend your fonts.

 **Oldstyle figures:** It would probably help if I called them what they are: lowercase numbers. 1234567890 They are essential for good type color—where lining figures 1234567890 are shouting just like all caps shout in an email.

♥ **Variety of weights:** You will really need regular & bold weights, but light & maybe black will help immensely.

♥ **True small caps:** Small caps are required typographically in several instances—also small cap figures. For example, AM and PM, are supposed to always be in small caps. Acronyms should be also, as in CIA, FBI, UNESCO, USA1776, and the like. If you don't, they get pretty LOUD.

# *Studying Studying*

Here's a comparison of oblique & italic in Garamond

♥ **True, but readable, italics:** Obliques [*slanted letters*] simply look wrong to an educated reader. *But many italics are closer to a script with all of the attendant readability issues.*

♥ **Companion fonts for heads and subheads:** Usually sans for serif and serif for sans—but the same font metrics are required regardless.



# Biblia

Biblia is a 6-font family specifically built for its use in book design: text or display. Here it's large enough to see.

Regular:

ABCDEFGHIJKLMNOPQRSTUVWXYZ ↓ ↕

abcdefghijklmnopqrstuvwxyzryctfjtyffy ↕

ABCDEFGHIJKLMNOPQRSTUVWXYZ 📖 📧 📧 📧 🐾 🐾

01234567890 0123456789 01234567890

*ABCDEFGHIJKLMNOPQRSTUVWXYZ ↓ ↕*

*abcdefghijklmnopqrstuvwxyzryctfjtyffy ↕*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ 📖 📧 📧 📧 🐾 🐾*

*01234567890 0123456789 01234567890*

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ ↓ ↕

abcdefghijklmnopqrstuvwxyzryctfjtyffy ↕

ABCDEFGHIJKLMNOPQRSTUVWXYZ 📖 📧 📧 📧 🐾 🐾

01234567890 0123456789 01234567890

*ABCDEFGHIJKLMNOPQRSTUVWXYZ ↓ ↕*

*abcdefghijklmnopqrstuvwxyzryctfjtyffy ↕*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ 📖 📧 📧 📧 🐾 🐾*

*01234567890 0123456789 01234567890*



**Bold**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 📏 📏 📏

**abcdefghijklmnopqrstuvwxyz** 📏 📏 📏 📏 📏 📏

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 📏 📏 📏 📏 📏 📏 📏 📏

**01234567890 0123456789 01234567890**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 📏 📏 📏

**abcdefghijklmnopqrstuvwxyz** 📏 📏 📏 📏 📏 📏

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 📏 📏 📏 📏 📏 📏 📏 📏

**01234567890 0123456789 01234567890**

**When the fire feels like it's whirling inside...**

**Gentleness & kindness  
may well be what's  
needed to help heal  
the pain the others  
are experiencing.**



**Watching for the nudge of the Holy Spirit...**



*Attempting to  
be ethereal  
might provoke  
a few chuckles,  
but it's too  
solid & real to  
work very well.*



## But there is actually quite a bit more

These additions are more governed by my sense of the Kingdom in which I live or the world around me—the Kosmos system run by Satan designed to keep people frustrated, angry, confused, depressed, suicidal, aggressive, or whatever else he can get you to believe.

*Some of them are outside of my fonts:*

This is City Lights. It's a font I bought at Creative Market which is a site where artists can sell fonts, templates, graphics, whatever. The prices are usually good. I've been using City Lights a lot lately.



This is the title of a novel in process. It's still down the ways a bit. But it could be out this year, if the Lord tarries, and He tells me to finish it.

# Abiquiu Fiesta is useful

I designed this one back in 2000, but I revised it into an OpenType font in 2008. I find that it works well for **a demon's voice in the mind of my characters before they meet the Lord**. The x-height is so large that I have to make it 10-point, and even that looks large. I use the grayed out acrid green to tone it down, because the demons can be terrifying, but they only have the power you give them. Once you meet the Lord they are powerless—though quite irritating.

## The Arturo 8-font family

Quite often, I find the need for a bit more elegance. This is another one from 2008, I use it quite a bit.

ABCDEFGHIJKLMNOPSUVWXYZ  
abbbcckdefggghijklmnopspqrsstuvwxyz  
1234567890 1234567890  
ABCDEFGHIJKLMNOPSUVWXYZ 1234567890

ABCDEFGHIJKLMNOPSUVWXYZ  
abbbcckdefggghijklmnopspqrsstuvwxyz  
1234567890 1234567890  
ABCDEFGHIJKLMNOPSUVWXYZ 1234567890

**ABCDEFGHIJKLMNOPSUVWXYZ**  
**abbbcckdefggghijklmnopspqrsstuvwxyz**  
**1234567890 1234567890**  
**ABCDEFGHIJKLMNOPSUVWXYZ 1234567890**

**ABCDEFGHIJKLMNOPSUVWXYZ**  
**abbbcckdefggghijklmnopspqrsstuvwxyz**  
**1234567890 1234567890 1234567890**  
**ABCDEFGHIJKLMNOPSUVWXYZ**

*& also the four italics  
to go with them*

However, the vertical metrics are far different than the Biblia Serif/Arrondi set. If you're careful, and keep it sparse to use the high-end aesthetic, it can be effective.



## So, there you have it

I hope it wasn't too confusing. I actually have several thousand fonts. I realize that if you're still doing your layouts in a word processor, these won't help much.

Many of the features only work in page layout programs like InDesign and QuarkXPress. I imagine they'll work in Affinity Publisher, but I have no experience with that software. Some of them work in Photoshop and Illustrator, also.

Hope you like them,

A stylized signature of the name "David" in a cursive font, with the first letter "D" in blue and the rest in green.

August 1, 2024, Rochester, New York USA



*This specimen booklet developed as a service  
by & for the Hackberry Font Foundry*

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